I. Kathmandu in Popular Culture: An Introduction

This research work explores paradigm shifts and continuities in cinematic representations of Kathmandu in western cinematic and musical creations since 1970s. These audio and visual texts embody spirituality and mysticism in the city of Kathmandu. The popular culture dating back to 70s and now represent Kathmandu City metaphorically in two basic concepts. One that of a body and other that of a prelapsarian Eden, a Hindu or a Buddhist remnant. Those artistic creations which revolve around Kathmandu sustain and reinforce such representation by describing Kathmandu as ancient land of trippy gurus and monks holding secret psychedelic wisdom that could liberate the young hippie from the system of stuffy bourgeois western values. There is off course no ethnographic basis to that view. Western philosophers, intellectuals and musicians resent the association with drugs but mystical and psychedelic Kathmandu is still the powerful symbol in their creations nevertheless. This exotic representation of Kathmandu helped tourism in several ways. Kathmandu has had a thriving tourist industry since the 70's first in the form of the Hippies seeking an authentic spiritual experience and second their children who still see this city from the same perspective as that of their parents. My research concern with the representations of Kathmandu in the popular culture intends to explore the imagination of Kathmandu as a touristic place and how they represent the same and produce images in the popular culture which expands far beyond the visual apprehension and enjoyment of a landscape. While doing so my research first explores the representations, practices and processes of identity formation and cultural negotiations that are brought about in the city by tourism. Secondly, it analyses the content and the visual representations of the songs and the movies relying primarily on the theoretical tools of Popular Culture and secondarily the image production of the landscape in terms of Tourist gaze which reinforces the idea that a city space is narrowed

down to metaphors by the gaze of the onlooker in order to be understood which ultimately helps the tourism industry.

My research shows that the tourist gaze is often directed by anticipation and imagination, by the promotional narratives of the tourism industry, by cultural stereotypes and ones expectations, just like how John Urry believes places are chosen to be gazed upon because there is anticipation, especially through daydreaming and fantasy. Such anticipation is constructed and sustained through a variety of non-tourist practices, such as film and TV which construct and reinforce that gaze. Furthermore a term closely linked with the tourist gaze is the 'photographic gaze' which is often referred to capturing the moment of one's experience and according to Urry is the most important tourist activity within Film Induced Tourism.

A mystic Oriental gaze of Kathmandu in the popular songs and motion pictures held sway since 1970s. Bob Segar's *Katmandu* (1973) was one of the earliest and most potent manifestations of "psychedelic orientalism" within rock music. Similarly, Cat Steven's *Oh Katmandu*(1975), Janis Joplin's *Cry Baby*(1977), John Lennon's *Nobody Told Me* (1979), Jim Morrison's *Roadhouse Blues*(1974) etc. reveal that the visual gaze renders extraordinary, activities that otherwise would be mundane and everyday. The attraction towards Kathmandu is not the object of attraction itself but the sign referring to it that marks it out as distinctive. All these songs have a common thread in itself that Kathmandu appears in them in the form of covert day-dreaming and anticipation are processes central to modern consumerism. Content analysis of these songs in a historical and cultural context will uncover dynamics of tourist gaze, themes of appropriation and cultural hegemony in the artistic creations when it comes to representing a city space in the preceding chapters.

The songs selected for the research were written by young musicians who came of age during the last days of the British Empire and the heydays of American Imperialism, and in

writing them they were enacting a musical relationship with their unsanctioned former colony. The musicians who are referring Kathmandu in the sense of satisfaction to consume it through music is likely to stem from anticipation, from imaginative pleasure seeking as a touristic gaze. A close analytical look at these songs and content analysis of the scenes which represent Kathmandu in Hollywood motion pictures like, *To the North of Kathmandu* (1986), *Witch from Nepal* (1988), *The Golden Child* (1991), *Little Buddha*(1991), *A Night Train to Kathmandu*(1994), *There's Something About Mary* (1998), *Doctor Strange* (2016) etc portray the landscape of Kathmandu having a cornucopia of images of medieval cities and sacred sites. Nepal is represented as a more refined pace, admiring the peaks over a gin and tonic from a Himalayan viewpoint, strolling through the medieval city squares of Kathmandu, Patan and Bhaktapur, and joining Tibetan Buddhist pilgrims on a spiritual stroll around centuries-old stupas and monasteries. Some movies also show the stone-flagged Durbar square, possessed ascetics and mystics, barelegged, cracked bare feet, calloused thick stubby toed poor people as well. Other bizarre representation include the mica filled water of Kathmandu which gives everyone runs. Kathmandu as a Mecca for Hashish lovers is the most dominant representation of Kathmandu. It has also been gazed upon metaphorically as a Hindu and Buddhist remnant which stands alongside the prelapsarian Eden, a image of an utopian place which lingers in the western mind till now. The research is an attempt to uncover the politics of gaze which metaphorizes the city and as a result the tourism industry is flourished.

This research work deals with the touristic representation in the light of how Kathmandu is represented as a touristic place in Western Popular culture since 1970. It argues that Kathmandu is represented in Western popular culture as a welcoming place, a last resort even to the wayward sons, superfluous populations of delinquents, poor people, other undesirables, and an escapade for the hashish lovers.

Some non-western critics argue that it is done deliberately to exert colonial and puritan legacy. But, on the contrary they are discrediting the paradigm shifts and positive repercussions brought about by those representations. They argue that the representations show the lingering colonial mentality in the sense that they still consider Kathmandu as a mystic oriental place and Puritan in the sense that Americans still have few ideas about the holiness of poverty. They square that the representation of Kathmandu in popular songs and motion pictures of Hollywood is problematic because it always tends to present Kathmandu having an exotic image of a mystical place and discredits the modern paradigm shift or thought process of this city. But on the other hand the exotic images of the city draw tourists for the search of an authentic experience of living in a mystical place. For them Bob Segar's *Kathmandu* (1972) is an overtly exaggerated song. Bob Segar makes the location sound like a drunken debauchery and lasciviousness. Similarly, other popular songs and motion pictures also pontificates Kathmandu as a mythical, possessed and a poor city. This dominant representational paradigm indicates that their approach offers a very unreal representation of Kathmandu. It is represented like this by the choice of the lyricist, the script writer as well as the cinematographer and the producers too because Kathmandu (the Orient) needs investigation; the West has knowledge and produces knowledge, and the Orient is raw data waiting to be shaped into knowledge. The Oriental lacks knowledge of himself, and needs it, and can only obtain it from the structuring Western mind. But, we cannot ignore the fact that such representations have, since early 70s, proven to be extremely popular till today. Recent release *Doctor Strange* (2016) presents Kathmandu as the residence of Mystic Monks having capacity to cast spell worldwide. The post- colonial thinkers argue that this knowledge must be contested and the attitude of power that characterizes the West must be debunked.

The gaze of Kathmandu by the Western popular culture advances the view that it appropriates and displays knowledge for certain ends. It is incorporated and constructed by

the articulation of pre-existing discourses. The West becomes the arbiter of meaning since its institutional position allows it to articulate and reinforce the scientific credibility of frameworks of knowledge or discursive formations through its methods of display. This geopolitics allows Kathmandu to be subjected to the scrutiny of power. This derives also from a historically unequal relationship between western powers and the other. The emergent 'performative approach' to tourism and the importance of 'the sensual' in tourist experience is also central to David Crouch's work, *Visual Culture and Tourism* (2003). Crouch welcomes the focus on 'doing' brought about in cultural studies by key scholars such as Edensor, and theorized by 'non-representational' theory, which lays emphasis on the everyday aspects of living, on what individuals do in their ordinary life. Crouch suggests that following the direction pointed out by Edensor and the non-representational approach, new research in cultural studies and tourism should aim at making sense of meaning, value, significance and identity engaged in the experience of travel through greater attention to what individuals do, think, and feel.

The term "gaze" refers to the discourses and practices of seeing in tourism contexts as well as to ways of knowing what is being looked at. Originally framed by Michel Foucault's notion of discourse, the prison and the medical gaze, it is now concentrated on tourist systems, institutions, and visitor economy. Subsequently, "gazing" came to encompass an interpretive idea, thereby prompting theorists to also examine host and guest behaviors. Urry was the first to mention that there were systematic ways of "seeing" destinations, which had roots in Western ocular centric practices, essential to debates that enveloped modernity.

Situated in the Himalayas, Nepal is a place of ancient architecture and stunning vistas, as well as an area of great importance to the Buddhist faith. It has had a thriving tourist industry since the 1950s, when it became more readily accessible by plane. Throughout the 1960s and 70s, Kathmandu, the capital of Nepal was a popular destination for hippies seeking

an “authentic” spiritual experience, so much so that the Jhochen Tol neighborhood is still known by many today as Freak Street:

> Freak Street is a small street located at the south of Kathmandu Durbar Square which refers to the ancient Hippie trail of the 1960s and 70s. The Hippies, the Rastafaris, the flower children searching for happiness and Nirvana, all arrived in their Mercedes Benz. They converted the pig alley to Pie Alley and Swoyambhu to Monkey Temple. Freak Street saw the regular Hare Krishna to the infamous Charles Sobraj. (Pietri 31)

This ancient street which was named Freak Street, after the hippies, presently the name Freak Street is changed into Old Freak Street since the place is not anymore like it used to be in the 60s and 70s. This place is now just a mythical magnet for hippies and other social variants of the 1960s. Those days are long gone but the popular culture from 1970s till today represent Kathmandu as the Mecca for Hashish lovers. The Kathmandu valley has been referred as the “Emerald Valley” (Subedi 12). Numerous works of literature have been set in Kathmandu, including Kim Stanly Robinson’s 1989 work, *Escape from Kathmandu*, Kurt Vonnegut’s novel *Deadeye Dick* (1990) whose protagonist Rudy Waltz writes a play titled Kathmandu in which a man takes a journey on foot to Kathmandu. All these writings including one of the comic series of Tintin titled, *Tintin in Tibet* (2004) whose characters land in Kathmandu and spend some time in the city before heading towards Tibet, a video game titled “Uncharted 2” by Naughty Dog for the PlayStation 3, includes several chapters in Kathmandu, in a game named “Civilization”, Kathmandu appears as a city-state which the more powerful civilizations can interact with. All these works has a common thread and that is it mystifies Kathmandu:

> Myth sees in them the same raw material; their unity is that they all come down to the status of mere language. Whether it deals with alphabetical or

> pictorial writing, myth wants to see them only a sum of signs, a global sign, and the final term of the global semiological chain. And it is precisely this final term which will become the first term of the greater system which it builds and of which it is only a part. (Hall 68)

In popular imaginaries, "world cinema" and Hollywood commercial cinema appear to be two opposing forms of filmic production obeying diverse political and aesthetic laws. However, definitions of world cinema have been vague and often contradictory, while some leftist discourses have a simplistic take on the evils of reactionary Hollywood, seeing it in rather monolithic terms. Such monolithic ideas diagnose that Kathmandu is represented as a mystic place by the choice of the lyricist, the script writer as well as the cinematographer and the producers too because Kathmandu(the Orient) needs investigation; the West has knowledge and produces knowledge, and the Orient is raw data waiting to be shaped into knowledge. The Oriental lacks knowledge of himself, and needs it, and can only obtain it from the structuring Western mind. We cannot ignore the fact that such representations have, since early 70s, proven to be extremely popular till today.

Bob Segar's *Katmandu* (1973) is one of the earliest and most potent manifestations of "psychedelic orientalism" within rock music. The overtly exaggerated "K-k-k-Kathmandu" by Bob Segar makes the location sound like a drunken debauchery and lasciviousness. Segar presents Kathmandu as a remote and exotic location. He took a humorous tone, singing about the desire to disappear for a while far away (Kathmandu) where no one will bother you. He even used alternate spelling of Kathmandu which made it easier for the western eyes to comprehend. John Storey in "Cultural Theory and Popular Culture" argues that the consumers of popular music are not ambushed by the practice of politics, the political practice sees songs on the surface level as innocent but when delved deeper it is the western hegemony that the third world country accepts as it is helping them in economy:

> The culture industry, in its search of profits and cultural homogeneity, deprives 'authentic' culture of its critical function, its mode of negation- its great refusal. Commodification or commercialization devalues 'authentic culture, making it too accessible by turning it into yet another saleable commodity. (qtd. in Storey, 64)

These songs were written by young musicians who came of age during the last days of the British Empire and the heydays of American Imperialism, and in writing them they were enacting a musical relationship with their unsanctioned former colony. These narratives contain an ideological project that is to tell the truth about something but undermine its real essence.

John Lennon's *Nobody Told Me* also follows the same hegemonic overtones to exaggerate about Kathmandu. The song was written in 1969 when Lennon connected himself with the hippie nomadity. This song is a protest song which is in different league among all drug related songs for its opulent metaphors and the musical crafting of words. Besides subverting the sexual patterns of conventional America, even more controversial and challenging during the time was a liberal view of drug use. The hallucinatory factors got into mind of the hippies who used to take cannabis and LSD. There is always something happening and nothing going on gives the visual image of a person in trance. While images of Nazis or crossing boundaries like going to China in the song shows the celebration of hippie nomadity. The celebration of free sex was notorious of the countercultural era. Lennon mentions in the song that everybody is making love and no one really cares which implies to the point of celebration of free sex. Drugs were considered by the hippies as such substances which expanded the mind to new realms of experience and as vital aids to personal and thereby social transformation. The hippies took recourse to eastern religiosity and wandered around places where drugs were free. Kathmandu was famous as a place where drugs were

free and cheap and, various places where the hippies could expand their minds. Lennon has referred the "little yellow idol in the north of Kathmandu" (13) which he is referring to Vajra Yogini temple near Sakhu. Lennon is merely repeating J. Milton Hayes poetic tale, *The Green Eye of the Little Yellow God*(1911) of a wild young officer "Mad Carew" who steals the emerald eye from Bajra Yogini temple in order to impress his beloved but murdered by a devotee, "who returns the jewel to the idol" (Mitchell 22). This eroticizing of Kathmandu was prevalent in English literature as well. Getting high on narcotics, living the present fully and putting aside the future was the lifestyle of the counterculture followers and the song celebrates the very essence. And, for that purpose Kathmandu as a place was famous.

Most songs in the early 70s are drug related. Yet "Nobody told me" remains different in Lennon's handling of the images and metaphors related to hallucinations and celebration of love and sex. The song is so genius that it has so many people arguing about its meaning even today, "Everybody's smoking and no one's getting high/ Everybody's flying and never touch the sky/ There is UFO over New York and I ain't too surprised" (21-23). The images like UFO and getting high on drugs are some of the images and metaphors through which Lennon gives his lifestyle as a hippie. And, Kathmandu still remains as a mythical place where delinquent sons would spend their life without worrying about future and living. The image that the song creates about Kathmandu gives a false witness and notion:

> Indeed, it is in creating images which have the power to move the viewer, to retain their attention through the presentation of a telling image, that this form of documentary works. Edward Steichen described the work of a group of photographers who recorded the rural and urban changes which America underwent from 1935 to 1943 as a body of images which struck the viewer by their dramatic verisimilitude : 'it leaves you with a feeling of a living experience you won't forget'. Roy Stryker, who led the group referred to by

> Steichen, argued that 'good documentary should tell the audience what it would feel like to be an actual witness to the scene'. (Hall 83)

The West becomes the arbiter of meaning since its institutional position allows it to articulate and reinforce the scientific credibility of frameworks of knowledge or discursive formations through its methods of display. This geopolitics allows Kathmandu to be subjected to the scrutiny of power.

Hollywood motion pictures like, *To the North of Kathmandu* (1986), *The Golden Child* (1986), *Witch from Nepal* (1988), *Baraka*(1992), *The Golden Child*(1986), *A Night Train to Kathmandu* (1994), *There's Something About Mary* (1998) and *Doctor Strange* (2016) portray the stone-flagged Durbar square with possessed, barelegged, cracked bare feet, calloused thick stubby toed people . The mica filled water of Kathmandu which gives everyone runs and Mecca for Hashish lovers is the most dominant representation of Kathmandu. It has always been looked down and stereotyped as a Hindu remnant and pseudo India while representing in songs and motion pictures. The power to the west is exerted by the typification by writing new languages as their pragmatic claim to truth:

> Thus, cultural politics can be understood in terms of power to name and represent the world, where language is constitutive of the world and guide to action. In contemporary terms, cultural politics has been conceived of as a series of collective social struggles organized around class, gender, race, sexuality, and so forth, which seek to redescribe the social in terms of specific values and hoped- for consequences. (Barker 52)

The Oriental lacks knowledge of himself, and needs it, and can only obtain it from the structuring Western mind. We cannot ignore the fact that such representations have, since early 70s, proven to be extremely popular till today. Recent release *Doctor Strange* presents Kathmandu as the residence of Mystic Monks having capacity to cast spell worldwide.

This research brings into focus the relationship between power and the visual by examining the various ways in which landscape and western imagination interact. The dialectics between sight, geographical imagination and power, the ways in which sight is involved in the construction and representation of landscapes are the centerpiece of my inquiry. Sight implies a correlation between the viewer and what is seen, which I argue is the relation of dominance and subordination, where the viewer is the privileged actor, since he is in the position of selecting, framing, composing what is seen. As Cosgrove puts it, "the viewer exercises an imaginative power in turning material space into landscape" (Cosgrove 254). The second chapter of the thesis discusses the theoretical framework and the approach of the lyricists and the directors for internalization and aestheticization of Kathmandu in the songs and movies chosen for the research. It talks about how the primary source pertinent to this research treats Kathmandu as a metaphor: one that of a body and other that of a prelapsarian Eden, a Hindu or a Buddhist remnant. And, the research finally concludes how has the metaphoric representations benefitted the tourism industry of Nepal. The research draws upon the key concepts of "Gaze Theory" targeting mainly on the touristic gaze put forward by John Urry which works to create the paradoxes of modernity yet retaining back to the visual images of the myth which helps create the duplicity of landscape. Some concepts from Orientalism and Popular Culture; basically the analysis of visual images put forward by Leeuwen and Jewitt and John Storey's Popular Culture theory is used to analyze the artists imagination and knowledge of the City. Thus, while focusing first on representations and later on practices, the central theme of this research is the representations of city in popular culture, practices, bodies and spaces are actually deeply intertwined and cannot be thought of as separate from one another. The last chapter will conclude the entire efforts carried out in this theoretical framework.

I.i Purple Haze, Psychedelic Rock and Freaks in Kathmandu

Freak Street is a small street located at the south of Kathmandu Durbar Square. Presently known as Old Freak Street, this ancient street was named as Freak Street referring to the hippie trial of the 1960s and 1970s. Freak Street was the epicenter for tourism during the Hippie Trial from the early 1960s to late 1970s. During that time the main attraction drawing tourists to Freak Street was the government-run hashish shops:

> One of the places that rose to meet the weed-needs of these tourists was the Freak Street in Kathmandu, Nepal. The street had perhaps been there for centuries before the trail. This was the place where the Nepalese Government ran Hashish shops for the hippies. The young hippy who wanted to make the world a better place, who wanted to offer peace and flowers to people around him, found a wellspring of legal cannabis in this beautiful city. But while the hippies came here looking for legal marijuana, they inadvertently became instrumental in the US arm-twisting Nepal into making the production and sale of marijuana illegal in a country that had considered Marijuana a gift from the gods. The ban coupled the death of the trail, transformed Freak Street into a ghost of its former lively self. (Pietri 12)

Hippies from different parts of the world traveled to Freak Street in Basantapur in search of legal cannabis. Direct bus services to Freak Street were also available from the airport and borders targeting the hippies looking for legal smokes. Freak Street was regarded as a hippie nirvana, since marijuana and hashish were legal and sold openly in government licensed shops. A young restless population in the west, seeking to distant itself from political and social frustration, had firsthand contact with the fascinating culture, art and architecture, and unique life style that attracted hippies to Freak Street. But in the early 1970s the government of Nepal started a round-up of hippies on Freak Street and they were physically deported to

India, an action propelled largely by a directive from the government of United States of America. The government imposed a strict regulation for tourist regarding the dress codes and physical appearances. After imposing such regulations by government the hippies felt vulnerable and the hippie movement of Nepal died out in the late 1970s. It was under this directive that the Nepali government came to ban the production and sale of hashish and marijuana in Nepal. The hippie tourism was quickly replaced with the more conventional businesses of trekking and cultural tourism.

Old Freak Street's history and plum position at the center of Kathmandu still makes it a popular destination among the locals. Once labeled as being a place to find enlightenment, a lot of things have transformed since the deportation of the hippies in the early 1970s. This ancient street which was named as Freak Street, after the hippies, presently the name Freak Street has been converted into Old Freak Street since the place is not anymore like it used to be back in the 1960s. This place is now just a mythical magnet for hippies and other social variants of the 1960s. Reasonable guest houses, trekking agencies, shopping centers, souvenir shops, restaurants are the businesses the local entrepreneurs have adopted after banning of the cannabis in Nepal. Overshadowed by the glamour of Thamel, a primary tourist area in Kathmandu, Old Freak Street has not been able to revive its charm among the tourists since then. Alternate lifestyle and alternate musical genres like the 'psychedelic rock' emerged in the popular culture of the 70's as a result:

> Psychedelic rock**,** style of rock music popular in the late 1960s that was largely inspired by hallucinogens, or so-called "mind-expanding" drugs such as marijuana and LSD (lysergic acid diethylamide; "acid"), and that reflected drug induced states through the use of feedback, electronics, and intense volume. Emerging in 1966, psychedelic rock became the soundtrack of the wider cultural exploration of the hippie movement. Initially centered on the

> West Coast of the United States, where the early Grateful Dead was the house band at novelist Ken Kesey's Acid Test multimedia "happenings," psychedelia soon spread from the San Francisco Bay area to the rest of the country and then to Europe to become the major rock phenomenon of the late 1960s. (Pietri 201)

Besides the Grateful Dead, West Coast psychedelic bands included Love the Charlatans, the Doors, and the Jefferson Airplane, the last of which featured the striking vocals of Grace Slick and scored Top Ten hit singles in 1967 with "Somebody to Love" and "White Rabbit." Meanwhile, the 13th Floor Elevators from Austin, Texas, epitomized the darker, more psychotic frenzy of acid rock characterized by overdriven guitars, amplified feedback, and droning guitar motifs influenced by Eastern music. Led by the wayward talent of Roky Erickson, a gifted musician who was later hospitalized for mental illness, the 13th Floor Elevators released four frenetic albums featuring bizarre jug-blowing blues before imploding in 1969. On the East Coast, the Velvet Underground symbolized a nihilistic cool version of psychedelia, picking up on its sonic techniques yet distancing them from the more playful "flower power" culture.

Established rock bands also began to introduce psychedelic elements into their music, notably the Beatles with albums as *Revolver* (1966), *Sgt. Pepper's Lonely Hearts Club Band* (1967), and *Magical Mystery Tour* (1967), the Beach Boys with expensive, haunting *Pet Sounds* (1966), and the Yard birds with "Shapes of Things" (1966). The Rolling Stones ventured into the scene with less successful *Their Satanic Majesties Request* (1967), while such groups as the Byrds created a more commercial version of raw psychedelia.

In Britain psychedelic pioneers created music that was steeped in whimsy and surrealism, less aggressive and minimalist than their American counterparts. It merged improvisation and sonic experimentation to create longer songs, incorporated the influence

of Beat Poetry and modern jazz, and utilized Eastern instruments such as the sitar. Pink Floyd were the leading stars of the British scene, which revolved around venues such as London's UFO club (a predecessor to festivals like Glastonbury) and Middle Earth and such events as the 14-Hour Technicolour Dream, a happening in Alexandra Palace that drew counterculture celebrities such as John Lennon and Yoko Ono and Andy Warhole. With a visionary imagination that later tragically collapsed into schizophrenia, Syd Barret, lead singer and composer of early Pink Floyd, enthusiastically pursued the acid rock ethics of musical exploration and experimentation on his band's first album, *The Piper at the Gates of Dawn* (1967). Lush, hypnotic, and groundbreaking, it was a classic of the psychedelic era.

However there were some Hippies who were in quest of the Mystic east. Hippies took over a big part of the religions of the Far East. They did not adopt a special one, but formed their own mixture of certain pieces of Buddhism, Hinduism etc. Due to the importance of peaceful living in the line with the Buddhist philosophy and exploring one's own mind, they were absolutely ideal for the young people in search for the truth. Drug taking to gain spiritual insights is widespread among the priests of Hinduism, so the experiences made by them could be easily compared to those of the LSD-taking flower children. Or, may be because as the part of revolution since both these religions were new to the America. They had many reasons for going: some sought spiritual enlightenment, some were escaping from a rigid conventional lifestyle, some saw opportunities for profit, and some just wanted to see the world. The Hippies landed first in the west coast of Europe and then through Amsterdam went for the journey of sacred land, land of god and grass. They shared the road with a motley procession of private cars, vans, minibuses, even motorbikes. Many vehicles never made it all the way, and many more never made it back. It was, after all, a journey of over 6,000 miles in each direction, and it took in high mountain passes, scorching deserts, and some very rough roads. From Amsterdam to Nepal the Modern Silk road got its name from

the long haired grass smoking purple hazed and glassy eyed Flower guys, known as Hippie trail. The trail with magic buses essentially started from Istanbul and run through Iran, Afghanistan, Pakistan, India and Nepal. In winter months most hippies would head south for the beaches of Goa, where hashish was always freely available (though it was not actually produced there). But in the summer the hippie trail ended in the mountains of Nepal, where until 1973 there were many hashish shops operating legally, and where there was no real difficulty obtaining the world's finest Charas afterwards.

There is another part of Hippie story that we have forgotten. They weren't all about Marijuana and LSD, it was the way for them to achieve spiritual happiness, the closest thing to Meditation in East. They were the first to start spiritual revolution throughout the gain "The new man is born, it is not just the monkey being man, it's the realization of Man being Man" (Osho 12). The spiritual part of Hippies, "The quest for Nirvana" that made them discover the east with Nepal being their Summer station. Those colorful purple season of Kathmandu with Cat Stevens singing, "Katmandu I'll soon be seeing you, And your strange bewildering time will keep me home."(6-7) in the streets of New Road, Thamel and the Banks of Bagmati and the hills of Shoyambhu hazed in purple.

Popular music critic Jim DeRogatis seems to agree with this interpretation in his overview of psychedelic rock, *Turn On Your Mind* (2003). He claims that the subculture of psychedelic rock could make even non drug-users think that they knew what a trip was like: it "told them everything they needed to know to sound authentic" (12). It used sonic cues in music to define the trip, so that the songs "not only enhanced psychedelic experiences, but helped users to process and relive them long after the drugs wore off" (12). According to Becker, the drug-induced state must be recognized as different, marked off from everyday experience, before the drug experience can be constructed. Just like how the Beatles spent about a month in Rishikesh, India in 1968, two years after "Tomorrow Never Knows" was

released. But what India did they experience? Judging from quotes by the Beatles themselves, it was a thoroughly mystical India infused by drugs. Even as they left LSD behind for the greater wisdom of Transcendental Meditation, the Beatles continued to discuss Indian spirituality in drug-related terms. George remarked that LSD "enabled people to see a bit more, but when you really get hip, you don't need it," and Paul felt similarly "We think we're finding other ways of getting there" (Bellman 167). This is, as Bellman remarks, "placing Transcendental Meditation on the same vector as drugs, if a little further along" (168). The spirituality that Kathmandu induced was another route to the same place – the same Western, Leary-informed, psychedelic end to which drugs led. The consciousness about the place which the Hippies carried with them was transferred to their children in the form of Meme:

> The 60′s were a leap in human consciousness. Mahatma Gandhi, Malcolm X, Martin Luther King, Che Guevara, Mother Teresa, they led a revolution of conscience. The Beatles, The Doors, Jimi Hendrix created revolution and evolution themes. The music was like Dalí, with many colors and revolutionary ways. The youth of today must go there to find themselves. (Santana 11)

Popular culture Critic John Story argues that popular culture is a site where the construction of everyday life may be examined. The point of doing this is not only academic – that is, as an attempt to understand a process or practice – it is also political, to examine the power relations that constitute this form of everyday life and thus reveal the configurations of interests its construction serves. The same occurs with the music where the representation of a city in it is totally overwhelmed by the touristic gaze.

The strong link between historical cities and their literature is so obvious and forceful that it has sometimes obscured how complex the relation is between imagined and "real" cities. We can go on a literary walk in Henri Lefebvre's New York, Dostoevsky's St.

Petersburg, Paris which is evoked by the writings of Zola, Balzac and Proust, Prague markets itself as the city of Kafka, and Lisbon is packed with Pessoa paraphernalia. The practice of inflating an author's image of a city with the geographical city of the same name has been criticized from various perspectives, and any study on city representations would be well informed to position clearly what is, in fact, the prime object of the study involved. Is this the actual, historical city as reflected in the "mirror" of literary representation, or the imagined city as a semi-autonomous cultural artifact, or any of the various ways in which the actual city and its literary representation interact with each other and with other literary city representations. Multiple representations of Kathmandu in popular cultures as a touristic space surpass the visual apprehension that gives aesthetics not only of artists' performances but also the geographic space of the city itself.

I. ii Film Induced Tourism

Popular culture critic Melissa Brown argues that the Film Induced Tourism has become a main feature on the calendar of popular culture in recent years. Film Tourism, informally known as “set jetting” (Brown 2) is where travelers visit the locations of popular films and has been identified by Travel Mole as a growth area for tourism. According to Hudson and Ritchie, film tourism is defined as how, “tourist visits to a destination or attraction as a result of the destination being featured on television, video, or the cinema screen” (9). Film tourism is a growing phenomenon worldwide, fueled by both the growth of the entertainment industry and the increase in international travel, and in addition research shows the main motive for this type of holiday is purely for entertainment and enjoyment and therefore for some, may provide a sense of excitement or a thrill. Important features of this particular type of holiday to some include the aspect of reality. In addition, Margaret Hodge, Minister for Film and Tourism of UK states that people seek to relive their favourite movie moments:

> Of course, it is often argued that the majority of the locations and special sites only become popular tourist appeals because of the film created on site. Riley and Van Doren and Macionis N argue: "Although it is recognized that films are not produced with the purpose of inducing tourism visitation, it is commonly accepted that feature films, seen by mass audiences, can indeed enhance the awareness of the locations in the film, as well as the appeal of these tourist destinations". BBC News gave evidence of this with Harry Potter, The Da Vinci Code and TV series Pride and Prejudice which identified an increased visitation to those production setting locations. (Hodge 8)

In addition, Hall introduces the aspect of authenticity within Film Tourism. He states that authenticity is one of the key motivational factors for tourists and film tourism, for instance,

is one medium that allows people to live out their fantasies of their favorite movies or actors in sometimes mythical places. Furthermore researchers believe that authenticity, existential authenticity, sincerity, hyper-reality and simulacra are all overlapping concepts often used in accounting for the tourist experience.

The aspect of 'on-location' and 'off-location' determines whether such sites become very much inauthentic. According to Beeton S, in terms of 'authenticity', on-location sites are not necessarily authentic, in that many places are filmed in such a way that they appear quite different from 'real life', or may even be presented as a completely different site. The term off-location, relates to filming undertaken in a set constructed within the confines of the production unit, away from a naturally-occurring setting such as a town, coastal area or desert, and at first glance may be considered to be totally in-authentic, yet for the post-tourists, are quite 'real'. In contrast to MacCannell, who believes that tourists desire authenticity, Urry, argues that tourists understand that it is impossible to have an authentic tourist experience and in fact enjoy inauthentic activities.

Inducement for this particular type of tourism is often closely in conjunction with tourism motivation. Dann proposes that there are two stages in one's decision to travel: push factors and pull factors. Researchers often refer to the push factors as the needs and the wants of the traveller and are therefore the reasons why people want to escape from their normal habitat. Pull factors are referred to the motives for visiting certain destinations. Macionis furthers this by stating that it is anticipated that there are a diverse range of push factors associated with visiting film sites including fantasy, escape, status and prestige, search for self concept or identity, ego enhancement, as well as a sense of partaking in a vicarious experience. He also argues, people are not only drawn to the places that form the settings and landscapes for feature films, but they may also be drawn to particular stories and genres, that is the drama of the plot, elements of the theme and experiences of the people in the film.

A critical internal driver, or push motivation in film induced tourism is the 'tourist gaze' in terms of film, constructing a gaze for an individual to observe. Research shows the gaze is often directed by anticipation and imagination, by the promotional narratives of the tourism industry, by cultural stereotypes and ones expectations. Urry believes places are chosen to be gazed upon because there is anticipation, especially through daydreaming and fantasy. Such anticipation is constructed and sustained through a variety of non-tourist practices, such as film and TV which construct and reinforce that gaze. Furthermore a term closely linked with the tourist gaze is the 'photographic gaze' which is often referred to capturing the moment of one's experience and according to Urry is the most important tourist activity within Film Induced Tourism:

> Authenticity in tourism is linked to MacCannell's notion of "staged authenticity", where "frontstages" are staged to create a sense of authenticity. This has meant that there is a rise in these commodified sites, which can be linked to film tourism. According to the post-modern tourism, the notion of authenticity is less important, and that they don't mind that their experience is a reproduction of something else. A post-modern tourist often knows that it's almost impossible to get an absolute authentic experience, and know that it's not possible to go back in time to where an item or object was from, which further proves it's almost impossible to get an absolute authentic experience. (Urry 57)

The possibility of linking staged authenticity together to film tourism in matters of authentic experience is in a way very challenging, and it's also important to remember that the tourists have a knowledge that the sites they visit due to a film is in fact fiction, which means they realize they won't get a complete authentic experience. Film tourism is also linked to hyper-

reality, where a model and reality are confused. The film tourist has as Urry states have learned to accept hyper-real experiences, instead of an authentic experience.

The convergence between film and (virtual) travel is also apparent in the prominent role that cartography plays in movies. Films often allude to maps in their opening sequences to situate their stories in time and space. In turn, the presence of detailed geographical descriptions of space at the narrative level often contributes to establish a stronger connection between film and viewers in the so called 'cartographic fiction' genre. In these stories, maps are deployed to undo the narrative thread and inspire alternative itineraries to the extent of legitimizing an interactive relation between text and reader or viewer.

Nepal, also known as "the Switzerland of Asia" (Hillary 3), is not only beautiful with its snow-capped mountains, crystal-clear lakes, gushing rivers, rare variety of flora and fauna, myriad temples and stupas but equally exotic as well. It's a Shangri-La where people come with a hope of having a glimpse of Yeti, a mysterious abominable snow animal, or even in quest for nirvana or enlightenment. But at the same time it is a country where tradition and modernity intermingle with each other and peoples with diverse languages, religions and cultures co-exist.

Every year many documentary filmmakers come to Nepal to capture the rich cultural heritage and diversity with their cameras. Some even come just to capture the rare natural beauty and virgin locales of the land. But even large-scale productions have been shot in Nepal. Films like The Little Buddha and The Golden Child have captured the glorious past, the diverse landscape, the rich cultural heritage and architectural splendor of the land. The Oscar-nominated Caravan, portraying fortitude of the people living amidst adverse natural conditions in Dolpo, a mountain district, has captured the majestic panorama of mountainous landscapes and lakes. Besides this, numerous Bollywood films have been shot here, capturing the beautiful and exotic locales of the land. One major film "Khudagawha"(1992), whose

story was set in the acrid mountain deserts of Afghanistan, was shot in Nepal when it became impossible to continue shooting in Afghanistan. In 2001, twenty-one foreign films were shot in Nepal. All the movies and the songs which are shot in Kathmandu and have mentioning about it has aroused anticipation to the audiences and the listeners which has enhanced the tourism of this place. Urry argues that “tourism necessarily involves daydreaming and anticipation of new or different experiences” (14) , and films are a great source for new adventures to be experienced, either on the visual world, but also on the real world.

II. Metaphorizations of Kathmandu under the Cinematic and Musical gaze

The representation of Kathmandu City from its very beginning is a profoundly gendered symbol, a metaphor of the female body. The popular culture metaphorizes Kathmandu City in basically two concepts: one that of body and the other that of prelapsarian Eden and Hindu or Buddhist remnants.

A city can be seduced and conquered, and it can also, conversely, appear in terms of a seductive figure: the image of a mysterious, alluring female figure, appealing yet disconcerting. Even saints such as Augustine and Jerome confessed to having been "allured and teased by sensuous images of Rome" (Urry 74). The type of voyeurism built into viewing film and particularly films that have oriental outdoor locations means that there are many links between tourism (in terms of travel abroad) and film spectatorship. A number of theorists have commented on the links between the viewing process of the tourist and the film spectator. Tourist gaze includes practices beyond traditionally conceived concepts of tourism, and this gaze as central to cinema and television viewing, anthropological study.

Bob Segar's *Katmandu* (1973) is one of the earliest and most potent manifestations of "psychedelic orientalism" within rock music. The overtly exaggerated "K-k-k-Kathmandu" by Bob Segar makes the location sound like a drunken debauchery and lasciviousness:

> That's where I am going to Katmandu
>
> Up to the mountains where I am going to
>
> If I ever got out of here
>
> That's what I am gonna do
>
> I raise my whiskey glass, and give 'em a toast,
>
> Kkkkkk, Katmandu (Segar 10-15)

Segar presents Kathmandu as a remote and exotic location. The City for him is a prelapserian Eden which he anticipates to go. He took a humorous tone, singing about the desire to

disappear for a while far away (Kathmandu) where no one will bother you.

Figure 1. From the 1972 Seger's first platinum album Beautiful Loser

(Source:<http://www.hitparade.ch/song/Bob-Segar/Kathmandu-261669>. Digital image. N.p., n.d. Web.)

Segar used alternate spelling of Kathmandu as "Katmandu (Fig. 1)" which made it easier for the western eyes to comprehend. Segar's "Katmandu" is his anticipation as a tourist for a 'floating', unstable gaze enriched with a sensorial and emotional immersion in the landscape. Fixed-and-frozen representations are set in motion by the physicalities of the drug induced intoxication. The rock music and overtly exaggerated tone, the enfolding misty landscape of Kathmandu is his anticipation for new adventures to be experienced, either on the visual world of drugs or also on the real world.

John Storey in "Cultural Theory and Popular Culture" argues that the consumers of popular music are ambushed by the practice of politics. The song on the surface looks innocent but when delved deeper it is the western hegemony that the third world country accepts as it is helping them in economy:

> The culture industry, in its search of profits and cultural homogeneity, deprives 'authentic' culture of its critical function, its mode of negation- its

> great refusal. Commodification or commercialization devalues 'authentic culture, making it too accessible by turning it into yet another saleable commodity. (qtd. in Storey, 64)

These songs were written by young musicians who came of age during the last days of the British Empire and the heydays of American Imperialism, and in writing them they were enacting a musical relationship with their unsanctioned former colony. These narratives contain the romantic gaze which metaphorizes Kathmandu as body which ought to be consumed by a Flaneur. Lieven Ameel in his seminal work**, "***Moved by the City: Experiences of Helsinki in Finnish Prose Fiction 1889-1941"* argues that every city needs to be understood in a proper way. And, to understand the City one needs to take a walk like that of the Baudelairian Flaneur:

> Generally speaking, the characters in turn-of-the-century literary Helsinki do not display an eagerness for the creative, Baudelairean surrender to the city crowd or to the exciting spectacle of urban life. For the Flaneur, there is something profoundly euphoric about a "voluntary up-rooting, of anonymous arrival at a new place". Solitary walks in the city are his favorite pastime, and in his love for the urban crowd, he resembles Baudelaire's painter of modern life, who enjoys "to set up house in the heart of the multitude". (Ameel 142)

Segar's Kathmandu is his anticipation as a tourist for a 'floating', unstable gaze enriched with a sensorial and emotional immersion in the landscape. Fixed-and-frozen representations are set in motion by the physicalities of the drug induced intoxication. The rock music and overtly exaggerated tone, the enfolding misty landscape of Kathmandu is his anticipation for new adventures to be experienced, either on the visual world of drugs or also on the real world.

Apparently, even the yearning for peace and tranquility is transmuted into ass-kicking rock and roll within the mind of Bob Seger. The growling vocals and honk-tonk piano of Seger's "Katmandu" make the location sound like a city of drunken debauchery and lasciviousness. While air-guitaring around the living and kicking over imaginary amps, one can very easily overlook the fact that Kathmandu is a real place, and it's the capital of Nepal, which was the birthplace of Gautama Buddha and one of the modern centers of Buddhism. In short, Kathmandu isn't actually a particularly raucous party town. It's clear, going by the lyrics, that Seger was perfectly cognizant of where and what the real Kathmandu is. In the song, he's talking about how he's fed up with the hectic pace of American life. He assures us that he loves all the regions of his native country, but that he's not feeling happy anymore. He wants to escape into the tranquility of the Nepalese mountains to be true to himself and stop "being blue."

The positive repercussions about Seger's "Katmandu" in terms of tourist gaze that it was released on the *Beautiful Loser* loser album in 1972, so Seger was aware of all the other rock stars who were visiting Nepal and Tibet at that time and was thinking of doing the same. Or perhaps he was mocking them. Or maybe it was just intended to be a fun song about wanting to get the hell out of his life and visit a place as far away and isolated as he could possibly get. The juxtaposition of the hard-rocking sound and its contemplative lyrics make it impossible to know how "deep" the intent of the song really was. Whatever feeling Seger was trying to communicate with the song, "Katmandu" certainly found favor on the radio. It was the album's highest-charting single, reaching No. 43 on the Billboard Hot 100 and helping it achieve platinum status. A live version of the song was later released on 1976's Live Bullet, which was recorded at the famous Cobo Hall in Detroit, Michigan. The song has appeared in the film *The Mask* (1994) and the television shows "Supernatural" and "Freaks and Geeks." "Katmandu" is still played frequently today on many classic rock stations and is one of

Seger's most recognizable songs. On any given day in America, there is almost certainly at least one person out there on the highway jamming out to the tune in their car, dreaming of escaping rush hour and disappearing into the mountains of Kathmandu. Whether or not this hypothetical person actually knows where that place is or what it means is an entirely different story.

Kathmandu is the capital city of the Federal Democratic Republic of Nepal, the largest Himalayan State in Asia. It is the largest metropolis in Nepal, with a population of 1.4 million in the city proper, and 5 million in its urban agglomeration across the Kathmandu Valley, which includes the towns of Kathmandu, Lalitpur and Bhaktapur. Kathmandu is also the largest metropolis in the Himalayan hill region. The city stands at an elevation of approximately 1,400 metres (4,600 feet) above sea level in the bowl-shaped Kathmandu Valley of central Nepal. The valley is historically termed as "Nepal Proper" and has been the home of the Newari culture, a cosmopolitan urban civilization in the Himalayan foothills. The city was the royal capital of the Kingdom of Nepal and hosts palaces, mansions and gardens of the Nepalese aristocracy. It has been home to the headquarters of the South Asian Association for Regional Cooperation (SAARC) since 1985. Today, it is the seat of government of the Nepalese republic established in 2008; and is part of the Bagmati Zone in Nepalese administrative geography. Kathmandu has been the center of Nepal's history, art, culture and economy. It has a multiethnic population within a Hindu and Buddhist majority. Religious and cultural festivities form a major part of the lives of people residing in Kathmandu. Tourism is an important part of the economy as the city is the gateway to the Nepalese Himalayas. There are also seven casinos in the city. In 2013, Kathmandu was ranked third among the top ten upcoming travel destinations in the world and ranked first in Asia:

> Kathmandu consists of Medieval Cities and Sacred Sites. Other travelers prefer to see Nepal at a more refined pace, admiring the peaks over a gin and tonic from a Himalayan viewpoint, strolling through the medieval city squares of Kathmandu, Patan and Bhaktapur, and joining Tibetan Buddhist pilgrims on a spiritual stroll around centuries-old stupas and monasteries. Even after the 2015 earthquake, Nepal remains the cultural powerhouse of the Himalaya; the Kathmandu Valley offers an unrivalled collection of world-class palaces, hidden backstreet shrines and sublime temple art. (Hillary 32)

The city of Kathmandu is named after Kasthamandap temple that stood in Durbar Square. In Sanskrit, “Kastha” means "wood" and “Mandap” means "covered shelter". This temple, also known as Maru Sattal in the Newar language, was built in 1596 by Biseth in the period of King Laxmi Narsingh Malla. The two-story structure was made entirely of wood without iron nails or supports. According to legend, all the timber used to build the pagoda was obtained from a single tree. The structure collapsed during the major earthquake on 25 April 2015. The colophons of ancient manuscripts, dated as late as the 20th century, refer to Kathmandu as “Kaṣṭhamaṇḍap Mahanagar” in Nepal Mandala. Mahanagar means "great city". The city is called "Kaṣṭhamaṇḍap" in a vow that Buddhist priests still recite to this day. Thus, Kathmandu is also known as Kaṣṭhamaṇḍap. During medieval times, the city was sometimes called Kantipur. This name is derived from two Sanskrit words “Kanti” and “pur”. "Kanti" is a word that stands for "beauty" and is mostly associated with light and "pur" means place. Thus, giving it a meaning as "City of light" (Subedi 9).

As James Donald has pointed out, the city is “always already symbolized and metaphorized” (17). A number of cities are metaphorized in the sense that the ways of describing that structure urban experiences of the city in literary, cinematic representations of the city, but that can also be found in thinking on the city in the fields of urban history,

critical sociology and literary studies. Some of these metaphorizations feed back into the more general assumptions on which the research questions in this research are based while others have immediate relevance to the cinematic city experiences represented in the popular culture.

What all these metaphorizations have in common is that they are cultural constructs. As Lakoff & Johnson have shown, metaphors are not simply figures of speech, rather, they constitute the "very thought patterns we live by. In urban planning as well as in urban sociology and geography, the city is more often than not described in metaphorical terms that draw extensively on images from the Cinema" (53). If there is one persistent metaphor used to describe the city, it is that of a living, natural creature or an organic being, with its own life cycle, its birth, growth and death. Cities tend to be thought of as being born, as growing up, and as gradually dying or decaying of having an organic life cycle, which can end in death. It is often death, and the dying processes of cities, that have exerted the greatest fascination. Lewis Mumford points out that the very first surviving image of the city depicts, in fact, its destruction. Apocalyptic perspectives have potently informed the city writings of Dickens, Dostoevsky, and Joyce and particular cities have particular myths concerning their future destruction. But the core concern of this research is how Kathmandu gets metaphorized in the Cinemas and Songs. The popular culture metaphorizes the Kathmandu City in basically two concepts. One that of a body and other that of a Hindu and Buddhist remnant.

While the equation of the city with the body politic reveals some of the profoundly pessimistic world views that were attributed to the urban environment, it is a metaphorization that has a more positive repercussion in terms of tourism. The fascination with the city is tied to its potential to symbolize abstract concepts, beyond the city boundaries the intangible concepts of community, citizenship, or the nation state. John Urry argues that when city is treated like a body it leans more towards economic functionality:

> The city can be seduced and conquered, and it can also, conversely, appear in terms of a seductive figure: the image of a mysterious, alluring female figure, appealing yet disconcerting. The image of the city as a human body is closely related to the image of the city as a fundamentally feminine figure, as mentioned above. This metaphor of the female body allows for an enormous variety of specific adaptations in discourses about the city: the city may be described as a motherly figure, but it can as easily be portrayed as a harlot as a "most delicious of monsters". (104)

Just like how the female figure with which Paris is described in Zola's *Ferragus* or as the Whore of Babylon of the Apocalypse. Equating the city with the feminine body sustains the idea that the city can also be conquered, seduced, or raped; a metaphorization that can be found in fields as diverse as (literary) history and the spatial practice of graffiti.

Kathmandu City is from its very beginnings a profoundly gendered symbol, something which will be discussed later in relation to the figure of the flaneur and flaneuse. The city can be seduced and conquered, and it can also, conversely, appear in terms of a seductive figure: the image of a mysterious, alluring female figure, appealing yet disconcerting. Even saints such as Augustine and Jerome confessed to having been "allured and teased by sensuous images of Rome" (Urry, 74). The type of voyeurism built into viewing film and particularly films that have oriental outdoor locations means that there are many links between tourism (in terms of travel abroad) and film spectatorship. A number of theorists have commented on the links between the viewing process of the tourist and the film spectator. Ellen Strain has extended the definition of the tourist gaze to include practices beyond traditionally conceived concepts of tourism, and she cites this gaze as central to cinema and television viewing, anthropological study, and reading issues of *National*

Geographic, among other cultural practices. Strain and others have also commented on the analogous practices between film viewing and tourism and the similarities in the framing of the spectacle.

Much of the enduring fascination of the city is directly linked to its very ambiguity and to the often confusing diversity it tends to harbor. This ambiguity, rather than the dichotomies which emanate from it, is arguably the key to understanding how city experiences are rendered in artistic creations. In Burton Pike's words, it is "the most powerful constant associated with the idea of the 'city' […], the inability of strong negative and positive impulses towards a totemic object to resolve themselves" (Pike 198). In urban history, urban studies and urban sociology, in particular, ambiguity and diversity have been seen as the key terms with which to understand the urban experience. Lewis Mumford, in his seminal work *The City in History*, saw ambivalence as a central part of the city's nature from the very beginning. In his view, it was grounded in the moral, economic, political and also military attributes of the city; the city walls that encapsulated the accumulated wealth of the city's hinterland also provided the "maximum amount of protection with the greatest incentives to aggression, and the city offered an unseen degree of freedom in combination with rigid stratification and control" (Mumford 47). This ambivalence was further strengthened by the city's added symbolic role as "a replica of heaven, a transformer of remote cosmic power into immediate operating institutions" (Harvey 11). David Harvey, speaking from a distinctly different perspective than either Pike's or Mumford's, has evoked the fleeting and seemingly contradictory characteristics of the city as follows:

> It is a place of mystery, the site of the unexpected, full of agitations and ferments, of multiple liberties, opportunities, and alienations; of passions and repressions; of cosmopolitanism and extreme parochialisms; of violence, innovation, and reaction. (Harvey 229)

But how, to continue with Harvey, are we to "penetrate the mystery, unravel the confusions, and grasp the contradictions?" (230). A critical geographer, Harvey turned repeatedly to metaphors and images, amongst others drawn from literary representations, to "penetrate the mystery" of the city. Similarly, looking for ways to grapple with the complexity of the American city in their article "Symbolic Representation and the Urban Milieu", the sociologists Anselm Wohl and Richard Strauss turn to representations of the city, insisting that "[t]he complexity of the city calls for symbolic management" (Wohl 523). In literature, as well as in literary studies, sociology, and urban studies, the "symbolic management" carried out to come to terms with the ambiguity and contradictory complexity of the city repeatedly takes the shape of a range of metaphors with which to approach the city.

Many scholars argue that such aesthetics of representation essentially relies on the visual, and that tourism is a strongly visual practice. The foundational text in this line of thought is John Urry's work *The Tourist Gaze* (1990), which stresses the role that the gaze plays in constructing the tourist experience. Urry argues that a fundamental part of tourists' experience consists of 'gazing upon' a range of different landscapes and scenes that we encounter in our journeys and that are out of our ordinary life. This gaze, he maintains, is 'socially organized and systematized' there are indeed many 'professional experts who help to construct and develop our gaze as tourists'. Advertisements, magazines, films, television, travel books constantly produce and reproduce objects and places to be consumed by the tourist gaze. Moreover, gazes are situated they have changed and developed in different societies and in diverse historical periods, they vary across social groups and times. In his book, Urry analyses how the tourist gaze is constructed, who authorizes it, how it affects the places which are its objects, how it relates with other social practices. He explains that "gazes are constructed through difference" (22). Kathmandu is gazed upon by the artists of Cinema and music of Hollywood as a Mecca for hashish lovers and a Hindu and Buddhist remnant

which is quite different than their mileu. The cultural advantage in the metropolitan areas there as stated by Alvy Singer the protagonist of the Hollywood motion picture *Annie Hall* (1977) is that you have vehicles to move to and fro: “I don't want to move to a city where the only cultural advantage is being able to make a right turn on a red light” (30). So the songs and the motion pictures gazed upon Kathmandu because it is different from theirs:

> The gaze in any historical period is constructed in relationship to its opposite, to non-tourist forms of social experience and consciousness. What makes a particular tourist gaze depends upon what it is contrasted with; what the forms of non-tourist experience happen to be. The gaze therefore presupposes a system of social activities and signs which locate the particular tourist practices, not in terms of some intrinsic characteristics, but through the contrasts implied with non-tourist social practices, particularly those based within the home and paid work. (Urry 2)

Urry considers tourism, sightseeing and travel important social phenomena. Leisure tourism is widely conceived as an opposite to work; holidays take tourists away from their place of residence and employment into places that have been selected because of their contrast with the familiarity of the everyday places that tourists inhabit. However, non-familiar sights may have different features and they may be selected for different purposes. In other words, tourist places respond to different types of gazes. Urry analyses a number of diverse aspects of the tourist gaze and highlights that the gaze can take several forms, the two main ones being the romantic and the collective. This distinction relates to the kinds of organization that the tourist industry develops to meet these different gazes.

The ‘romantic gaze’ prioritizes solitude, privacy and a sort of spiritual relationship with the object of the gaze. Natural landscapes and sceneries of ‘untouched beauty’ are usually the favorite objects of the romantic gaze, which Urry believes to be an inherently

bourgeois attitude. On the contrary, the 'collective gaze' demands the presence of large numbers of people who confer atmosphere and liveliness to a place. These are places such as seaside resorts or major cities like London, Las Vegas, Hong Kong, which would look strange if they were empty. In that line of argument, Urry notes, "it is other people that make such places" (12). Urry highlights that in both cases representation plays a fundamental role in the way people enjoy a particular tourist experience, "what people 'gaze upon' are ideal representations of the view in question that they internalize from postcards and guidebooks" (27). Urry makes the point that much of what is appreciated by the tourist is not directly experienced reality itself but representations of it, mainly through the medium of photography to the point that we are able to recognize the authentic thanks to the fact that we have become so acquainted with its reproductions. This has to do with the semiotics of tourism, that is to say with the relationship between seeing and signs, something that has been analysed by Culler who points out, "the existence of reproductions is what makes something original, or authentic, and by surrounding ourselves with markers and reproductions we represent to ourselves the possibility of authentic experiences in other times and other places" (132). The gaze is here once again at the centre of academic enquiry about tourism, at least of this strand of tourism studies, which acknowledges the visual as the dominant and constitutive part of the tourist experience.

The emergent 'performative approach' to tourism and the importance of 'the sensual' in tourist experience is also central to David Crouch's work. Crouch welcomes the focus on 'doing' brought about in cultural studies by key scholars such as Edensor, and theorized by 'non-representational' theory, which lays emphasis on the everyday aspects of living, on what individuals do in their ordinary life. Crouch suggests that following the direction pointed out by Edensor and the non-representational approach, new research in cultural studies and

tourism should aim at making sense of meaning, value, significance and identity engaged in the experience of travel through greater attention to what individuals do, think, and feel.

The term "gaze" refers to the discourses and practices of seeing in tourism contexts as well as to ways of knowing what is being looked at. Originally framed by Michel Foucault's notion of discourse, the prison and the medical gaze, it is now concentrated on tourist systems, institutions, and visitor economy. Subsequently, "gazing" came to encompass the ideas of interpretivism, thereby prompting theorists to also examine host and guest behaviors. Urry was the first to mention that there were systematic ways of "seeing" destinations, which had roots in Western ocular centric practices, essential to debates that enveloped modernity. His division of the gaze into romantic, individual and solitary, and mass or budget further refined the focus of rituals and processes of modernization. The acknowledgement of the role of visual culture in the construction of tourist experience and tourism as an organized system of leisure was also examined by Seaton (1998). He saw in the picturesque the predecessor of the "tourist gaze" that idealized nature and otherness (peasantry, noble savagery). Further, MacCannell (1976) argued that mediated versions of locations generated "markers" of places in the form of images, and Dann (1996) examined the corresponding linguistic properties of tourism. The current attention on gazing rather than performing has been the subject of criticism from various constituencies, including postcolonial and feminist studies. In a subsequent article, Dean MacCannell speaks of a "second gaze" enabling virtual and actual tourists to enjoy their encounter with new places and cultures in ways different from those suggested by tourism marketers. The idea that localities are always implicated in the complex encounters and negotiations with their guests informs Maoz's (2006) concept of the "mutual gaze." For Maoz, the local gaze "is based on a more complex, two-sided picture, where both the tourist and local gazes exist, affecting and feeding each other" (22).Therefore, the emphasis on gazing has influenced two decades of

ethnographic and theoretical research into global tourism. It has enriched conceptions of the "tourist system" and fed into new subfields such as those of media (especially film and music) tourism, whereas it has also partially formed the basis for the new tourism motilities.

In the '60s, as many Americans were searching for enlightenment, the city was seen as a panacea for the ills of Western culture. A remote and exotic location, it was also seen as the ultimate getaway, which is how Seger used it in this song. Seger took a humorous tone, singing about his desire to disappear for a while after dealing with constant touring and record company politics. For him, Kathmandu is used to represent a place far away where no one will bother you. Representations of tourist sites and with the geographical imaginations of tourists themselves is coupled with an interest in exploring what tourists actually do, how they spend time, what activities they engage in, and what geographies they create. In their practices, tourist imaginations and mental representations are negotiated in place. The relationship between representations and practices is dynamic and productive. Representation is not unbounded or de-contextualized, and neither is practice something that happens independently from main discourses and representations. In fact, representation is emplaced, enacted and sustained through practices, activities, routines, materialities; and practices are not only shaped by but also implicated in the construction of representations and discourses. Representations and practices both happen in the body and through the body; they are both connected to each other through places, movements, objects, activities which can hardly be disentangled.

"Nobody Told Me" song was released more than two years after Lennon was killed and, was released in the album *Milk and Honey* in 1984. The song was written in 1969 when Lennon connected himself with the hippie nomadity. The song contains the message of new age spirituality, destruction of racial boundaries, hallucinogenic, free love, war and non-conformity which comprises of all the themes of counterculture. This song is a protest song

which is in different league among all drug related songs for its opulent metaphors and the musical crafting of words:

> Everybody's talking and no one says a word
>
> Everybody's making love and no one really cares
>
> There's Nazis in the bathroom just below the stairs
>
> Always something happening and nothing goin on
>
> There's always something cooking and nothing in the pot
>
> They are starving back in China so finish what you got. (1-6)

Besides subverting the sexual patterns of conventional America, even more controversial and challenging during the time was a liberal view of drug use. The hallucinatory factors got into mind of the hippies who used to tale cannabis and LSD. There is always something happening and nothing going on gives the visual image of a person in trance. While images of Nazi's or crossing boundaries like going to China in the song shows the celebration of hippie nomadity. The celebration of free sex was notorious of the countercultural era. Lennon mentions in the song that everybody is making love and no one really cares which implies to the point of celebration of free sex. Lennon further uses various images of hippie nomadity in the song:

> Everybody's running and no one makes a move
>
> Everybody's a winner and nothing left to loose
>
> There is a little yellow idol in the north of Kathmandu
>
> Everybody's flying and no one leaves the ground. (11-14)

Drugs were considered by the hippies as such substances which expanded the mind to new realms of experience and as vital aids to personal and thereby social transformation. The hippies took recourse to eastern religiosity and wandered around places where drugs were free. Kathmandu was famous at the countercultural era as a place where drugs were free and

cheap and, various places where the hippies could expand their minds. Lennon has referred the "little yellow idol in the north of Kathmandu" (13) which he is referring to Vajra Yogini (Fig 2) temple near Sakhu, "John Lennon's song "Nobody Told Me" refers to "a little yellow idol to the north of Kathmandu" which indicates his fascination to Buddhism and Tantra because of its reference to "Bajra Yogini" of Sankhu as researched by the television reporter of BBC Joanna Jolly in her programme "From Our Own Correspondent" (Mitchell 42- 43). Getting high on narcotics, living the present fully and putting aside the future was the lifestyle of the counterculture followers and the song celebrates the very essence.

Figure 2. The Idol of Bajra Yogini at Sankhu, Kathmandu which Lennon refers

(Source: <http://www.bajrayoginijatrablog.com/php/Kathmandu-67>. Digital image. N.p., n.d. Web.)

Most songs in the mid and late 60s are drug related. Yet "Nobody told me" remains different in Lennon's handling of the images and metaphors related to hallucinations and celebration of love and sex. The song is so genius that it has so many people arguing about its meaning even today, "Everybody's smoking and no one's getting high/ Everybody's flying and never touch the sky/ There is UFO over New York and I ain't too surprised" (21-23). The images

like UFO and getting high on drugs are some of the images and metaphors through which Lennon gives his lifestyle as a hippie.

The song does have a lot of escapism themes like crossing boundaries and going to China, Kathmandu or even going to galaxies with the UFO. However the hidden theme of the song is that the common people are trying to escape from the then American society which was engaged in Vietnam War:

> Geographical movement became democratised so extensive distinctions of taste were established between different places. Where one travelled to became of considerable significance. In nineteenth century Britain this gave rise to a resort hierarchy with considerable differences of 'social tone' established between otherwise similar places. (Urry 130)

Lennon's escapade can be analyzed in Urry's term as further crucial feature of consumption is to be able to buy time, that is, the ability to avoid work and to replace it either with leisure or with other kinds of work. Urry investigated the social dynamics of a 'leisure class' that is the class that demonstrates esteem through leisure. He says that the characteristic feature of leisure-class life is a conspicuous exemption from all useful employment.

Now however in western societies, leisure patterns are immensely more complex than this. Everyone has at least some rights to leisure, to be conspicuously non-working for particular times in the week or the year. Being able to go on holiday, to be obviously not at work, is presumed to be a characteristic of modern citizenship which has become embodied into people's thinking about health and wellbeing. 'I need a holiday' is a particularly clear reflection of such a modern view of the need to consume time away from work. Sixty-three per cent of the UK population define as a 'necessity' at least one week's holiday a year without older relatives. Similar tones are found in the songs which helps to treat a place like a metaphor to be consumed.

The lead singer of The Doors, Jim Morrison's 1972 hit "Roadhouse Blues" is a euphoric blues number which talks about a countercultural reaction where many Americans were against the United States' involvement in the Vietnam War and spoke out against it. Artists, as well as citizens choose to clearly denounce the war:

> Yeah, keep your eyes on the road, your hand upon the wheel
>
> Keep your eyes on the road, your hands upon the wheel
>
> Yeah, we're goin' to the Roadhouse
>
> We're gonna have a real
>
> Good time
>
> Yeah, back at the Roadhouse they got some bungalows
>
> Yeah, back at the Roadhouse they got some bungalows
>
> And that's for the people
>
> Who like to go down slow (1-9)

When Jim Morrison got drunk, he liked to sing blues numbers at The Doors jam sessions. This in one of the songs he came up with at one of those inebriated sessions. If there was an actual roadhouse that inspired this song, it was the Topanga Corral, a windowless nightclub in the counterculture enclave of the Topanga Canyon, where Jim Morrison lived. To get to the venue one had to take Topanga Canyon Boulevard, which is full of twists and turns. One really did need to "keep your eyes on the road, your hand upon the wheel." The Corral, where Little Feat and Canned Heat played and Linda Ronstadt was often spotted in the audience, burned down in 1986. There was a cabin behind the Topanga Corral that many sources say Morrison bought for his girlfriend, Pamela Courson. This could be what provided the line, "In back of the Roadhouse they got some bungalows." So the events in the songs are the outcome of his consuming of the landscape:

> …two further deficiencies of much writing about consumption are the presumption of an a social individual and the supposition that consumption occurs without further work once an object has been purchased. These assumptions are not problematic for some relatively trivial kinds of consumption, where the purchase by an isolated individual of an object involves fairly direct consumption, such as a bar of chocolate. But most forms of consumption involve breaking with these two assumptions. This is first because much consumption is conducted by social groups, obviously by households, but also by large organizations (global corporations) and by informal social groups (buying a round in a bar). (Urry 132)

Morrison's *Roadhouse Blues* creates positive repercussions about different kinds of holiday experience which are devised with these different social groupings in mind. It is also clear that converting a range of tourist services into a satisfactory 'holiday' involves a great deal of 'work'. This work involves both the grouping itself determined to have a 'good time', and it involves those selling the services who, to varying degrees, try to guarantee a particular holiday experience.

The reason for choosing this song for the research is because Morrison's anticipation to come to Nepal to consume "Ganja" is evident from the fact that he utters Nepali words in the middle of the song. He was also infamously called "The Lizard King" (Pietri 90), for he was endorsing the surreal effect of intoxication induced by smoking the lizard tail.

Figure 3. Jim Morrison: The Lizard King

(Source: <http://www.thelizardkingimages/php/rockandrollhalloffame>. Digital image. N.p., n.d. Web.)

Exact words said by Jim Morrison in the song *Roadhouse Blues*:

Ganja chucha

khau khau khau

Hookah Ganja

Hei cha koona mai cha

Pa Paru rai cha

ooh wha pani cha

Hein cha

Khau khau khau (18-25)

Nepalese would say it: "Ganja chusa/ khau khau khau/ Hookah Ganja/ Hei cha koona mai cha/ ooh pari pani cha/ ooh wha pani cha/ hein cha/ khau khau khau"(Researchers conversion). The words get translates into the following word meaning: Ganja as Weed, chusa is sucking action of smoke from pipe of hookah, khau is let's eat (no word in Nepali for verb "smoke" so we use verb "eat" for smoke, although there's a word for noun "smoke" it’s

called "dhuwa" noun), Hookah Ganja is Hookah filled with Weed, Hei cha is its growing right here, koona mai cha is its growing right in that corner too, ooh pari pani cha is it's also growing over there, ooh wha pani cha is and then it right next to it too, hein cha khau is its everywhere, lets smoke (italki 1). Now we can imagine why this song is so euphoric, his touristic gaze transforms into surreal and romantic gaze for Nepal and he is assured he can smoke weed in a freaky way in Nepal(during the hippie era, not legal now). So, Kathmandu for the Hippies and the Freaks in the countercultural era was a metaphoric Eden.

If there is one persistent metaphor used to describe the city, it is that of a living, natural creature or an organic being, with its own life cycle, its birth, growth and death. Cities tend to be thought of as being born, as growing up, and as gradually dying or decaying of having an organic life cycle, which can end in death. It is often death, and the dying processes of cities, that have exerted the greatest fascination. The free hashish culture endorsed by Kathmandu in the 70's brought about positive repercussions in the tourism industry has faded over the years but the narratives that still have the stories about hippies and freaks are used by the popular culture.

In the 70s, many Americans were fascinated with Eastern orthodoxy and saw places like Kathmandu as beacons of enlightenment. Many young people made the trek, and some high-profile musicians mentioned the city in songs where it was used as a metaphoric Eden, which is what Cat Stevens did in "*Oh Kathmandu*(1974)" as he sings about finding refuge from Western civilization in a simpler, peaceful place:

I sit beside the dark

Beneath the mire

Cold gray dusty day

The morning lake

Drinks up the sky

Katmandu I'll soon be seeing you

And your strange bewildering time

Will hold me down

Pass me my hat and coat

Lock up the cabin

Slow night treat me right

Until I go

Be nice to know

Katmandu I'll soon be touching you

And your strange bewildering time

Will hold me down (1-16)

There are plenty of reports claiming that Stevens wrote this song in Kathmandu. Karna Shakya says that he heard rumors that Stevens wrote it in a tea house in the Jhoche Tole section, “There were lots of rumors about Stevens writing ‘Katmandu’ at Eden Hotel a hashish joint in Freak Street” (Himalayan Times, Sept 2, 011), but there is no evidence that he made this journey:

Figure 4. Hotel Eden in 1970

(Source:<http://www.hippiesinnepalblog.ch/song/Kathmandu-2>. Digital image. N.p., n.d. Web.)

These tales are often found in tourist guides with an interest in drumming up business; Mick Jagger, Janis Joplin, Jimi Hendrix and Bob Marley have also been cited as visitors to the city in various apocryphal stories (note how documented The Beatles trip to India was - a rock star couldn't vanish to Nepal without some hard evidence). Stevens was certainly there in spirit, however, as Bob Seger would be in 1972 when he released his own song about Kathmandu, also spelled without the 'h' just like Bob Segar(Fig. 1)

Chop me some broken wood

We'll start a fire

White warm light the dawn

And help me see

Old Satan's tree

Katmandu I'll soon be touching you

And your strange bewildering time

Will keep me home (17-24)

Cat Stevens is referring to the cannabis plant when he makes reference to satan's tree. In chapter 3 of Genesis, “the tree of knowledge of good and evil”(3:1-3) is described there. One of it's attributes is giving one insight and wisdom. In the lyrics of Katmandu, it is stated "help me see, o satan's tree” (20-21). Nepal was the last place on earth to make to make cannabis illegal. Royal Nepalese hashish was a major national product in Nepal. Also Lord Shiva the Lord Protector of Nepal consumed it. One of his favorite pastimes was smoking cannabis on Mount Kailish. The holy men that are his followers, sit on the Bagmati River smoking cannabis and chant "dum muro dum, mit jay gum, aloh subah sham, Hare Krishna, Hare Ram” (Anand, 59mins). This translates to "you smoke and smoke, your mind is in Cosmic consciousness, you always see reality (Researchers translation)" very deep in a very deep place. That is why all the hippies traveled there.

Just about everyone can relate to Seger’s and Steven’s sentiments at some point in their lives. Surrounded day and night by technology, by the highway sounds, by people’s demands, a longing for a simpler and quieter life is basically a ubiquitous aspect of our modern lives. Kathmandu makes an excellent choice for the fulfillment of that touristic longings. Tourists coming to Nepal consider it as a place of ancient architecture and stunning vistas, as well as an area of great importance to the Buddhist faith. It has had a thriving tourist industry since the 1950s, when it became more readily accessible by plane. Throughout the 1960s and '70s, it was a popular destination for hippies seeking an “authentic” spiritual experience, so much so that the Jhochen Tol neighborhood is still known by many today as Freak Street.

Janice Joplin’s Cry baby(1974) metaphorizes Kathmandu as a prelapsarian Eden:

> And when you walk around the world, babe,
>
> You said you'd try to look for the end of the road,
>
> You might find out later that the road'll end in Detroit,

Honey, the road'll even end in Kathmandu.

You can go all around the world

Trying to find something to do with your life, baby,

When you only gotta do one thing well,

You only gotta do one thing well to make it in this world, babe.

You got a woman waiting for you there,

All you ever gotta do is be a good man one time to one woman

And that'll be the end of the road, babe,

I know you got more tears to share, babe,

So come on, come on, come on, come on, come on,

And cry, cry baby, cry baby, cry baby. (21-34)

Cry baby revolves around a women who's telling her true love who left her, that if he ever needed someone to love, or ever anything, that she would always be there waiting for him. All he has to do is ask. It's about selfless love which she claims to find only in Kathmandu:

> The gaze in any historical period is constructed in relationship to its opposite, to non-tourist forms of social experience and consciousness. What makes a particular tourist gaze depends upon what it is contrasted with; what the forms of non-tourist experience happen to be. The gaze therefore presupposes a system of social activities and signs which locate the particular tourist practices, not in terms of some intrinsic characteristics, but through the contrasts implied with non-tourist social practices, particularly those based within the home and paid work. (Urry 2)

Urry considers tourism, sightseeing and travel important social phenomena. Leisure tourism is widely conceived as an opposite to work; holidays take tourists away from their place of residence and employment into places that have been selected because of their contrast with

the familiarity of the everyday places that tourists inhabit. However, non-familiar sights may have different features and they may be selected for different purposes. In other words, tourist places respond to different types of gazes. Urry analyses a number of diverse aspects of the tourist gaze and highlights that the gaze can take several forms, the two main ones being the romantic and the collective. This distinction relates to the kinds of organization that the tourist industry develops to meet these different gazes. The 'romantic gaze' prioritizes solitude, privacy and a sort of spiritual relationship with the object of the gaze. Natural landscapes and sceneries of 'untouched beauty' are usually the favorite objects of the romantic gaze, which Urry believes to be an inherently bourgeois attitude. On the contrary, the 'collective gaze' demands the presence of large numbers of people who confer atmosphere and liveliness to a place. Janice Joplin also romanticizes Kathmandu as a place where love and spirituality is in its apex. So she anticipates the spirituality to enter into the American society also.

I now examine the ways in which the film engages with the tourist gaze and ask whether the film replaces this gaze with a world cinema gaze or merely reproduces it in new ways. A number of critics have identified the loose and at times contradictory thinking associated with the label "Cinematic Gage". For instance, in their introduction to *Remapping World Cinemas* (2001), Stephanie Dennison and Song Lim argue that when approaching the term we are confronted with "a web of power relations and at times conflicting ideologies that defy any simplistic account on the definition or meaning of world cinema" (3). Asking what the world cinema sounds fruitless, so it can never be value free. Like Dennison and Lim, Catherine Grant and Annette Kuhn also state that "world cinema" is "a catch-all term suffering from contradictions and a lack of clear definition" (1). It can, they argue, be used to mean: all non-Hollywood or all non-First world cinemas from the most

mainstream to the most-experimental world cinema can stand simply for a global cinema that embraces all films, including those of the First World . While it is, then, neither possible nor desirable to provide a definition for “world cinema,” what we can do is examine the ways in which it has been applied in practical and theoretical terms, and then consider how the films chosen for this research fits within cinematic gaze. Hollywood motion pictures like, *Witch from Nepal*(1988), *The Golden Child*(1991), *A Night Train to Kathmandu*(1994), *Baraka*(2000), *Doctor Strange*(2016) etc portray the landscape of Kathmandu having a cornucopia of images of medieval Cities and sacred Sites. Nepal is represented as a more refined pace, admiring the peaks over a gin and tonic from a Himalayan viewpoint, strolling through the medieval city squares of Kathmandu, Patan and Bhaktapur, and joining Tibetan Buddhist pilgrims on a spiritual stroll around centuries-old stupas and monasteries.

The Golden Child is a 1986 motion picture which metaphorizes Kathmandu as a Hindu and a Buddhist remnant. It’s an American fantasy comedy film directed by Michael Ritchie and starring Eddie Murphy as Chandler Jarrell, who is informed that he is "The Chosen One" and is destined to save "The Golden Child", the savior of all humankind.

Figure 5. J. L. Reate as "The Golden Child"

(Source: <http://www.IMDb.com/thegoldenchild-30>. Digital image. N.p., n.d. Web.)

In a temple in an unknown location in northeastern Nepal, a young boy (Fig. 5) with mystical abilities the Golden Child receives badges of station and demonstrates his power to the monks of the temple by reviving a dead eastern rosella, which becomes a constant companion. The images of Boudhanath and Swayambhu (Fig. 5) is often displayed and featured when the Golden Child has a footage in the screen. The images of the Hindu temples and the Buddhist Monasteries are gazed upon as a mysterious and mythical:

> A substantial proportion of the population of modern societies engages in such tourist practices, and new socialized forms of provision are developed in order to cope with the mass character of the 'tourist gaze' (as opposed to the individual character of 'travel'). Places are chosen to be gazed upon because there is anticipation, especially through day-dreaming and fantasy, of intense pleasures, either on a different scale or involving different senses from those customarily encountered. Such anticipation is constructed and sustained through a variety of non-tourist practices, such as film, newspapers, TV, magazines, records and videos which construct that gaze. (Urry 122)

Such practices provide the signs in terms of which the holiday experiences are understood, so that what is then seen is interpreted in terms of these pre-given categories. The gaze is directed to features of landscape and townscape which separate them off from everyday and routine experiences. Such aspects are viewed because they are taken to be in some sense out-of-the-ordinary.

Figure 6. The Golden Child

(Source:<http://www.IMDb.com/thegoldenchild-39>. Digital image. N.p., n.d. Web.)

The viewing of such tourist sites often involves different forms of social patterning, with a much greater sensitivity to visual elements of landscape or townscape than is normally found in everyday life.

People linger over such a gaze which is then visually objectified as photographs, postcards, films, models and so on. These enable the gaze to be endlessly reproduced.

Figure 7. The Golden Child and Buddha

(Source:<http://www.IMDb.com/thegoldenchild-43>. Digital image. N.p., n.d. Web.)

A band of villains led by a mysterious man, Charles Dance-starred Sardo Numspa breaks into Swayambhunath (Fig. 7), slaughters the monks and abducts the boy. Some time afterwards, a young woman named Kee Nang (Charlotte Lewis) watches a Los Angeles TV show in which social worker Chandler Jarrell (Eddie Murphy) talks about his latest case, a missing girl named Cheryll Mosley. She seeks him out the next day and informs him of the kidnapping of the Golden Child and that he is the 'Chosen One' who would save the Child. Chandler does not take this seriously, even after the astral form of the Child and his bird familiar begin following him.

Cheryll Mosley is found dead from blood loss, near an abandoned house smeared with Tibetan graffiti and a pot full of blood-soaked oatmeal. Kee Nang reveals to Chandler that this house was a holding place for the Child and introduces Chandler to Doctor Hong, a mystic expert, and Kala (a creature half dragon, half woman, who remains hidden behind a screen). The three track down a motorcycle gang, the Yellow Dragons, which Cheryll had joined, and Chinese restaurant owner Tommy Tong, a henchman of Numspa, to whom Cheryll had been 'sold' for her blood, used to make the Child vulnerable to earthly harm. Tong, however, is killed by Numspa as a potential traitor. Still not taking the case too seriously, Chandler is drawn by Numspa into a controlled dream, where he receives a burn mark on his arm. Numspa presents his demands: the Ajanti Dagger, a mystic weapon which is capable of killing the Golden Child, in exchange for the boy. Chandler finally agrees to help, and he and Kee Nang spend the night together. Chandler and Kee travel to Tibet, where Chandler is swindled by an old amulet seller, who is revealed as the High Priest of the temple where the dagger is kept hidden and, subsequently, Kee's father. In order to obtain the blade, Chandler has to pass a test: an obstacle course in a bottomless cavern whilst carrying a glass of water without spilling a drop. With luck and wits, Chandler recovers the blade and even manages to bring it past customs into the United States. Numspa and his henchmen attack

Chandler and Kee. The Ajanti Dagger is lost to the villains, and Kee takes a crossbow bolt meant for Chandler, and dies in his arms confessing her love for him. Doctor Hong and Kala offers him hope: as long as the sun shines upon Kee, the Child might be able to save her.

Figure 8. The Golden Child and Kathmandu

(Source:<http://www.IMDb.com/thegoldenchild-59>. Digital image. N.p., n.d. Web.)

Chandler, with the help of the Child's familiar, locates Numspa's hideout and retrieves the dagger with the help of Til, one of Numspa's men converted to good by the Child, and frees the boy. When Chandler confronts Numspa, the latter reveals his true face as a demon from hell. Chandler and the Child escape the hideout, only to be tracked down by the demon in a warehouse. Chandler loses the dagger when the warehouse collapses, but Numspa is buried under a chunk of falling masonry. Chandler and the Child escape and head to Doctor Hong's shop where Kee is being kept. As the two approach Kee's body, a badly injured but berserk Numspa attacks Chandler, but the amulet the Old Man sold Chandler blasts the dagger from Numspa's hand. The Child uses his magic to place the dagger back into Chandler's hands, and Chandler stabs Numspa through the heart, destroying him. The Child then uses the last ray of sunlight and his powers to bring Kee back from the dead. The three take a walk discussing

the Child's return to Tibet and (as Chandler jokingly suggests) the boy's prospective fame as a stage magician. From these representations of Kathmandu it can clearly stated that it is gazed upon as a Hindu and Buddhist remnant.

A second strand of "world cinema" is seen in films that seek to say something about "the world," with a focus on relationships between citizens and transnational socio-political issues in a "cinema of globalization" (Harvey 6). These texts explicitly address questions of globalisation within their narratives, central to which are the ways in which relations of power between nations and peoples are played out onscreen. Some examples of such films include *The Voyage (Solanas, 1992), Dirty Pretty Things* (Frears, 2002), *In This World* (Winterbottom, 2002), *The Constant Gardener* (Meirelles, 2005), *Syriana* (Gaghan, 2005) *Blood Diamond* (Zwick, 2006), *The International* (Twyker, 2009), and *Baraka*(Fricke, 1992). The films are often transnational in terms of production context and cast and crew. *Baraka* is an interesting case of a hybrid text, for while it is an example of cinema of globalization in that it engages with relations between people of the world and attempts to. create thematic links between them, it also shares elements of the "foreign" films traditionally seen as examples of world cinema.

Figure 9. Bhaktapur Durbar Square in Baraka

(Source:<http://www.IMDb.com/song/baraka- 9>. Digital image. N.p., n.d. Web.)

Baraka (1992) is a non-narrative film directed by Ron Fricke. It was the first ever film ever to be restored and scanned at 8K resolution. The resolution of the movie is one of its kinds because it renders the touristic gaze that had to be portrayed magnanimously. This film has no narrative or voice-over. It explores themes via a compilation of natural events, life, human activities and technological phenomena shot in 24 countries on six continents over a 14 month period. The film opens in Nepal at the Bhaktapur Durbar Square (Fig. 9) and moving to and fro between Boudhanath, Hanuman Ghat, Pashupati Nath and Swayambhunath (Fig. 10).

Figure 10. Swayambhunath in Baraka

(Source:<http://www.IMDb.com/baraka- 19>. Digital image. N.p., n.d. Web.)

Without words the cameras shows the world "what's there in Kathmandu?". Kathmandu wakes up with people(Newars) performing their daily chores and ascetics and monks worshiping with their holy beads. Baraka is an ancient Sufi word, which can be translated "as a blessing, or the breath, or the essence of life from which the evolutionary process unfolds" (Beeton 31).

For Urry, tourists are, in a way, "semioticians, reading the landscape for signifiers of certain pre-established notions or signs derived from various discourses of travel and tourism" (13). By filming Baraka it looks confirm that real borderlines are within ourselves

and more than a physical space, barriers are in the world of ideas. It's realized that what makes us happy as human beings could differ greatly, but what makes us miserable and vulnerable beyond our culture, race, language or financial standing is the same for all. Accordingly, Baraka was transformed into a picture about what joins us, not what separates us.

In *The Night Train to Kathmandu*(1988), Lily is forced to leave Princeton, and with her parents and brother she travels to Nepal. Being unhappy that she had to leave her own country and her old life behind to visit this mystic country with her family. Once there, however, she meets a mysterious Nepalese Shakya Prince named Joharv and falls in love with him and the country. Joharv leads Lily as well as her brother and her anthropologist father to search for the legendary invisible "City That Never Was" against the backdrop of the Himalayas.

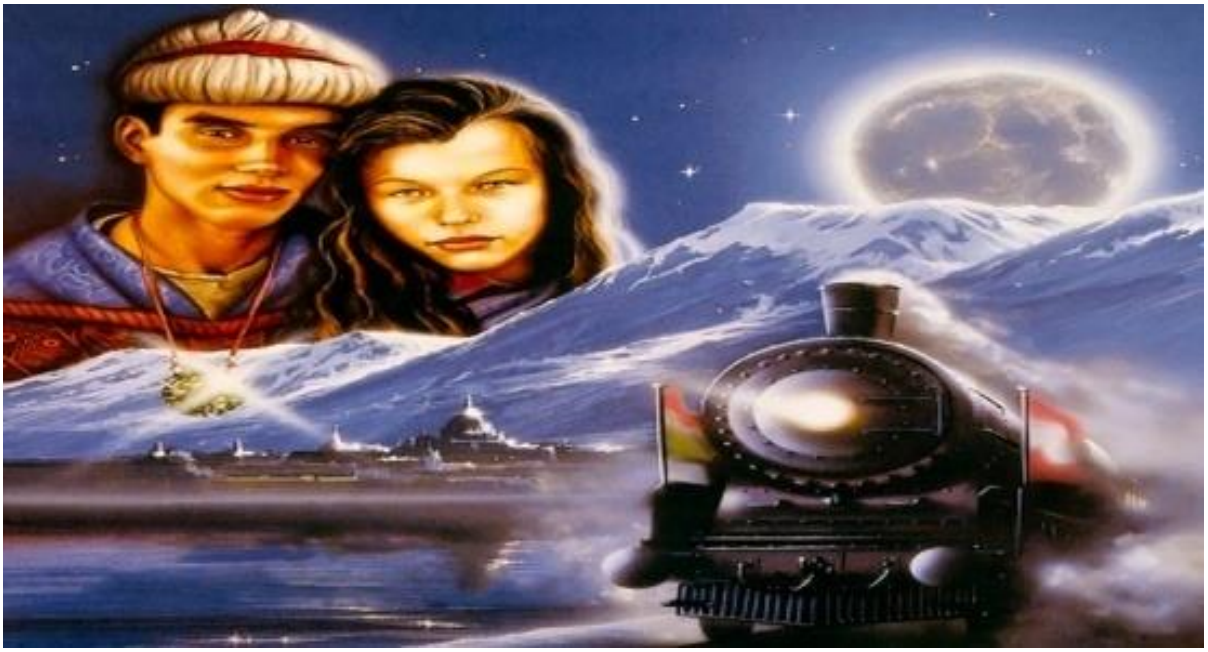

Figure 11. Promotional Poster of A Night Train to Kathmandu

(Source:<http://www.IMDb.com/anighttraintokathmandu-2>. Digital image. N.p., n.d. Web.)

Kathmandu City is gazed upon as an invisible city which is idyllic and can be seen by those who have a pure soul. I want to relate this notion as similar to Italo Calvino’s notions about

cities in his seminal book *"Invisible Cities* (1972)" . Italo Calvino illustrated the seemingly ineffable aspects of urban developments by portraying a series of imaginary "cities." Elevated to the realm of the fantastical, these cities are conceived as more than just physical structures but a confluence of ideas and emotions: the built crossroads of multitudinous lives. Through a series of dialogues between a fictional Marco Polo and Kublai Khan, this enigmatic little book charts invisible terrain, the evolution of urban spaces throughout history, our modes of perception for experiencing them, and the conditions in which they flourish and wither. As the narrative progresses, it becomes clear that real-world places aren't being described, but instead lenses through which cities can be seen: "the invisible order that sustains" (45) them. Now in the age of the Internet more than ever before, we interpret our world as the imagined Khan: navigating through reflections in "a desert of … interchangeable data, like grains of sand" (47). Our notion of the empirical realm is constantly being reformatted by the new information streaming into our perception through any number of devices. These "Invisible Cities" function as thought experiment for urban studies. A dialectic burgeons from the synthesis of conceptual and visual realms, and drives us toward a more holistic interpretation of landscape. I would also agree with Marco Polo's assertion in Calvino's *The Invisible Cities* that, while "the city must never be confused with the words that describe it", nevertheless "between the one and the other there is a connection" Scholars studying the literary city can be roughly divided into two groups, with the extreme sides of the axis insisting on either a direct relation between the "actual" and "fictional" city, or treating the literary city as a completely independent world. Urry calls these opposing poles respectively "formalists" and "historicists" , and insists that, despite heated debates, "the study of the city and its art is not a matter of 'either/or', of embracing one approach to the exclusion of others" (76). More to the point, the difference between these perspectives

reflects different kinds of research interests in the literary city. After all, there are a great many things a discourse can "do", and all of these can be legitimate objects of study:

> Echoing Goodman, one can say that in order to "make" an imagined city world, a text will draw on a whole variety of pre-existing cities, and recycle prefiguring material as the plot evolves. In the case of the literary city of Helsinki in a particular prose text, the narration will bring at least some of the following elements to bear in its "citymaking": architectural and historical fragments from the "actual" city of Helsinki; a wide range of images belonging to other literary cities (such as Paris, London, or St. Petersburg); conventions of genre and period; and archetypal images of the city. (Ameel 24)

Moulded by the processes delineated by Goodman, the imagined cities in artistic creations appears, then, as a variety of very different possible cities, with their own particular value systems. Similarly, Kathmandu is metaphorized according to the value system. Interesting narratives appear which is far removed from the actual landscape.

In *Witch from Nepal* (1986) while on vacation in Nepal, Joe Wong (Chow Yun-fat) and his girlfriend, Ida (Yammie Lam), ride an elephant when Joe falls and hurts his knee and is sent to a hospital. In a local hospital, Joe has visions of a beautiful veiled woman with mystical powers. Joe's leg later becomes infected and he finds himself in a hospital in Hong Kong, and finds the woman from his dreams earlier named Sheila (Emily Chu) magically healing his legs and granting him superhuman powers such as the ability to make large leaps through the air. Sheila reveals to Joe that she is a witch and that he has become a chosen one, to help defeat a demon for a Himalayan tribe who had their temple destroyed by the creature. Joe and Sheila begin to have an affair.

Joe eventually meets up with the demon (Dick Wei) and the two have a clash at a temple. Sheila eventually sacrifices herself to save both Joe and Ida.

The 2016 movie *Doctor Strange* starts in Kathmandu, Nepal, the sorcerer Kaecilius and his zealots enter the secret compound Kamar-Taj and behead its librarian.

Figure 12. Doctor Strange at the Patan Durbar Square

(Source:<http://www.marvelcomics.com/doctorstrange- 59>. Digital image. n.d. Web)

They steal a ritual from an ancient and mystical text belonging to the Ancient One, a long-lived sorcerer who has taught every student at Kamar-Taj, including Kaecilius, in the mystic arts learned from the ascetics of Kathmandu (Fig. 12):

> A mythic story is a symbol, a set of symbolic images that spring from human psyche. Mythology is the meeting point of the known and the unknown, of the human consciousness and sub-consciousness. It used to guide people through life's trials and challenges. Some myths deal with the maturing process of the individual being stepping out from childhood and adolescence (psychological addiction) into a self-reliable and independent grown up. With its universal

> message mythology used to bring people to harmony with the world they live in. (Storey 98)

The Ancient One pursues the traitors, but Kaecilius and his followers escape. In New York City, Stephen Strange, an acclaimed but arrogant neurosurgeon, loses the use of his hands in a car accident. Fellow surgeon and former lover Christine Palmer tries to help him move on, but Strange vainly pursues experimental surgeries. Strange eventually seeks out Jonathan Pangborn, a paraplegic who mysteriously regained the use of his legs. Pangborn directs Strange to Kamar-Taj, where he is taken in by Mordo, a sorcerer under the Ancient One. The Ancient One demonstrates her power to Strange, revealing the astral plane and other dimensions such as the Mirror Dimension. She eventually agrees to train Strange, despite his arrogance, which reminds her of Kaecilius. Strange studies under the Ancient One and Mordo, and from ancient books in the library that is now presided over by the master Wong. Strange learns that Earth is protected from other dimensions by a spell formed from three buildings called Sanctums, found in New York City, London, and Hong Kong, which are all connected and accessible from Kamar-Taj. The sorcerers' task is to protect the Sanctums, though Pangborn had forgone this responsibility to instead channel mystical energy into walking again. Strange progresses quickly, and he secretly reads the text from which Kaecilius stole pages, learning to bend time with the mystical Eye of Agamotto. Mordo and Wong warn Strange against breaking the laws of nature, drawing a comparison to Kaecilius' desire for eternal life. Kaecilius uses the stolen pages to summon the powerful Dormammu of the Dark Dimension, where time is non-existent. Kaecilius destroys the London Sanctum to weaken Earth's protection, and sends Strange from Kamar-Taj to the New York Sanctum. The zealots begin to attack the New York Sanctum, but Strange holds them off with the mystical Cloak of Levitation until Mordo and the Ancient One arrive. Strange and Mordo become disillusioned with the Ancient One after Kaecilius reveals that her long life is due to

her drawing power from the Dark Dimension. Kaecilius mortally wounds the Ancient One and escapes to Hong Kong. Before dying, the Ancient One tells Strange that he, too, will have to break rules to balance Mordo's steadfast nature. Strange and Mordo arrive in Hong Kong to find Wong dead, the Sanctum destroyed, and the Dark Dimension already engulfing Earth. Strange uses the Eye to reverse time and save Wong, then creates an infinite time loop inside the Dark Dimension that traps himself and Dormammu in the same moment forever. After repeatedly killing Strange to no avail, Dormammu finally agrees to leave Earth and take Kaecilius and his zealots with him if Strange undoes the time loop. Disgusted by Strange and the Ancient One defying nature's laws, Mordo departs. Strange returns the Eye, which Wong calls an Infinity Stone, to Kamar-Taj, and takes up residence in the New York Sanctum to continue his studies. In a mid-credits scene, Strange decides to help Thor, who has brought his brother Loki to Earth to search for their father Odin. In a post-credits scene, Mordo confronts Pangborn and takes away the energy he uses to walk, stating that Earth has too many sorcerers.

It is in the nature of tourism to integrate the natural, cultural and human environment, and in addition to acknowledging traditional elements, tourism needs to promote identity, culture and interests of local communities this ought to be in the very spotlight of tourism related strategy. Tourism should rely on various possibilities of local economy, and it should be integrated into local economy structure so that various options in tourism should contribute to the quality of people's lives, and in regards to socio-cultural identity it ought to have a positive effect. Tourism in the post- modern age also relies in Popular Culture. Proper treatment of identity and tradition surely strengthen the ability to cope with the challenges of world economic growth and globalisation. In any case, being what you are means being part of others at the same time, “We enrich others by what we bring with us from our homes” (Urry 76). Therefore it is a necessity to develop the sense of culture as a foundation of

common identity and recognisability to the outer world, and as a meeting place of differences. Subsequently, it is precisely the creative imagination as a creative code of traditional heritage through intertwinement and space of flow, which can be achieved solely in a positive surrounding, that presents the added value in tourism. Only in a happy environment can we create sustainable tourism with the help of creative energy which will set in motion our personal aspirations, spread inspiration and awake awareness with the strength of imagination. Change is possible only if it springs from individual consciousness, “We need a new way to be happy” (Urry, 97). It is impossible to be successful and create tourist products that will suit man's needs in a diseased and miserable environment. It is also absurd to blame cinema or music for representing ones city or country in a bizarre way. That is the space of standstill where nothing flows, or moves in a harmonious manner. That is how people, who ought to be the creative force in a tourist destination, become blocked: their bodies become detached from their hearts, their hearts from their minds, and their minds from their bodies. They think one thing, feel the other, and end up doing something completely different, living in a state of constant contradiction. They cannot be liberated in their thoughts if they are not free emotionally, and they cannot be free emotionally if they are not liberated in their life customs (in economical and social relations).

III. Kathmandu as a Constructed Space

The aim of this thesis was to investigate the musical and cinematic representations and practices of Kathmandu in popular culture. My research was prompted by the questions of how and why the musical and cinematic narratives treat Kathmandu as a metaphor viz. one that of a body and other that of a prelapsarian Eden and Hindu or Buddhist remnant and how these narratives are put into practice and negotiated in place which ultimately enhance tourism. Thus, the core part of my research was concerned with finding out how popular culture imagines and depict this city in their artistic creations, what tourists actually do in Kathmandu, and what their geographies of the city are, in order to uncover and investigate the relationships between tourist practices and the discourses and representations that inform them, and that they in turn reproduce, looking in particular at the new meanings emerging from their encounter. From a theoretical point of view, I have drawn extensively on theories of Popular Culture and Tourist Gaze, which I consider particular well suited to my aims of exploring the way in which tourists see Kathmandu, how their gaze is constructed by diverse narratives from the Popular Culture, and how their embodied gaze and other practices brought about positive repercussions in terms of enhancing tourism in Nepal which includes giving rise to a rich, context-specific narrative flow in Popular Culture, which I have described as “the tourist cliches” and a thriving number of tourists in Kathmandu despite of the unforeseen and terrible news catered by the media about the activities and disasters that occur here.

What emerges from the discussion of my finding is that tourists are, in a way, semioticians reading the landscape for signifiers of certain pre-established notions or signs derived from various discourses of travel and tourism. Their practices enact different gazes, where the social actors involved negotiate different imageries, imagined landscapes, understandings of self and other. Indeed, tourist practices are to be thought of as practices of

identity which dynamically engage with dominant narratives and individual imaginations, with the global patterns of the tourism industry and personal trajectories, with fantasies, dreams, expectations, and materialities, objects, bodies, with the aesthetic and the lived landscape. These areas are defined both by the imaginative geographies endorsed by the Popular Culture and by the repetition of practices and the corporeal engagement of tourists with the city. So for example the Freak Street and Thamel are criss-crossed by the reiterated movements of walking. The later is identified as a space of sensual confusion and chaos and the former serves as the headquarters for the regulated activities of organized tourism. Freak Street is the mandatory stop in the pre-designed itineraries of package tours which is also endorsed by Popular Culture.

However, what also emerged from the research is that the cartographies which are represented by Popular Culture are actually unstable and shifting. They are indeed challenged by the practices of the wandering tourist, who disobeys the official cartographies of tourism and makes connections, creates networks and spaces off the map. These unreal representations are sometimes the 'grey zones' of tourism in Kathmandu which is far removed from the guided tourism service that the city provides. But, places are chosen to be gazed upon because there is an anticipation, especially through day-dreaming and fantasy, of intense pleasures, either on a different scale or involving different senses from those customarily encountered. Such anticipation is constructed and sustained through a variety of non-tourist practices, such as film, newspapers, TV, magazines, internet, records and videos from Popular Culture which construct that gaze. Such practices provide the signs in terms of which the holiday experiences are understood, so that what is then seen is interpreted in terms of these pre-given categories. The gaze is directed to features of landscape and townscape which separate them off from everyday and routine experiences. Such aspects are viewed because they are taken to be in some sense out-of-the-ordinary. The viewing of such tourist

sites often involves different forms of social patterning, with a much greater sensitivity to visual elements of landscape or townscape than is normally found in everyday life. People linger over such a gaze which is then visually objectified or captured through photographs, postcards, films, models and so on. These enable the gaze to be endlessly reproduced, recaptured and practiced. Diverse aspects of the tourist gaze has been highlighted and diagnosed that the gaze can take several forms, the two main ones being the romantic and the collective. This distinction relates to the kinds of organization that the tourist industry develops to meet these different gazes. The 'romantic gaze' prioritizes solitude, privacy and a sort of spiritual relationship with the object of the gaze. Natural landscapes and sceneries of 'untouched beauty' are usually the favorite objects of the romantic gaze, which Urry believes to be an inherently bourgeois attitude. On the contrary, the 'collective gaze' demands the presence of large numbers of people who confer atmosphere and liveliness to a place. The musicians who are referring Kathmandu in the sense of satisfaction to consume it through music is likely to stem from anticipation, from imaginative pleasure seeking as a touristic gaze.

These findings draw on, and contribute to, the wider academic debate on the tourist practice. This study argues that from 1970 onwards, the Popular Cultural representation of Kathmandu was approached from a surprisingly rich variety of generic and thematic perspectives which were in close dialogue with international contemporary traditions and age-old images of the city, and defined by events typical which became Kathmandu's own modern history. This resulted in fascinating and varied experiences of the city that set the tone for later creative productions. The city experience was increasingly aestheticized and internalized, and as the description of the city moved inwards, the experience of Kathmandu geared the tourist industry. While the equation of the city with the body politic reveals some of the profoundly pessimistic world views that were attributed to the urban environment, it is

a metaphorization that has a more positive repercussions in terms of tourism. The fascination with the city is tied to its potential to symbolize abstract concepts that lay beyond the city boundaries the intangible concepts of community, citizenship, or the nation state. We should think of landscape as the poetics and the expression of our encounter with the world. It is perhaps in this 'poetic encounter' with the world, where representation and embodied experience come together, that the constitutive paradoxes of the tourist landscape.

However, investigations on the practices and embodied performances of tourism leave scope for further research. In fact, despite recent tourism research under the inducement of cinema and music which focuses on the body of the tourist we still know little about whose body it is. Broadening empirical research is important as it reduces the risk of constructing homogenous representations of the body of the tourist, as if the practices, feelings, affects and performances of, say, children and adult tourists, able-bodied and disabled tourists, male and female tourists, and so forth could all be gathered and represented under a uniform idea of body and perceptions. Further following must also be done as the popular culture in regards to the representation has a shifting nature.