

## **I. Concept of Nation and an Overview of *Palpa's Bhagwati Jatra***

This research attempts to analyze nationalism in Palpa's Bhagwati Jatra in the theoretical framework of nationalism. Nationalism is essentially a shared group feeling in the significance of a geographical and sometimes demographic region seeking independence for its culture or an ethnicity that holds that group together, expressed as belief or political ideology that involves an individual identifying with the nation.

'Nation' for Benedict Anderson "is an imagined political community and imagined as both inherently limited and sovereign" (16). Anderson laid emphasis on the hierarchy less and self govern imagined community. "Nationalism", he argues, 'or, as one might prefer to put it in view of that word's multiple significance, nation-ness, as well nationalism, are actual artifacts of a particular kind" (7). Ernest Renan as cited by Harries "A nation is a soul, a spiritual principle. Two things, which in truth are but one constitute this soul or spiritual principle. One lies in the past, one in the present. One is the possession in common of a rich legacy of memories; the other present day consent, the desire to live together, the will to perpetuate the value of the heritage that one has received is an individual form" (7). Renan further argues "nation is therefore large scale solidarity, constituted by the feeling of the sacrifices that one has made in the past and those that one is prepared to make in the future"(7). Here, Renan have discussed out the patriotic feelings based on the sacrifice.

Stalin, in *The Essential Stalin: Theoretical Writings*, argues that "a nation is historically constructed, stable community of people formed on the basis of common language, territory; economic life and psychological make-up manifested in common culture" (61). Nationalism according to Greenfield, "refers to the set of ideas and

sentiments which from the conceptual framework of nation identity” (*Nationalism and the Mind* (69). Here, Greenfield links the nationalism to the national identity. National identity constructs nationalism. As Carroll Smith-Rosenbury nation is “a named human population occupying a historic territory or homeland and sharing common myth and memories.” (*This Violent Empire* 3)

Anthony D. Smith argues “nationalism is a river wake like moments stating out as trickle in its culture heartlands and gaining in power and extent involvement as it gathers pace” (56-7). Smith relates the nationalism to with national ideology, nationalism as he states “an ideological movement for attaining and maintaining autonomy unity and identity for population which some of its members deem to constitute an actual or potential ‘nation’ (Smith 9). “The ideology of nationalism servers to give force and direction to both symbols and movements”. He highlights the nationalism is an ideology.

Harris argues that “nationalism is always understood as relating to and/or collective identities or carrying a degree of ideological consequences” (4). As he highlights the ideological consequences which may refer to “merely a sense of awareness of belonging to a certain grouping characterized by the place, the language and the custom which derived from a certain historical experiences” (Harris 4). Harris postulates his idea “Nationalism is about political legitimacy awarded to a culturally distinct group”.

While defining nation, Willber Zelinsky, focuses on the shared tradition, values, beliefs and culture. He also laid emphasis in the concept of sacrifices. His perception of the nation, mention in this way:

Nation is a real or supposed community of individual who believe they share common, unique sets of traditions, beliefs and cultural attitudes so precious that few sacrifices are too great for communities preservation and enhancement such a pack, e.g. of shared traits and values cherished with idea of nation or nation-state. (460)

For Aloysius nationalism is an ideology continuity of nation from the past, as he states, “A crucial aspect of the articulation of any nationalist ideology is the intellectual construction of the nation as the continuity from the hoary past” (*Nationalism without Nation* 154). He further argues “the present power configuration is the frame-work within which the past of a culture is reconstructed through elision, selection, relation, addition etc. into a desired or ideal nation.” ( Aloysius 154-55)

Dealing with the meaning of nationalism Bal Bahadur Thapa in his dissertation “Nationalism’s appropriation of Modernity in *Anagrik* and *Maitighar*” says, “nationalism could mean any of these things: a process of formation, a sentiment or consciousness of belonging to nation, a language and symbolism of the nation, a social and political movement on the behalf of the nation, and a doctrine and /or ideology of the nation, both general and particular” (14). According to Aijaz Ahmad, cited by Gayatri Chakrovorty Spivak, nationalism, “can be the ideology of a fictive unity in which the exploiter and exploited can be made appear equal members of society or a polity...” Likewise the Bhagwati Jatra unites all the people and all people are appearing as the equal members of the society. Bhagwati Jatra is a sentiment or an ideological movement related to the past, which carries cultural significance aims to unite the people by blurring all established hierarchy. Nationalism can be observed in different areas like culture, performance and various artifacts. Culture is the greater sense of pride and self esteem. It binds the people with the feelings of the unity and

provides the essential basis or their existence. Different community endows different culture but all enjoy in together. The Gurung celebrate Loshar but Magar people cannot be untouched by it, Magar celebrates Maghi Parba it does not mean Brahman and Kshetri are unaware about it. It is because the culture unites all; one may be the host and other, the guest but they enjoy in the same ground disregarding the sense of superiority and inferiority, intimacy and hostility. The culture unites all the people and makes possessive with each other, therefore when they miss the occasion, they become nostalgic of it. It arouses the sense of fraternity and unity among varieties. This reflects the nationalism.

Similarly, song also provokes nationalism. No matter, either it is the national song or the cultural song, folk song or the prayer song; it has the great quantity to unite people as it contains the universal appeal. The national song like *aadhi aaye taraima pahadle chheknuparchha* arouses the feeling of brotherhood and co operation and advocates for coexistence. Similarly, the song *jag, lamka, chamka he Nau Jawan ho* carries the appealing inspiration to awake and walk for nation building. How the song energizes the people to do something for the sake of the nation can be realized. Moreover, the cultural song like Ghatu narrates the legend of bravery and the meaningful history of the ancestors which stimulate the feelings of respect to them and love to the nation. Likewise, the folksong generates the stink of own soil and overwhelms the warmth of local arena. Therefore, nationalism can be realized through the song as well. Likewise, the poems are another means through which nationalism flows. Poems are always close to the heart which succeed to express the feeling thoroughly. The poem like *Kishanko Rahar* describes the occupation, life style and society of the nation. When people read this poem, they can easily entangle themselves to the nation.

The nationalism can be observed even in the dress. Dresses always represent the belongingness of an individual to the nation. It reflects the national culture and heritage. *Daura Surwal* and *Gunyo Cholo*, our national dress but beside it there are also different cultural dresses belonged to different ethnic communities. They love to wear cultural dresses means they love their culture and the community. The various cultural dresses perform the cultural richness of a nation for which one can proud. Even the *Dhaka topi* stirs up the feeling of nationalism to person.

Artifacts like hording board reflect the nationalism. The statement written over it attracts them and motivates them to follow what it conveys. For example the statement *aafno gaun aafai banau* written over the board can motivate the people. It creates the feeling of love towards their own locality and encourages developing their nation. Similarly, the articles and textbook arouses the sense of nationalism and the mass speech concerned to nation move the people vaguely. They become even ready to die for the sake of nation. And the advertisement is not only for information but evokes the feelings of nationalism.

Film is another area where the feelings of nationalism can be seen. Film is mainly for the entertainment but beside this it contains the purpose to educate and aware. It externalizes the intense feeling of love towards the nation. For example the film entitled *Nepal Pyaro Chha* provokes the love to the country and similarly the film *Maitighar* spreads quintessence of the homeland. Therefore, the nationalism can be perceived through film as well.

Martyrs and national heroes rejuvenate the feeling of nationalism among people. Martyrs, who had fought and die for the nation, bring drastic change in the society. They reflect the feeling of patriotism, where one individual becomes ready to

die and kill for the sake of the nation. National heroes and martyrs inspire people to do something for the nation. They provoke nationalism.

Nationalism can be seen around us which can be felt all the sight of mountain and peak, following rivers, flying birds and blooming flowers. The mountain stood in front of our sight heightens of the pride of nation as its height and the rhododendron can be mere flower to other but it gives the aroma of nationalism to us. Lophophorus resembles with nation. Food behavior can also reflect nationalism, food likes *aato*, *dhido*, *batuk*, *selroti* etc connect people to the society. Khukuri, karuwa also rejuvenate the feelings of nationalism. Nationalism can also be represented in fairs, festivals and jatras, which can be viewed in Palpa's Bhawati Jatra as well.

Nationalism is an ideology which involves a strong identification of a group or individual with a political entity defined in national term or nationalism is a belief that nation has a right to statehood. In another term it is a way that people feel and think about their country. Nationalism is a spirit owing to the national heritage and history, culture and language and so on. It is a sense of belongingness of people living within particular place. Primarily, this research intends to dig out how the feeling of patriotism towards the nation is aroused in the people and ruler of the then time in Palpa's Bhagwati Jatra.

Despite its religious value, different parts and aspects associated with Bhagwati Jatra exhibits nationalism. Bhagwati Jatra is a historical document, which presents the history of Nepal. It also shows the war between Nepali military and British Indian Troop. It was the time of formation of Nepal or it was the movement on the behalf of the nation. Bhagwati Jatra presents the sentiments or consciousness of belonging to the nation. It is directly related to battle of Jitgadhi in 1814-16 AD. Here,

history is spiritualized, which is nationalism. The main attraction of Bhagwati Jatra is involvement of the military force. The entire military force gets involved during Jatra, they offer special *Pooja* with special honor. Military force do not involve in other jatra . another thing which reflects nationalism is, in the memory of bravery, the day before Bhagwati Jatra, the Colonel carries the sword which was used by the Ujir Singh Thapa in the Jitgadhi (Butwal) battle, to the chariot with due regard from Bhagwati temple. It shows their culmination of long past of the endeavors, sacrifices and devotion.

Likewise, *Karkha Gayan*, the anthem which shows the patriotism, bravery and feeling of nationalism of Ujir Singh Thapa is sung by the people nearby temple in the day of Bhagwati Jatra. Bhagwati temple itself shows the light of Nepali nationalism. It is build in the *Pyagoda Shaili*, which is Nepal's own building structure. Amongst the variation jatra performed in Tansen, people only in Bhagwati Jatra are allowed to carry national flag. And the unity among the people can be observed as all the people participate there from different schools and institutions or the people from all sectors. Various form of nationalism can be observed when a nation adopts it. All these are the feeling of nationalism vividly portrayed in Jatra.

The feeling of nationalism can be observed in very plain faces of the people also. The people wait for it impatiently for long time before the time it happens. Many schools and institutions make the necessary preparation. When they reach at Bhagwati temple with national flag, it seems directly and indirectly they are attached with nation with the feeling of nationalism, patriotism, fraternity, unity and affection. Bauer in the essay "The Nationalities Question and social Democracy" says, "The nation is the totality o mass bound together through a common destiny into a community" (183). Even the people who do not know about the nationalism also get

involved under the single flag of nationalism in Bhagwati Jatra. They contain the feeling of unity, knowingly unknowingly which get split when they march following the chariot the whole day maintaining the peace and order among the large crowd. Bhagwati Jatra unites, chained and gathered all citizens in a single place which flourishes the love, care, concern among the people or people followed the same procedure. Bhagwati Jatra evokes for the oneness of all citizen. To build love among citizen is one of the essential qualities of nationalism. To love of one's country and citizen is splendid idea Prithivi Narayan Shah declared Nepal as Char Warna Chhatis Jatko Sajha Fulbari in his time, means Nepal is well known for diversity of culture, language, and religion. Despite being diverse in culture, language and religion people have Nepaliness, which is above the diversity, clearly visible in Bhagwati Jatra.

Bahagwati Jatra which has its own charm, resemble with the history of Nepal and religion. In this regard Nirmal Shrestha, discusses Bhagwati Jatra in different articles. Nirmal Shrestha, foregrounded the link between history and religion, in his article "Rastriya Bajudsanga Gasiyeko ko Palpako Ranaujeshwari Bhagwati Jatra" in the passage below;

Among different chariot journey of God and Goddess, Shree Ujeshwari Mai Jatra has different significance which is situated at the mid part of Tansen Bazaar. Its religious side is in its own way. Along this, Bhagwati Jatra is related with the victory over British Indian Company, nationalism, brevity, national significance and war strategy and the history is colored with the blood of Colonel Ujir Singh Thapa, Kaji Birvanjan Pande, Dal Keshar Pandey along with labour of other many Nepali army and Sardar Surya Prasad Thapa, Lieutenant Amber Adhikari, Kumbedan Brishur Thapa, Jamindar Bhimsen Deuja, Jandar



Subir Bohora, Hawaldar Ransur Baniya, Army Hansabir Adhikari,  
Gharthar Nadul Baniya and June Basnet.(3)

In the passage above, it becomes clear that Nirmal Shrestha presents national significance of Bhagwati Jatra in relation to the history and the brave soldiers. He discusses about the religious value along with the soldiers who had died in the battle of Jitgadhi. Shrestha argues that the history of Jitgadhi is colored with the blood of the soldiers, it intensify the feeling of nationalism. Belongingness to the nation leads people to sacrifice their own life. Victory based on the sacrifices. He also highlighted the feeling of patriotism. Patriotism means love and devotion to one's country concern for its defense, national loyalty and willingness to sacrifices. Patriotism is emotional attachment to a nation which an individual recognizes as their homelands. This attachment also known as national pride can be viewed from different feature relating to one's nation, like ethnic, cultural, political or historical aspects. It is a set of concepts closely related to the nationalism. Shrestha, further highlighted the link between military force and Bhagwati Jatra in the passage below;

Colonel Chief of Military keeps Thapa's Khadga (a type of sword) in Chariot before a day of Bhagwati Jatra. After judge's decree battalion of Army offers fire salute then the chariot procession. Karneli pooja is offered after round the chariot thrice of the temple. Then after, other people get right to worship. With Military force, Government Officials, student, local people participate or attend Bhagwati Jatra . With the presence of Military and Government officers, it makes Jatra especial.

In the day of Jatra battalion of Military Force walk together with the Chariot of Bhagwati and by praising the nationalism, brevity, war

strategy, Barak offer especial pooja. This Jatra is directly related to the War, victory in war, nationalism. So, the special thing which we can get in this Jatra makes it different than other Jatra celebrated in other parts of Nepal.(3)

Here, Nirmal Shrestha describes the process of Bhagwati Jatra, presence of Chief of military Colonel and military force involvement which ultimately evokes for the quest of nationalism. Military force is resembled as the part of the nation. The task of the military is usually defined as defense of the state and its citizens and the prosecution of war against another country. Colonel Ujir Singh Thapa had defended against the enemy. Military force is always loyal to the nation. They give selfless service. They give honor and respect to the nation. In Bhagwati Jatra they offer special pooja stimulates the national importance of jatra. Military force gives same respect and honor to Bhagwati Jatra which is given to the nation. Nirmal Shrestha further argues about the brevity, war strategy and nationalism. Again Nirmal Shrestha, further writes “Samar Saundaryaka Nayak Karnel Ujir Singh Thapa”;

After the death of Grandfather Amarsingh Thapa at the age of 55, Colonel Ujir Singh Thapa was appointed in the Palpa. Colonel Ujir Singh Thapa headed to the Palpa in Kartik 27 from Kathmandu and reached in Mangsir 8, twenty days later after the death of his grandfather. He started war strategy immediately after appointed in Palpa. And he fought the battle with British Indian Troop and he got victory. He had taken an oath with the Mahisasur Mardini Bhagwati which is situated in the mid of the Tansen Bazaar from the Sen period. After victory, Colonel Ujir Singh Thapa builds a huge three floored temple and Started Bhagwati Sindur Jatra to fulfill his promise.(95) an

Nirmal Shrestha, gives detail information of Colonel Ujir Singh Thapa and the reason behind the celebrating Bhagwati Jatra. In the above passage it is clearly visible that Colonel Ujir Singh Thapa was very determined to the nation. He immediately started war strategy after appointed in Palpa. Here, Ujir Singh Thapa is portrayed as brave and good Colonel. After the loss of his grandfather Amarsingh Thapa he took full authority, planned war strategy and got victory and started Bhagwati Sindur Jatra to fulfill his promise. It can be observed that Colonel Ujir Singh Thapa was very much concerned about the nation; he fought the battle, ready to sacrifice his life. So, nationalism is a nation's pride in its history. Shrestha further argues;

East India Company had attacked Nepal by announcing war against Nepal. British had strong troop with their sophisticated weapons whereas Nepal had traditional local weapons. But they get victory over company in Palpa-barrier war. It would not have been the shape of Nepal like today. Palpa's Bhagwati jatra is the triumph which is celebrated in the reminiscence of the victory.(3)

In the above passage Shrestha has historicized the Bhagwati Jatra. He has focused on the history behind celebrating the Bhagwati Jatra. It was the time of colonization. East India Company wanted to expand their territory. National troop of Nepal fought 78 wars one after another for 68 years during the period of 1801-69. Nepal could not succeed in many places but got victory in Jitgadhi battle. If Nepali military get defeated, it would not have been the shape of Nepal like today. Shrestha argues that war is fought with the thought or opinion not with the weapons. So, Bhagwati Jatra is the triumph which carries the glorious history.

Though Shrestha has studied Jatra in terms of nationalism, he has not touched upon the issue of foregrounding of the marginalized groups in terms of national building. Bhagwati Jatra is a broader term which holds the culture, history and language in its lapse. It is performative event which occurs in Bhadra Krishna Nawami. It was analyzed through the nationalism in relation to the history and religion in previous studies. Interpreting the Bhagwati Jatra only through the perspective of history and religion is not justifiable. It also holds the other important significance, which is unity.

It was the time of early nineteenth century. The then time was highly caste based. Brhamins and Kshertis were supposed to be the rulers of the society. Khas language had taken dominance over the ethnic language. Cast was very powerful and influential element or means which construct the society in that time. Indigenous people could not raise their voice against the rulers. It was believed that the ethnic group and minorities had been forgotten. Upper class people had used indigenous, ethnic group to fulfill their own desire. There was a hierarchy, hierarchy of caste, socio-political status. Brhamins and Kshetris never allowed the people from other cast xinside their house; they portrayed indigenous people as other. They had full authority in every sector like religion, education and language. Indigenous people were marginalized at that time of course the upper class people were always privileged by the government and diverse ethnic culture, language and best practices were ignored that time. There was a gap between indigenous people and ruler class people. There was no hope to make to bridge which erase the gap between them. The practices made by the ruler were so powerful, it seems impossible to bring both of them in a single umbrella.

Where there is a hope there is a way, Palpa's Bhagwati Jatra contributed a lot to erase the gap between ruler class and ethnic group. It made things possible. When

we go to the temple we mostly see the Brhamin pujari. Brhamin pujari have authority or right to worship in the temple, it is not surprising though. But what surprised us in Bhagwati Jatra, there is Newar Pujari, the man from one particular ethnic group has given the only right to worship or become the priest of the Bhagwati Temple rather than Brhamins. Bhagwati jatra has broken the tradition, which always imposes Brhamins as a priest. Cast based system which was very deep rotted is completely blurred and uprooted by the Bhagwati Jatra. It reflects that all human beings are equal either from upper class or from indigenious or no matters where they belongs to. All are equal and important in the eyes of the God.

Another especial thing, involvement of Kumal plays great role in the Bhagwati Jatra. It is the Kumal group of people, who uplift, carry and rounds the Chariot all day. One kumal sits over the chariot to take pooja in the Gajur of Bhagwati. Though other people also get involved to pull and carry the chariot but Kumal are especially appointed to carry the chariot. Kumal, which are not resembled as upper as Brhamin and Kshetris in the society authorized to carry the chariot.

'*Ola, Ola*' is the rhythmic repeated words can easily hear and can observe in Bhagwati Jatra. The group of boys with musical instrument expresses their joy by dancing and singing *Ola Ola* leads chariot all day. *Ola Ola* is a newari word which means come in English. Instead of using Khas language *aayo aayo* newari, ethnic language is privileged in the Bhagwati Jatra. The groups of boys from different cast and ethnic culture; utter *Ola Ola* and enjoy the occasion very enthusiastically and energetically.

By uplifting different ethnic and marginalized group it assets for the national unity and national blend. There is so cast influence remains in Jatra. By approaching

the ethnic community, it images the equal society without any hierarchy. The ethnic and marginalized people have given the equal position with so called upper class people, which was not practiced before. Using the Newari word *Ola Ola* also highlighted the importance of ethnic language and it is the quest for the equal society and unity. It puts all the marginalized, ethnic and upper class people in the same line. In Bhagwati Jatra participation of different people from different culture, religion and cast shows the unity among the people. By blurring the hierarchy, Bhawati Jatra unites all the people in a single word 'Nepali', uniting the people is one of the most powerful significance of nationalism. It is the quest of nationalism in terms of unity.

This research has been divided into three chapters' altogether. Among them the first chapter gives an outlook or overview of the whole research. It introduces the issue and hypothesis, review of literature related to the Bhagwati jatra. Likewise it gives the theoretical insights required for the analysis of the text. The second chapter includes textual analysis mainly undertaken the light of relevant theoretical insights and finally criticism to prove the hypothesis. The final chapter concludes or wrapped up the whole dissertation.

## II. Tropes of Nationalism in *Palpa's Bhagwati Jatra*

Late eighteenth century was the time of French Revolution and American Revolution. Where Nationalism got rooted and bloomed. But it is very difficult to determine where and when Nationalism emerged. Since, that time nationalism has become one of the most significance Political and social forces in history.

Nationalism is a nations pride in its history, culture and language. Similarly Bhagwati jatra also highlighted the glory which was drawn in the sacrifice of gallant people. So, it is the tradition of celebrating in the commemoration of victory, in which the procedure from first to final exhibits patriotic feelings and split over love towards the nation.

The main focus of this research is to expose nationalism in Bhagwati Jatra. So, dealing with nationalism in general, it also significant of ritual of Bhagwati Jatra. To be a nation, there should be territory or landscape and shared history of its people. Nepal as nation fulfills all these criteria. It is a country with fixed landscape and Nepali people share same kind of history. In terms of role of geography and landscape in formation of nation Ernest Renan suggests, "Geography or what are known as natural frontiers undoubtedly plays a considerable part in the division of nation. Geography is one of the crucial factors in the history. Rivers have led races on; mountains have brought them to a halt. The former have favored moment in the history" (cited in Rijal 6). Here Renan shows great importance of geography. After the period of unification, it has got its richness of culture, religion and identity.

Despite small territory, Nepal contains varieties of historical places with their culture and traditional significance. Among the Palpa is the one. Tansen is the head quarter of Palpa district, situated at the distance of about two hundred ninety six

kilometer from Kathmandu at the altitude of 1350m (4430ft) above the sea level. Tansen is ancient hill town with numerous fairs, festivals and religious and cultural events. Different Jatras are being performed in Tansen, like Ropai Jatra, Amarnarayan Jatra, Bhimsen Jatra etc. Bagwati Jatra is one of the events of Palpa, carries religious and historical significance. Religious in a sense that Rana Ujeshwari Bhagwati, a Hindu Goddess is worshipped and historical in a sense, as Karna Bahadur Baniya writes; “ it is related to the battle between Nepal and British Indian troop 1814-16 A.D” (2). Bhagwati temple is built by the Colonel Ujir Singh Thapa, the governor of Palpa to commemorate the victory over British Indian troop in the battle of Jitgadhi (Butwal). He had taken an oath; if he got victory in the battle he would start Bhagwati’s Sindur Jatra. So, on the occasion of victory, Palpa’s Bhagwati Sindur Jatra was started to perform. Though Bhagwati Jatra is being performed in local level, it carries the national significance.



Figure: 1 Chariot of Bhagwati



Jatra resemble chariot journey; the grand celebration celebrated worshipping God and Goddesses in the temple in certain days. Chariot journey exposes the Nepali nationalism inherent in it. In the context of Nepal, the tradition of chariot journey started since pre-Malla period, Malla period and it gave continuity in Shah Period as well. With the expansion of territory, chariot journey of Kathmandu Valley started to be performed in other places too. The reflection of various cultures is obvious in multilingual and multicultural country like Nepal. The mixture of these various cultures in Nepal seems like the unity of the colors of rainbow in Nepal. Nepalese people celebrate different jatra in their own way; one jatra may differ from other. Among the different places of Palpa; in Bhairabsthan, Khasyauli, Samakot, Tahun, Humin, Nayar, Ridi along Tansen, different jatras like Gaijatra, Ropaijatra, Baghjatra, Bhairabjatra, Laxmi Narayan jatra, Amar Narayan Jatra, Bhimsen jatra and Bhagwati Jatra are performed. Though all the Jatras seem similar, they have distinct aspects. Gaijatra (sapar) is the cultural tradition of counting the number of dead people. Similarly, Baghjatra is related to the wild animal. Ropai jatra is associated with agriculture. Among different chariot journey of God and Goddess, Shree Rana Ujeshwari Bhagwati jatra has different significance.

Steven Grosby argues, “All nations have historical nations antecedents, whether tribe, city state, or kingdom. These historically earlier societies are important components in the formation of nation” (8). For Grosby, nation has important history which becomes main component for the formation of nation. So, Palpa’s Bhagwati Jatra carries the historical significance of Nepal. Long run monopoly had been ended due to the renewal of East India Company’s chartered in 1813 A.D, that renewal has Limited Company chartered only with China in tea business. In this way, being limited with chartered, the East Indian Company was searching for easy access to reach China

and cultivated tea land which were bounded in territory of Nepal stretched out from Tista to Kangada. The East India Company assumed that Nepal would not allow using the way and the land. So, the East India Company, by bringing previous issue with Nepal had aim to get the easy way to China and cultivable land. East India Company wanted to capture the boarder of Nepal by fighting the war. So, Hasting Marcus, on 1 November, 1814, had announced the war from one side by breaking the 5<sup>th</sup> article of treaty 1801. They wanted to capture Nepal by power separating. General Wood was appointed to capture the land of Jitgadhi and Palpa (6).

After the death of Grandfather Amarsingh Thapa at the age of 55, Colonel Ujir Singh Thapa was appointed in Palpa. After knowing the strategy of East India Company he became conscious and started war strategy against them. East India Company had attacked Jitgadhi twice but they were defeated with the Nepali military. Bhagwati Jatra speaks about how the sovereign Nepal was formed, how the people contributed for the sake of the nation and how the enemies were defeated. It is the celebration of their victory. People gave the continuity and later it established as the culture, part of their life. The Bhagwati Jatra links the history and culture. Therefore Anthony D. Smith says, “Nationalism is a bridge between distinctive heritage of ethnic past and its irreplaceable culture values”.(44) History is ritualized with the Hindu religion in Bhagwati Jatra. So, this is the blending of history and ritual both are related to the living way of the people. In this sense this Jatra advocates the spirit of life since then and now. It demonstrates the past, present and speculates the future along with ritual and religion. So, Benedict Anderson opines about religion, a conception of temporally which cosmology and history were indistinguishable in Bhawati Jatra also, nationalism is glorified or patriotic feelings towards nation is elaborated along with certain rituals.



Figure: 2 Bhagwati Temple

After the Jitgadhi battle in 1814-16 A.D, the Bhagwati temple started built in 1815 and was completed in 1819. After victory, Ujir Singh Thapa offered golden enameled *Gajur* equal to his height and built Mahisasur Mardini Bhagawati having eighteen hands made up off eight metals. Bhagwati temple is situated in the middle of Tansen Bazaar, near Tansen Darbar. It was built to commemorate the victory over British Indian Troop. In the area there are small temples dedicated by Ganesh, Saraswati and Shiva. The temple is in small structure but holds the immense religious importance. It is a pilgrimage of Palpa's people to worship in the morning and the evening. It is said that original structure of temple was remarkably bigger and beautiful and it has undergoes many physical adjustment after the great earthquake in 1990. Physical infrastructure of temple is artistic, which never fails to grab the attention.

Bhagwati temple is called 'Rana Ujeshwari Temple' which is situated in Tansen municipality, Palpa. It had a trend that the name of the temple is given in relation to the person who has established the temple. 'Rana Ujeshwari Bhagwati' name is given following the same trend. But it is believed that it should be 'Ujeshwari Bhagwati' only. Here 'Rana' word is associated before 'Ujeshwari Bhagwati', which has reminded the battle, because the meaning of 'Rana' is battle or war. It is general concept that Bhagwati temple had built in the remembrance of victory of Jitgadhi battle between Nepal and british Indian troop, that is why 'Rana' word is linked with Ujeshwari Bhagwati. But some people argue that, Ujir Singh Thapa joints his mother's name Rana kumari and by combining these three words Rana+ Ujir +Ishwari, it became 'Rana Ujishwari'. His mother's name is given before his name. It shows his love towards his mother. On the basis of construction of temple it is clear that 'Rana' word is associated in the remembrance of battle if it is observed but it seems also appropriate that Ujir Singh Thapa puts his mother's name before his. Likewise, Rana Kumari's name written in the Mulghanta before the Bhagwati temple gives a sting about the appropriateness of the temple name. Despite this, 'Rana' word is more appropriate in relation to the battle.

Here, mother's love is praised. Mother gives birth to a child, pampers him, nurtured with great intense feeling. Mother is the source of wisdom, happiness, knowledge etc. By joining his mother's name before his, Ujir Singh Thapa proved his love towards his mother and love, care, concern or her. Nation is treated as mother goddess. And, there is an expression of gratefulness towards this nation so that people think of paying it back through sacrifices. Ujir Singh Thapa gives great honor and respect to the nation, like mother. So, he became ready to die for the mother nation.

Reflection of nationalism is lightened, where one citizen behave nation as equal as mother.

On the basis of architecture, Pyagoda, Shikhar, Mugal and mix architecture can be found in Nepal. Among them Pyagoda architecture is more popular than other. Pyagoda architecture means floored structure. It consist many stairs. This kind of architecture is developed in Nepal. So, it is the Nepal's own inherent architect style. It is said that Pyagoda sstyle is developed by the concept of Dhupi Salla, which is found in the Himalayan region of Nepal. To defend the pressure of snow and blow of wind, Dhupi Salla gets bigger in its lower part and become smaller in its apex. Likewise to make weather favorable, structure of temple is built in the design of Dhupi Salla in Nepal. Though it is Nepal's own inherent architecture, but the name is derived from the popular temple "Pyagoda" of Barma. In Nepali temple, floors are design as flying wings which is brought out over the temple's wall. Tundal is used to hold those appeared structure. In Tundal artistic and emotional statues are made. Bhagwati temple is made in Pyagoda style; there is the no use of Tundal. Along this brick, wood, stone with artistic windows, golden Gajur and birds and animals structure in the entrance of the temple is the identity of Nepali architecture which is visible in Bhagwati temple.

Colonel, Chief of Military keeps Ujir Singh Thapa *khadga* (a type of sword) in the chariot of Bhagwati before a day of Bhagwati Jatra along with Bhagwati's small statue from the Bhagwati temple at night. Colonel offers special *pooja* by sacrificing goat and calf. Then the chariot rounds thrice of the temple. People sing *bhajan* and wake up all the night. In Bhagwati Jatra, the great horror is given to the Colonel Ujir Singh Thapa and his companion. It shows their culmination of long past of the endeavors, scarifies and devotion. It is captured in Bhagwati Jatra when the Colonel

takes the sword from the temple to the chariot in the name of Ujir Singh Thapa and the memory of their contribution with great respect. It is said that one loves the house one has built. Therefore sacrifice is their love to their nation and Bhagwati Jatra is the praise sung for their sacrifice and the honor offered of their bravery which shows the essence of being person or a people. To this regard Ernest Renan postulates his idea, “A heroic past, great men glory, this is the social capital upon which on bases a national idea. To have common glories in the past and have a common will in present; to have performed together, to wish to perform still more-these are the essential for the people”. (44)



Figure: 3 colonel carrying the sword of Ujir Singh Thapa

Bhagwati Jatra has got special arrangement because it is the occasion of national significance. Karinda Guthiyar arranges flowers, aksheta, dhup, diyo and Prasad need in jatra. Likewise, Bharkesh Guthi Mukhiya brings stick, duna, tapari and

the leaf of saal, which is used in Jatra. In the same manner, Panchebali, calf, goat, sheep, hen and duck and other things required in jatra is regulated by the Karinda Guthiyar. In the day of asthami the statue of Bhagwati and other statue are washed. The area of the Bhagwati temple started to clean and paint after tie up all the required material in Jatra. For the chariot journey, Pipa from Ghorbanda, Chilangdi VDC, are asked. Before, it was the ritual to carry the chariot by the military force but it is vanished now a day.

On the day of Bhadra Krishna Nawami, early in the morning all the people come to the Bhagwati temple. Specially, the women come carrying *Dhakiya* including flowers, *tika* (red powder), *diyo* (cotton oil lamp), *dhup* to worship the Goddess Bhagwati. In this occasion they sacrifices ducks, chicks, goats and calf. The Pipa, who carries the chariot get ready. They put red and black powder on their forehead, red sacred thread on the neck and red colored powder on their shoulders. All the people and groups of Panchebaja, Bandbaja, scout military, civil servants, teachers, students and chariot team come to Bhagwati temple to participate Bhagwati's Chariot Journey.

And the unity is the great sense of nationalism which intensifies the feeling of one and ties the bond which makes the country strong which aroused in Bhagwati Jatra. The feeling of unity is worshipped here. The unity is the unscathed spirit people hold in together which remain always unshakable for the sake of nation and its pride. This is the sense of nationalism concealed behind Bhagwati Jatra which cannot be weighed out in the terms. Bhagwati Jatra itself is the collective unity where people came and celebrate the Jatra together. The sense of hierarchy is completely blurred as people from different socio-economic status gather together and participates in the celebration. The unity expressed in Bhawati Jatra discloses the nationalism hidden it. Anthony D. Smith opines, "... the supreme value is collective memory. But autonomy

requires collective unity and distinctive identity” (43). The society contains people of different identities but these identities get together and perform harmony in Bhagwati Jatra. People from different cast, culture and religion take part in Bhagwati Jatra. Bhagwati Jatra appeal for the unity. It is the unity among the varieties and this is the nationalism.



Figure: 4 Participation of people in Bhagwati Jatra

Cultural nationalism is a form of nationalism in which the nation is defined by the shared culture. It focuses on the national identity shaped by cultural traditions by language. Young boys and girls participate, wearing their cultural dress in Bhagwati Jatra. Cultural dress shows the cultural richness of the nation. It shows their love with the nation, which attached people sentiments with the nation. Most of the time it is observed that people appears in formal dress or men in Daura suruwal and female in Gunyo Cholo in Jatra, but differently in Bhagwati Jatra large ethnic group are presented themselves in cultural dress. It highlights the idea of ethnic groups identity because cultural dress is the mirror of their identity. Get involved wearing cultural



dress is associated with the concept of equality. Cultural dress reflects the culture of one certain ethnic group. Nepal consists of diverse ethnic communities with their own mother tongue, culture and language. It gives the nationalist message of unity in diversity required for the status quo and integrity of the nation. It cultivates the national identity. Bhagwati Jatra helps to socialize the people from different communities. People get chance to see, feel and understand the culture and cultural dress of other communities with their own in Bhagwati Jatra. So Bhagwati Jatra is the place where different culture flashes the light of nationalism.

At first guthiyar worship the chariot and the military offer fire salute to it then only Pipa raise the chariot. They round the Bhagwati temple to their right three times and hold it near Saraswati temple. At that time Goddess Bhagwati is worshiped with special rituals by guthiyar and offer goat and calf which is called *karneli pooja*. Before the chariot, the people carrying *linga* with colored sacred thread. They are followed by the group of Aasa Gurda and the group of youth who plays *Dholak*, *Jhyali*, *Damaru* and say *Ola Ola*. Then the *Panchebaja*, Scouts and Chorus follow respectively. Only then the chariot appears which the *Bandbaja* and Military follows. The chariot is carried by the Pipa who are around 35 in members. It is supported by other people as well.

Another very precious method to exhibit the nationalism is the use of *Panchebaja*. Music instruments always help to create the melody and it gives meaning to the words. Music intensifies the feeling of the heart which is directly related to the heart. Because it made people cry, smile, enjoy etc. *Panchebaja* in Bhagwati Jatra leads the chariot of Bhagwati all day long. *Panchebaja* is regarded as a Nepali *baja*. It is a combination of five different musical instrument; they are *Damaha*, *Jhyali*, *Narsina*, *Tyamko* and *Sahanai*. The combination of these instruments played together.

It carries the national melody of victorious past fragrances the joy and happiness. It is the way of telling the glorious past which doubled the extreme happiness of the people. Panchebaja has its own charm, which stunned people by its melody. In Nepal Panchebaja, Naumatibaja is played in different occasions like in marriage, pooja etc to rejoice the feeling of the happiness. Panchebaja has unique melody which differentiates it from other. It makes people sing, dance and jump in the Jatra. Playing Panchebaja in the occasion purposes to create joy. It is the representation of victorious happiness. Bandbaja also plays vital role. It equally respects other musical instruments also. By combining different musical instrument it creates sweet melody, likewise Bhagwati Jatra unites different communities' people and creates harmony among them. So, Panchebaja evokes for the nepaliness in its melody. People specially sing *Karkha* to praise the Ujir Singh Thapa and his bravery.



Figure: 5 People are singing Karkha Gayan

National memories are concerned in Bhagwati Jatra which seems visible in *Karkha Gayan* as well. Bhagwati Jatra comprises as its part. *Karkha Gayan* is anthem

composed in their victory. In this early morning when the Bhagwati Jatra is celebrated this song is performed by the chorus of the people and they follow the chariot of Bhagwati the whole day. The song is the great way of unifying people and it is true the song contains universal appeal, therefore, this song also unites the people and more importantly it arises the feeling of patriotism, nationalism and the sacred honor in the people and Bhagwati Jatra has been appeared as a means through which the feeling of nationalism and patriotism gets highlighted in people. In this regard Benedict Anderson states, “national anthem, for example, sung in national holidays. No matter how banal the words and mediocre the tunes, there is the singing an experience of simultaneity. At precisely such moments, people wholly unknown to each other utter the same verse to the same melody.” (145)

The priest inside the chariot goes worshipping ringing the bell. The chariot is covered with the umbrella made up of ‘*tas*’ with its silver stand. And the person, who carries umbrella moves round the umbrella along the whole journey. At the front of the chariot, a person swigs the tan of chamber and behind the chariot civil servants, teachers, students, principles, staffs of different institutions walk in the line. Though it has got national significance, its cultural significance is also appreciable; people can catch a sight of Bhagwati chariot sitting within their own houses. Municipality citizen pass down red colored powder, flower, Prasad, Dakshina from the terrace or window from their respective houses. Devotees throw flower and red colored powder; it seems they are descended from the sky which mesmerized the participatory. In the Bhagwati Jatra, it can easily observe the presence of national flag.

Another pivotal aspect of Bhagati Jatra to be concerned is the use of national flag in Jatra which is not allowed in other Jatra to carry. The national flag is the symbol of nationalism which explores the significance of national ideologies and

acrimonies in the building of nations. It embellishes the past as it justifies nation and states in the present moreover, national flags, glorify the nation and control and bound the people with oneness. So use of national flag in Bhagwati Jatra highly shows that it contains the feeling of nationalism. Carrying the flag means the country is righteous and strong. To this concern, Anthony D. Smith opines, "... national sentiments within established nation-states: sharp shift to the political right of the nation and flag, which the term nationalism was actually invented."(122)



Figure: 6 People carrying the National Flag

The chariot is taken to the Nishan Ghar from the east of the temple and it is carried outside turning to the left; from the Muldhoka. Turning, the left from Shitalpati, it is carried to Tansen Darbar through Makhantole. The people are not allowed to worship the chariot before doing in Durbar by head of the district. After worshipping in Darbar, it is taken outside and all the people can worship it. It rounds the Ganesh temple near Post Office and carried to shitalpati again. Then they visit Bhagwati tole, Basantapur, and Kailashnagar with chariot. Bhagwati chariot returns to

the Shitalpati through Janata Secondary School. They march through the narrow way to Asan to Narayan tole where the chariot of Bhagwati rounds thrice in Narayan Chowk. There the priest of Amar Narayan temple offers pooja and worship. Few years ago there was the trend of offering the goat but now it is imitated.

The chariot is taken to the Tudikhkel before the building of Tansen Municipality crossing Narayan tole and Bhimsen tole. The head of the Municipality worship and it is taken to north in round to the entrance of Military camp. By the entrance, military force carry the chariot and take inside the military camp, No other people are allowed. The Chief of the military worship and sacrifice the goat and they salute the chariot; they also offer fire salute due to give honor to Goddess Bhagwati.



Figure: 7 Involvement of Army in Bhagwati Jatra

It is a spirit owing to the nation, national heritage and history, culture and language. Various form of nationalism can be observed when a nation adopts it: “It can drive a state into expansionist military conflicts in an attempt to increase the

nation's power or to bring within the nation's borders national groups living outsidess." (Derbyshir 25).When the military combats for the sake of nation gets intense feelings of patriotism to their nation which is visible in Bhagwati Jatra too. It is the oath of Ujir Singh Thapa in Jitgadhi (Butwal) battle field which was captured by British Indian troop in 1814-16 A.D. At that time he had promised to start the Bhagwati Jatra specially the Sindur Jatra after of victory of Jitgadhi (Butwal) war. Being determined on it they fought and performed their bravery in spite their limited weak weapons in front of all well trained military with modern arms and ammunitions. So, the Bhagwati Jatra is continuation of the celebration in the memorable victory which exposes their pride and nation's power.

It is said that nationalism is the love of country that has lightened and keep glowing the holy fire of patriotism. The involvement of the military force in the Bhagwati Jatra displays the patriotic feeling of the then people is still entangled with the military force up to now. The military forces resemble themselves to the soldiers who took part in the Jitgadhi battle. Nationalism is colorful golden grain which cultivated in the blood of the soldiers. In this regard Benedict Anderson says, "Nations are characterized by the symbol of commemoration, notably the tombs of the unknown soldiers" (132). It serves the country but sometime harm the mankind. It is the patriotic feeling where one soldier is always ready to die for the sake of the nation. People have guts of willingness to kill and to be killed, people sacrifices life for the welfare of the nation. Bhagwati Jatra is the off spring of those sacrifices and the patriotic feeling, which bloomed and gives fragrances in every Bhadra Krishna Nawami. Bhagwati Jatra is the scripture which is written by the blood of nation's sons.



The tradition like Bhagwati Jatra is the rich legacy of memory which is passed down to them from the gone moments and necessity should be handed to the generation to come. So, Jatra in a sense is the historical document which glance the reformative process of Nepal. In course of expansion of their territory Ujir Singh Thapa was appointed there in Palpa. It was the time of unification in Nepal initiated by King Prithivi Narayan Shah, at the same time it was the time of colonization. Britishers who authorized or ruled India wanted to extend their territory in Nepal. In course of that they fought Jitgadhi (Butwal) war and defeated with Neapali military. Nothing is important than the nation, message which we gets from this. After the event Bhagwati Sindur Jatra started to perform. Bhagwati Jatra and the war of Jitgadhi both are synonyms and complement each other. The history is spiritualized in Bhagwati Jatra which when came to happen as the cultures of the people.



Figure: 8 Manuscript written in Chariot of Bhagwati

Then they take the chariot along the way of Badigyantole to Hulak Ghar again and taking the left turns it is carried to Silkhantole, Taksar, Nisandhara and Shitalpati

. So, people in Shitalpati watch and worship the Bhagwati Chariot four times. The chariot is taken inside through Muldhoka at Shitalpati. It rounds the temple three times and gets backed before the main threshold of the temple. The chariot journey ends and sword and statue of Bhagwati taken out from the chariot to put in its respective place.

The Bhagwati Jatra contains different kinds of symbol related to nationalism. The chariot itself is the symbol of nationalism since the history of their bravery is scripted over chariot of Bhagwati. In the chariot how the Bhagwati Jatra was initiated to celebrate is written though it is difficult to perceive for the common people. Another symbol used in Bhagwati Jatra is the sword. The sword symbolizes the bravery of the ancestors who fought with the enemy, British Indian troop and keep the nation safe because of which Nepalese even today are known as the brave warrior in the world. In the honor of their bravery the sword is offered to the chariot of Bhagwati by the colonel. The gun firing is the symbol concealed in Bhagwati Jatra. Before the chariot is taken off to round the town, the military fires the gun in memory of victory. It symbolizes the war where many people doomed for the sake of the nation. Today's Nepal is the outcome of their sacrifice. Similarly another symbol used in Bhagwati Jatra is the use of national flag which reflects the commonality and the imagined oneness. Karkha Gayan is another symbol which glorifies the national heroes and commemorates the martyrs. The marching of military or their involvement in the Bhagwati Jatra shows the national importance of the Jatra because the military force is the part of the nation. The military force follow the chariot with crowd of people behind. These are the symbols and memories inherited in Bhagwati Jatra. Regarding the symbols Anthony D. Smith says, "... symbols and memories so attractive and



potent is their invocation of presumed kinship and residence ties to underpin the authenticity of the unique culture values of the community.”(46)

Bhagwati Jatra can also be analyzed through the theory of performance. It is the religious event, where audiences get involved. It is a live art or visual art which can be perceived through observation. Bhagwati jatra is performed in a particular area of Tansen in certain days of Bhadra Krishna Nawami. So, it is the process of accomplishing an action or it is a comprehensive action or a process that is observed under particular conditions. Cultural dresses, dance and music are other essential aspects of performance, visible in Bhagwati Jatra. Therefore, it fulfills all the elements of performance like religious event, audience, setting, chariot journey and time and space, to advocate on the behalf of performance.



Figure no: 9 students participating in Bhagwati jatra

But here, history seems equally important because it is the history which creates the event. Performance of the Jatra is determined by the history. This jatra

commemorates the victory over East India Company. It also displays the Unification Era of Nepal and describes glorious past, written by the blood of soldiers, who sacrifices their lives. Devotion, dedication, love, care, concern cannot be avoided in Jatra.

Numbers of critics have been writing on the theme of nationalism. In this regard Benedict Anderson imagined community sits fit on the Bhagwati Jatra to explore the idea of nationalism. While defining nation he focuses on the shared traits values culture and tradition. He further describes nation as sovereign. These ideas of Anderson help to perceive nationalism in Bhagwati Jatra. In Jatra all participate have common myth and shared history. No hierarchy is existed there, only love, care and concerned is bloomed, which fragrances redoubled the joy of Bhagwati Jatra. Similarly, Ernest Renan concept of legacy of memory and desire to live together provided required idea to examine the scheme of nationalism in relation to the Bhagwati Jatra. It is ritual handed down from the past from an ancestor. Memory plays great role to give continuation to it. So, Bhagwati Jatra is the continuation of memory from the past. All participatory participates together being different in culture, language and religion explores their desire to live, which flashes the light of nationalism.

Likewise, the idea of Anthony D. Smith gives much more equipment to design the nationalism in Bhagwati Jatra. He has portrayed nationalism is an ideology. Bhagwati jatra is an ideological movement for maintaining autonomy and unity among all citizens. His idea of symbol, cultural values also helps to interpret Bhagwati Jatra through nationalism because the presence of culture richness like in dress, language and rituals, it contains many symbols which postulates the idea of nationalism. The society contains people from different identities but these different

identities get close and perform harmony in Bhagwati Jatra, here Harris idea of collective identity seems appropriate. Stalin's concept of history plays crucial role to construct the idea of nationalism. History is directly reflected in Bhagwati Jatra. It is inevitable to separate history and jatra. In the same way, Aloysis has described nationalism in the notion of past. Similarly, Bhagwati jatra holds the glorious, victorious past along with ritual.

There a number of critics, who portrayed the concept of Nepali nationalism negatively. Nationalism described as a policy or an ideology of upper class people to dominant the marginalized and the indigenous people. In this regard Kesang Doma Shrepa argument cited by Bal Bahadur Thapa [It] becomes clear that the king Mahendra build upon the existing culture, which was based on the hierarchical Hindu caste system, which always privileged the Hill based Bahun and Kshetris...this is how unfair trend of privileging the Khas culture, language and religion over the Indigenous one". (6-7) Thapa further argues that "monolithic nationalism based on the religion, language and culture of the ruling ethnic community".(69) Here, nationalism is portrayed from the perspective of marginalized and the indigenous people. It is believed that there is a vertical relationship between upper class and indigenous one. Hierarchy between them always privileged hill based Bhramin and Kshetris, khas culture, language and religion over the indigenous people. He hints the fact that indigenous people were marginalized in the name of nationalism. But he fails to understand how the national movement like Bhagwati Jatra unites the people and puts them in a horizontal relationship. Thapa's argument is dismantled by the Palpa's Bhagwati Jatras. Thapa's argument is just an assumption not a reality.

It is true that, Tansen is situated on the hilly region of the Nepal, no doubt there is Hindu goddess Bhagwati is worshiped, not prevailing the khas culture,

language and religion over indigenous people but by uplifting the marginalized and indigenous people as equal as Bhramin and Kshetris. Bhagwati Jatra gives completely new point of view regarding nationalism. In the Bhagwati Jatra newar pujari authorized to worship the goddess Bhagwati. Similarly, newari word is sung to generate the enthusiasm among people. The pipa only got right to carry the chariot of Bhagwati. All upper class, indigenous and marginalized people participate equally without any hierarchy.

Nepal is known for multi culture, multi ethnicity, and multi religion to the entire world. Due to its large diversified land vision, people living in the various regions in different ethnic groups following their own way of religious practice, lifestyle, language, culture and tradition. Despite multicultural, religious practice, they live in peace and harmony. Bhagwati Jatra is remarkable for various subjects like belief, faith, religion and so on. At the same time nationalism cannot be neglected. Culture, religion, rituals, history, unity, norms and values touches the issue of nationalism in Bhagwati Jatra. In another word, symbols are significant in terms of showing nationalistic vision in Jatra. Bhagwati jatra is per formative event which reflect nationalism. It is flourished and cultivated in the ground of nationalism. Nationalism is exhibits in different aspect of Bhagwati Jatra. It is a plain piece of paper history had written with the blood of soldiers, which reflects the idea of patriotism. It is not untouched by the notion of religion, where Hindu goddess, symbol of power and strength is worshipped. Different aspects like participation of military force, Colonel Ujir Singh Thapa's sword, national flag, Karkha Gayan, participation of people from different sectors, manuscript written on the chariot and Bhagwati temple itself flash the light of nationalism. It has got religious outlook but it is not untouched by nationalistic vision.

Bhagwati Jatra gives direct touch to Nepali nationality dealing with Nepali culture. Chariot Journey is the Nepali ritual where different Hindu's god and goddess are worshiped by the people. Chariot journey is very popular in Tansen, especially

Bhagwati's chariot journey. Large scale of people participates have faith upon Hindu goddess Bhagwati. Hindu culture is reflected in jatra, which is associated with Nepali nationalism. Bhagwati is the goddess of strength, Ujir Singh Thapa had urged same strength to get victory over British Indian Troop, and he had succeeded too. So, he rebuilt the temple of Bhagwati in Pyagoda style, Nepal's inherit style, to commemorate the victory in 1814-16. And it was started to perform up to now in Bhadra Krishna nawami. Sword of Ujir Singh Thapa symbolizes his devotion, love care, concern for the nation. Likewise, rise of national flag in Jatra associated with the independence value of Nepal, which never bowed its head before anyone.

By reflecting nationalism in various ways, it is concerned with unity and equality. On the occasion of Bhagwati Jatra, it unites people from all sector, casts and economic status. It has spoken on the behalf of marginalized and indigenous people. By blurring all established hierarchy it evokes for the equality of people for the welfare of the nation. By putting marginalized and indigenous people in center it creates its own history and importance; it has given same and equal right to entire citizen. It has destroyed the concept of high power and nationalism is formed according to their benefit of ruling class. It gives complete new look to the concept of nationalism. It brings awareness in people about human rights, justice and the respect. It is against the feudal society that oppresses and exploits the marginalized and indigenous people. The ultimate aim is to bring awareness in the people who are under the exploitation of rulers. It gives prime emphasis to freedom, independence, equality, harmony, unification, brotherhood and so on which establishes in Bhagwati Jatra. Bhagwati Jatra is in favor of establishment of freedom, liberation in the nation. By uniting all people, it speaks for the sake of nation and expresses desire to see unification of all races, castes and religions in the framework of nationalism.

### **III. Appropriation of Nationalism in *Palpa's Bhagwati Jatra***

The present thesis has examined the nationalistic vision in Bhagwati Jatra. The focus of research lies upon the exploration of national significance which is performed in Jatra. In order to reflect nationality the research has focused on different aspects of Jatra, which gives the touch of nationalism. After meticulous observation of it, it becomes clear that nationalism is reflected in Bhagwati Jatra.

Palpa's Bhagwati Jatra is based on the religious performative event but it perceiving Nepali Nationality in it. The touch of nationalism cannot be avoided in it. Bhagwati Jatra does not confine nationalistic vision to the local level; rather it appears to be conscious about the whole Nepal. It draws on the pre existing of the people and an attempt to fashion this history into a sense of common identity and shared history. It builds on pre existing kinship, religious and belief system. By combining religion and history, it has appealed for solidarity and equality. Because it does not required that members of nation should all be alike, only that should feel an intense bond of solidarity to the nation, which is visible in Bhagwati Jatra.

This research is analyzes nationalism in Palpas Bhagwati Jatra in the theoretical framework of propounded by Benedict Anderson, Ernest Renan and Anthony D. Smith. But it draws the idea of other critics who have written about the theme of nationalism. Anderson's idea of inherently limited and sovereign has helped to analyze nationalism in Bhagwati Jatra. In the same way, Renan's "legacy of memory and desire to live together" and Smith's principle of nationalism is an ideology played vital role to show the appropriateness of nationalism in Bhagwati Jatra.

Bhagwati Jatra has got religious, historical and national significance. Different aspects of Jatra reflect nationalism. History of Nepal is directly visible in Bhagwati Jatra, it shows the patriotism and sacrifices of Ujir Singh Thapa who had defeated East India Company for the nation. Like carrying national flag also gives a touch of nationalism because it always reminds people about their belongingness to the nation. Sword of Ujir Singh Thapa carries the history of glorious past. Involvement of Army and their dedication and honor towards Bhagwati jatra reflect nationalistic vision; army is associated to the nation. Unity is the most essential part of the Bhagwati Jatra. It has chained the citizen from different backgrounds, get closed and perform harmony without any fear and care of superiority and inferiority. Similarly Karkha Gayan, Panchebaja, Cultural dresses, different kinds of symbols which has used in Bhagwati Jatra is also noteworthy to reveal nationalistic vision.

So, Palpa's Bhagwati Jatra unites all people by erasing the established hierarchical norms of the society. Unity is the great sense of feeling of one and ties the bond which makes country strong, which is in Bhagwati Jatra. It not only speaks about the solidarity but also on the behalf of marginalized and indigenous people. All people are appearing as the equal member of the society. It is also attempt to make all people equal. It gives emphasis on freedom, independence, equality, harmony, unification and brotherhood. Thus the reflection of nationalism occupies dominant position in Bhagwati Jatra.

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