

CHAPTER ONE

1. Introduction:

1.1 Background of the study:

A culture is a way of life of people which consists of knowledge, the behaviors. A culture is a way of life of people consists of knowledge the behaviors, believes, values, and symbols that are accepted by the society. In other words, culture is symbolic communication to continue the way of life like behaviors, believes, values knowledge which is learned by the society and transmitted from generation to generation. Cultural is our daily practices which is integrated pattern of human knowledge, believes, and behavior, that depends upon the capacity for symbolic thought and social learning¹. Actually it is clear that culture is everything that is man-made. Human beings adopt all kinds of culture which has been accepted by the society. Therefore culture is an integral part of human life.

Culture is derived from the Latin Cultural stemming from colere, meaning “to cultivate” which is defined as from various meanings. The entire meaning of culture explains the behavior of individuals as direct by society. The individual of particular group share basic cultural tradition and value, a common language and whole identity themselves (identified by others) as distinct from other groups. All of us belong to one or more of these groups. “Culture” was emerged as the central and unifying concept of American Anthropology in the 20th century where it most commonly prefers to the universal human capacity to classify and encode their experience symbolically, and communicate

¹ Bishnu Prasad Dahal, **An analysis of Nepali culture and society**, Kathmandu: (Adhikari publication 2004 A.D.), P-13.

symbolically encoded experiences socially. However, the meaning of “Culture” generally is used in three basic senses²:

1. Excellence of taste in the fine arts and humanities, also now as high culture.
2. An integrated pattern of human knowledge, belief and behavior that depends upon the capacity for symbolic thought and social learning.
3. The set of shared attitudes, values, goals and practices that characterizes and institution, organization or group.

Specifically the term “Culture” in American has two meanings: (1) The evolved human capacity to classify and represent experiences with symbols, and to act imaginatively and creatively; and (2) The distinct ways that people living in different parts of the world classified and represented their experiences, and act creatively. For the early non positive sociologist, Murlty, K. Krishna., culture referred to: “The cultivation of individuals through the agency of external forms which have been objectified in the course of history”³. Moreover, Murlty, K. Krishna claim, “Culture is sum total of Human behaviour which is neither instinctive nor genetically transmitted. The unique element in culture is that it is learned socially transmitted”. It means culture is everything that is man-made to make the life easy. Culture is only socially constructed as a factor to fulfill the need of their life and enjoy in their daily activities being superior self. Religion is used as faith or belief system. Religion is defined as belief which is regarding the supernatural, sacred, or divine. The moral course, practices, values, institution and rituals associated with such belief.

² David Hicks and Gwynne Margaret, **Cultural Anthropology**, (Newyork: Harper collins college Publishers, 2005 A.D.), P-25.

³ Murlty, K. Krishna, **Social and cultural life in Ancient India**,(New Delhi: Sundeep Prakashan, 2007 A.D.) , P-35.

The ritual symbol is the smallest unit of ritual which still retains the specific properties of ritual behaviour. It deals with relationship between sign and symbols and the things to which they refer. Every culture has multiple themes, and most themes have multiple experiences, some of which may be in one or more parts of institutional culture. Ritual forms and important setting for the expression of themes, and ritual symbols transmit themes. There are major differences between themes and symbols. Themes are postulates or ideas inferred by an observer from the data of given culture, while ritual symbols are one class data. Ritual symbols are multifocal that is, each symbols expresses not one theme but many themes simultaneously by the same perceptible object or activity⁴.

Actually there is not exact date from when *Sindure Jatra* has been commenced. According to achieved archive, the *Bhairavi* temple of *Nuwakot* is in existence at the period of *Ripu Malla* on *Nepal Sambad* 561, the local people belief that then the festival is being started. That is why it is also called *Bhairavi/Devi Jatra*. A pagoda style building traditionally and popularly known as seven storey palace stands as the landmark of *Nuwakot* and it was built shortly after *Prithivi Narayan shah's* arrival. The seven Storey Palace located in the village of *Nuwakot and Devighat* located in the convergence of *Tadi and Trishuli River*.

The name of *Nuwakot* district is derived from the *Nuwakotta*, a collective of nine kotta i.e forts. The forts are situated on the top of the hill during early medieval period, in the process of setting up settlement in secured provinces from strategic point of view. *Nuwakot* has nine forts (*Kotta*) such as *Belkot, Bhairamkot, kalikot, Malakot, Dhuwakot, Pyaskot, Simalkot, Sallyankot, Dhaibungkot* in it's surrounding area and it's collectively named as

⁴ Ram Ahuja, **Cultural practice in Nepal**,(Kathmandu : Department of Tourism Brikutimandap, 1998 A.D.), PP.13-15.

"Nuwakotta"⁵. So it is believed that 'Nuwakot' derived from Nuwakotta. Nuwakot is the land of various religious deities and as well as rich store of cultural heritage. Social, cultural, ethnic diversity can be found in this area. Sindure/Bhairavi Jatra is two cultural festivals interweave to each other. They are related to each other where "Dhami" and "Dhamini" plays the chief role in this jatra.

1.2 Statement of the Problem:

Nepal is beautiful because of different kind of ethnicity and castes. People celebrate various types of feast and festivals with their costumes and traditional activities. Study on the various subjects believed to be very important since history because the description and the development programmed will not be able to explore their theme and necessity. As there feast and festival in Nepal, must be studied about. *Sindure Jatra of Nuwakot* is one of them.

This study focuses on the root causes of animal sacrifice in the form, of culture. On the basis of these aforementioned problems, this dissertation also tries to fish out how Hindu religion initiates animal sacrifice in cultural practices, how Hindu cultural practices prefer the animal sacrifice and what are the significations of animal sacrifice in culture. So present study is an attempt to analyze various aspects of the *Jatra* by being led by the following problems:

Lack of awareness of temples and palaces around Bidur Municipality.

Lack of information about the origin of Sindhure Jatra and Puja vidhi.

Lack of Information about animal sacrifices in *Sindhure/Bhairavi Jatra*.

⁵ Uttam Pandey, Nuwakot Heritage preservation forum, Hamro Sampada Manch,(Nuwakot: sBidur municipality, 2064 B.S.),P-12.

1.3 Objectives of the Study:

The general objective of this research provides show Hindu religion initiates animal sacrifice in cultural practices. Hindu cultural practice prefers the animal sacrifice. The specific objectives of the dissertation are:

To provide awareness about temples and palaces to the people of *Bidur* Municipality.

To provide information about the origin of *Sindure Jatra* and its *puja vidhi*.

To provide information about animal sacrifices in *Sindure/Bhairavi Jatra*.

1.4 Significance of the Study:

Culture is the sum total of human behavior which is socially transmitted. Since culture adopts violence through animal sacrifice, it indirectly affects human personality if culture itself prefers violence, how human being of that culture can remind aloof from violent nature? Hindu society is patriarchal society that is why males are dominating the culture practices. The study will try to break the iceberg to gauge out the cause of various forms of animal sacrifice in culture on the backdrop of increasing violence day by day. So the dissertation will be proved significant for finding out the much hidden root of the animal sacrifice which people accept in the name of the gift of fore fathers. On the other hand, it helps to start the new tradition to find. The cause of animal sacrifice in the practices that people take for granted in the name of culture.

1.5 Limitation of the study:

Each and every study has its limitations likewise, this study is no exception. Since it's a study related to the thesis of master degree, the partial fulfillments of the requirements for the degree of the Master of Arts and Culture. Because

of limited resources and time, researchers will in compass only of cultural aspects of animal sacrifice. What researchers will be concluded about inter-relationship between culture and animal sacrifice may not be applicable to generalize cultural orientation towards other community than Hindu. The study cover only in *Bidur* Municipality and adjoining area of *Nuwakot* district and *Sindure/Bhairavi jatra* will be studied.

1.6 Review of Literature:

As this study is concern to the artifact of “cultural study of *Sindure/Bhairavi Jatra* of *Nuwakot*.” I have consulted various books regarding cultural & Historical aspect of *Nuwakot*. In fact culture is associated with human knowledge, belief, and behavior that is shared attitudes, values, goals and practices which depends upon the symbolic thought and history prescribed past activity.

Dhanbajra bajarcharya & Tek Bahadur Shrestha-“**Nuwakot Ko Yatiharik Ruprekha**”, T.U. Kathmandu: 2032 B.S.

In this book the writer briefly described the historical, social, culture practice and enlightenments about feast and festival of *Nuwakot*.

Mary M. Anderson-“**The Festival of Nepal**”,(India: D. Merha, Rupa & Co, 1975 A.D.)

In this book the writer describes the cultural practice in the festival or Jatra in Hinduism and Buddhism. Both cults are equally involvement in Jatra. In all , the deity are honored, worshiped, appeased or beseeched for some blessing with offerings of flowers lighted wicks, holy water, rice colored sacred powders and pastes, coins often foods and vegetables and some times liquor and blood sacrifices.

Kul Chandra Koirala-“Nepali Sanskritik JatraParwa”,(Kathamndu: Kulchandra Koirala Ismirti Pratisthan, 2052 B.S.)

The Writer has described Hindu cult and its ritual festival practice in Nepal.

Yajan Raj Satyal-“Pilgrimage Tourism in Nepal”,(India: Adroit Publishers, 2002 A.D.)

In This book the writer has summarized about the images of Bhairav and Bhairavi god, there from and function and there sources of Trantrism and its origin is found in the ancient worship of the Shiva-cult.

Bishnu Prasad Gurung-“Festival & Fetes in Nepal”,(Kathamndu: Monterosa Treks and Expedition p. Ltd., 2004 A.D.)

He has described to manifest the diversified festivals being practiced by different communities in different part of Nepal.

Ram Ahuja-“Cultural practice in Nepal”,(Kathmandu: Department of Tourism Brikutimandap, 1998 A.D.)

This book describes the ritual symbol and its smallest unit of ritual behavior. The books deals relationship between sign and symbols and the things to which they are refer. Thus every culture has multiple themes and most themes have multiple experiences.

1.7 Organization of the Study:

The study has been divided into the following chapters:

- Chapter I Introduction of research
- Chapter II Study area and Historical / Geographical location of *Nuwakot*
- Chapter III Cultural traditions and origin of *Sindure Jatra*
- Chapter IV Symbols related with Festival
- Chapter V Summary, conclusions and suggestions

1.8 Methodology:

For the observation of the study I have gone through various processes. I have done home visiting data collection and other activities which help in my study. All the citizens of the study area kindly co-operated me with their knowledge and experiences. Generally I have used two ways of collecting data they are mentioned below.

1.8.1 Primary Source:

Primary data collection includes those data which are taken from the particular place. This can be taken by direct interview methods, questionnaires and other different process which are done individually.

For the collection of data we have followed following process:

i) Interview:

Interview is fundamentally a process of social interaction. It plays a significant role in socio-cultural research. To obtain more information about the Festival simple with structured questionnaire and non-scheduled interview program technique will be implemented.

ii) Observation:

The technique of observation is direct study in which we used all the human senses and we get reliable information and scientificness.

The researchers will visit the research area frequently and observe the operation of the *Jatra*. While visiting the area photographs also will be taken of various religious temples relating to *Sindure/Bharavi Jatra*.

iii) Sampling procedure:

The universe includes represents from, local people and Historians, as well as the key person having good knowledge of culture of Nuwakot.

iv) Nature and sources of data:

The sources of information of this study will be both direct and indirect way to analyze through both quantitative and qualitative methods. The direct ways are be interview with the key persons, by observation the *Jatra*, preparing questionnaire and indirectly from T.V., Phone, Newspaper, Published Books, Magazines and Internet. The nature of data is both primary and secondary.

v) Research design:

The present study is specially designed to describe Sindure/Bhairavi Jatra is based on the descriptive and explorative research designs in order to fulfill the special objectives of the study; the analysis is based on both primary and secondary data. Basically the variables such as animal sacrifice involved in the *Jatra*, related deities will be identified and described with the role of *Guthis* to light on the *Sindure Jatra*.

1.8.2. Secondary Source:

As *Sindure/ Bharavi Jatra* is the one of the most famous and popular rituals of the study area. This *Jatra* has not made any burning news for the newspapers and Writer. For the collection of data I have gone through some particular Books written by different Writers.

1.8.3. Method of Data Analysis:

The method of analysis of data will be done in two different ways. The first one is Descriptive and Explorative.

Sindure /Bhairavi Jatra are not only a function but are a process full of system. So, such systems should be well defined and to describe system / functions of the day descriptive method is plan to be applied. The next method of the analysis is explorative. The *Jatra* celebration may not be well known to general people. In such case explorative is suitably applicable.

CHAPTER TWO

2. Introduction of Nuwakot:

2.1 Geographical and Historical Introduction:

Nuwakot District a part of *Bagmati* Zone is one district of the seventy-five district of *Nepal*. The district, with Bidur as its district headquarters, covers an area of 1,121 km² and has a population of 288,478 (census 2001). It is bordered in the east, west, north and south by *Sindhupalchok*, *Dhading*, *Rasuwa* and *Kathamndu*. *Nuwakot* lies within 84 0 58' to 85 0 30' east longitudes and 27 0 48' to 28 0 6' north latitudes. Its geographical borders are *Gosaikunda* Lake in the north, *Shivapuri Danda* and *Kalfu Khola* in the South, *Patibhangyang* in the east and *Samari Bhanjyang* and *Trisuli* River in the west. The elevation range of *Nuwakot* from 900 m to 4876 m. Geographically *Nuwakot* can be divided into three region e.g. Higher Hilly region- 2500 m to 8250 m, Hilly region - 900 m to 2500m and Basins and Tar below 950 m. *Nuwakot* is generally influenced by southeastern monsoon climate. The district consists of three main types of climate- alpine Climate, cool temperate climate and temperate climate¹.

The district contains several places of historical and religious significance like *Nuwakot Durbar*, *Jalpadevi* Region, *Bhairavidevi* Region, *Rammandir* Region, *Shiva Durbar* Region and *Karmadecheling Gumba* etc. As per Historical saying *Nuwakot* was the main administrative centre of nine kots (fort), *Belkot*, *Kalikakot*, *Bhairamkot*, *Malakot*, *Dhuwakot*, *Pyaskot*, *Simalkot*, *Dhaibungkot*

¹ Krishna Chandra Sharma, **Nepal Resources & Destinations**, (Kathmandu: Intensive Study and research centre, 2011), PP. 178-179.

and *Salyankot*. The whole districts get its name as *Nuwa* referring to nine from these administrative units². This historic place was once the capital of Nepal for 25 years (1801-1825 B.S.) in the days before the unification of Nepal³. The palace complex was constructed in the 18th Century in the *Malla* style of architecture fort like characteristics. The two holy Rivers Trishuli and Tandi make nourish the District. Devighat located at the confluence of the *Tadi* and *Trishuli* Rivers.

The historical place *Nuwakot* is situated in the 76 km far northwest of *kathmandu* (3 hours by bus) which has been observed as significant place since ancient time. Before 1744 AD, Nepal was divided into several tiny states called *Baiesi* and *Chaubisi*. King Prithivi Narayan Saha of Gorkha led the unification process from this region in order to build up a single strong nation. During that time *Nuwakot* as a colony of *Kantipur (Kathmandu)* was regarded as the main western main gate to enter the valley. This place was also well known as the main route for trade with *Tibet* with military strategic and economic significance. This place was successfully invaded at the third attempt thereafter up to 1767 AD. It was made the second capital from where the unification campaign was carried on. There are numerous places of cultural heritage and religious temples in which the researcher formulates the study area and the places in named by the cultural heritages and religious temple.

2.2. Heritage of Nuwakot:

Because of the direct influence of the *Kathmandu* Valley, different palaces, rest House, *Devals*, temples and *stupas* of archeological significance were built and various cultural customs were practiced in *Nuwakot* during *Malla* and *Shah*

² NTB, **Tourism Products of Nepal**, (Kathmandu: NTB, 2011), P.55.

³ **Ibd**, P-55.

Periods which still have been observed with pride. They are briefly introduced as follows:

2.2.1. Sattale Durbar (seven storey palace):

Sattale Durbar is the most memorable palace in Nepal (*pic. No.1*). King *Prithivi Narayan Shah* has started unification campaign from the *Nuwakot*. He had conquered the *Nuwakot* in 1801 B.S. After the victory of *Nuwakot*, King *Prithivi Narayan Shah* though that *Nuwakot* is appropriate place for the continuation of unification campaign rather than *Gorkha*. Therefore He had declared *Nuwakot* as a capital. For the purpose of Governmental work, He had constructed seven storeys Palace in 1819 B.S. King *Prithivi Narayan Shah* was interested in architect as a frame of "*Killa*" or citadel therefore called as a '*Durgaratna*' (*pic. No.2&3*). This palace is renowned by calling *Durgaratna* which is written in palace's book *Abilekh*. According to the historical inscription in the process of unification campaign some prisoners of war such as the King of *Tanahu*, *Tri Bikaram Sen* and *Bal Narsingh* of *Kirtipir* was imprisoned here⁴.

As architecture's perspective *Nuwakot* Palace is ancient model of *Shah* Period which is located facing with eastern side. In this Palace width of the wall is 6/6 feet which is very strong, attractive and on explained. The carvings in the miniature window *Aankhi jhyal* of the fourth floor are appealing. Entry is prohibited inside the palace nowadays. The palace is in need of urgent renovation. Ground floor was meant for courtiers and guard, first floor as sitting room *Baithaki*, *Puja*-room and *Shrinagar kakshya* make room, the second floor made for common room of king and queen, third is religious room, fourth for armies and guards, fifth as *kal Kothari* and seventh as a Burja.

⁴ Dhana Bajra Bajracharya & Tek Bahadur Shrestha, **Nuwakot Ko Aaitihashik Roop Rekha**, (Kathmandu: Tribhuvan University, 2032 B.S.), P-75.

The Triveni Ghat was the spot where the unifier Prithivi Narayan Shah was cremated. Prithivi Narayan Shah had constructed the seven storied palaces to show his admiration and follow the architectural style of *Kathmandu Valley*. He had hired the craftsmen from *Patan* to construct this palace (*pic. No.4*). towards the southern façade of the palace is *Rangmahal*⁵.

2.2.2. Ranga Mahal (a theatre):

RangaMahal (a theatre) was built in 1726 (*pic. No.5*). It is said that all three *Malla* kings of valley used to go there to entertain themselves. Just east-southern side of *sattalle Durbar* there is a Palace facing with western side made of oily bricks, called *Ranga Mahal*. According to hearsay, this building was recreational slot for the three *Malla* Kings of *Kirtipur* Valley. *Ranga Mahal* Was for entertainment were beautiful girls were to dance for King to please him where girls were exploited. *Malla* King Constructed this building purpose of entertainment were the girls were used as playing things for them. It indicated females are exploited in domestic as well as social life.

2.2.3. Garad Ghar (where army stationed):

Just eastern side of *Sattalle Durbar* there is a four storey Palace called *Garad Ghar*(*pic.No.6*). It is notable that *Garad Ghar* is the Palace was army was dwelled. Armed force used to be the main force of the King at that time. With out the armed force, the region of the Kind would collapse any time. *Garad Ghar* was for keeping armed and ammunitions. So it is also related to violence. The Palace roof is placed by the tile. Length of Palace is 84 foot and width is 36 foot so this Palace is becoming attractive.

⁵ Amrit Bhadgaunle, **Tour Highway Hudai Nuwakot** , (Kathmandu : Nagirik , 2067 B.S.), P-8.

Physical phenomena or environment also intensify the violence in the culture since this Palace's are attributed to violence. *Garad Ghar* was constructed to keep the arms and ammunitions. Human ecology is concerned with the interrelationship between people and their spatial setting and environment⁶.

2.2.4 Lampati (a palace):

The Palace of King of *Patan* is called *Lampati* (*pic. No.7*). It was also *Malla* Period Palace. The roof of the Palace is placed by tile and it has two floors. This Palace is located besides the *Bhairavi* temple and facing with eastern side. Ground floor of this Palace's length 42 hand, were the shape of 6/7 circular *Sal's Linga* used to keep here. Different parts of palace has used decoration picture for instance door, pole window. This Palace is used as Museum now.

2.2.5. Living House of Rana Bahadur Shah:

There is relic of the buildings in north eastern side corner of *Sattalle Durbar* near *Garada Ghar* were there was a living House of King *Rana Bahadur Shah* which was built in 1795 . This building started to ruin in 1957 and within a year it completely got ruined. However, King *Mahendra* ordered the Government official to reconstruct it as it was before. Through, the Palace remains on-constructed. That is why we cannot any existence of this palace.

2.2.6. Bidur Municipality (an administration Centre):

Bidur is the district headquarters of *Nuwakot*. Kathmandu is 68 km. southeast from here. The former headquarters of *Nuwakot Mahamandal*, is about 3 km.

⁶ Richard T.S. & Robert P, **Human Ecology and Culture**, (New York, :McGraw International Edition, 1999 A.D.),P-19

east from here. The district headquarters was declared in 2043 B.S. It spreads in about 34.55 square km. area. *Nuwakot* is well known for its culture, traditions, historical and natural beauty. The person who visited *Nuwakot* can not remain quite without praising its beauties and values. *Bidur* Municipality is playing a very significant role to preserve the cultural and historical monuments of *Nuwakot*. As its plan of action, it has been managing volunteers and the awareness programmers for *Sindure Jatra* and others. It looks after the celebration areas during the celebration days.

2.2.7. Deval (an open central part of a Town):

There are many *Devals* and rest Houses which were built with religious and social purpose. Among them *SetoPati* is located in northern side of *Bhairavi* temple with is facing with the eastern side of Lampati (also called the Palace of King of Patan) stands facing west, *Sitalpati* (with a devali in front of it) was built in the south eastern side of the temple. In the south west side of the temple *Bhajanpati* exists and a new *Bhajanpati* at the west constructed with the initiative of local people. Similarly *Devali* at the north east of *Sattalle Durbar*, the *Deval* at *Indrachock* and *Tha Dewal* at *Bhimsen* temple at *Ashok Bari* are worth noting.

CHAPTER THREE

3. Religion in Nepal and Sindure Jatra:

The major Religion of Nepal is Hinduism and Buddhism. Religion is and integrals part of Nepali society. There is a religious tolerance and harmony between all cults from the ancient times¹. Since ancient time the people of Nepal have adhere to the animistic belief that all things have souls, that multitude of good and bad sprits dwells every where. A great deal of skill in the arts of magic and spells is required to avoid and cure disease, to make one's body fertile, to pretest against calamity, prolong life, destroy and battle the enemies and to avoid being possessed by evil sprits. Theses beliefs are very much a part of religion in Nepal, absorbed and blended with the gods, ritual, ceremonies and festivals introduced by invader, immigrants and pilgrims².

An ancient Hindu text shows that 300 million deities an incredible figure only partical explained by the fact that each god is known in countless forms and under any names, each with different attributes and abilities. One god may appear in male, female or neuter form, human animal or inanimate and aspects benevolent, kind and generous, or again as bloodthirsty and ferocious. Hindus prospective worship and make offering to this great array of gods in the hope of avoiding their displeasure seeking their protection against misfortune and evil, imploring their beneficence in bestowing prosperity and happiness and assistance in easing the way of life. Thus in Nepalese society innumerable puja are performed which may be small private ceremonies in the home before an idol in a wall niche, before a picture of the deity in the prayer room or before sacred rock. There are many ritual family puja as well as grate community

¹ Kulchandra Koirala, **Nepali Sanskritik Jatraparwa**, (Kathamndu: Kulchandra Koirala Ismirti Pratithan), P-22.

² Mary M. Andrson, **The Festivals of Nepal**, (India: D. Mehra, Rupa and Co., 1977), P-22.

gathering at the temple which called festivals. In all, the deity is honored, worshiped, appeased or beseeched for some blessing with offering of flowers, lighted wicks, holy water, rice, colored sacred powders and paste, coins, often fruits and vegetables and sometimes liquor and blood sacrifices³.

This is a cultural study of among Hindu communities of Nuwakot district. This research is basically focused on the study of Sindure/Bhairavi Jatra of Nuwakot which is the part of culture in which animal sacrifice is major theme. In this *Jatra*, the purpose of animal sacrifice is tremendously carried out as a process of worshipping idol. Hindu culture prefers animal sacrifice in Jstras except some cults of Hindu like *Krishna Parnami, Radheswami, Omshanti etc. Jatra* or festival is a replica of culture which resembles the basic nature of that culture as a drop of water saturates the characteristic of the ocean. So by studying a particular *Sindure/Bhairavi Jatra*, this research tries to gauge out the basic nature of Hindu culture how that ultimately initiates violence projected into domestic sphere⁴.

3.1. Origin of Sindure Jatra:

Due to absence of sufficient proof about *Sindure Jatra*, it is still a hard task to find its Historical origin. Some local elders claim that this fete was on practice since the resign of the then King *Shiva Siddhi*. However, the name of this king is not elaborated in any *Abhilekh*. In accord with the spiritual effects involved in this *Jatra*, it can be concluded that this *Jatra* was commenced late after *Malla Lichhavi* period. The *Abhilekh* of *Panas* (N.S. 531) in *Narayansthan* of *Nuwakot* signifies commence of this fete much more years earlier⁵. *Sindure Jatra* is related with *Devi Jatra*. On the occasion of *Sindure Jatra*, *Devighat*

³ **Ibd**, P-26.

⁴ Ram Ahuja, **Cultural practice in Nepal**,(Kathmandu : Department of Tourism Brikutimandap, 1998 A.D.), P15.

⁵ Dhana Bajra Bajracharya & Tek Bahadur Shrestha, **Nuwakot ko Aaitihashik Roop Rekha**, (Kathmandu : Tribhuwan university, 2032 B.S.),P-92.

Jatra is also celebrated. Therefore in the case of origin of *Sindure* Jatra, its myth is related with *Devighat* which is *Bhairavi*'s sister dwelling place. Legend says *JalpaDevi* is elder sister of *Bhairavi*. *JalpaDevi* is situated between the *Trishuli* and *Tadi* river. *JalpaDevi* is also known as *Suryamati*. According to legend *Gandaki Bhairavi* was established before the establishment of *JalpaDevi*. During that time a fisherman of *Gadghar* village was fishing at the confluence of *Trishuli* River and *Suryamati* River. The fisherman could not get any fish till evening therefore he became frustrated and thought that "The day has been nearly gone past but still even a single fish has not been caught", and hoping that he would get, he started fishing. He surprisingly felt that he got something. Therefore he became happy and pulled the net. But unfortunately he found the stone then being sad he started fishing again upside of the river. But he found the same stone caught on his net three times. He became amazed how the stone was caught again and again over when he was fishing at upside from the previous place.

Being tired he slept keeping his head on the same stone fell asleep. He dreamed- One *Devi* appeared and ordered him to establish her into the temple and worship but he asked the *Devi* "I didn't know the method of worshipping, what to do?" Then *Devi* said "Establish the stone and she also ordered the fisherman to go to eastern side and to bring whatever he found and said to worship. You will get self welfare." Then he woke up and being happy thought that "Oh! It's my luck to speak with *Devi* in dream. I will establish *Devi* and go to search for the priest." He established the stone as a front of *Devi* between the confluences of two rivers and said that I will go to search for the priest. Then the fisherman met one farmer who was carrying something. Fisherman said the farmer-"I have established the *Devi*, would you mind please to worship, I will bless your prosperous life." Then farmer said -"I am not a priest, I am a Garlic seller." After than he elucidated all events of dream to farmer and patiently requested him. Farmer agreed to worship and they go to same place fisherman requested farmer to take bath and bring pure water. Thereafter farmer said he

would go to take some goods in order to worship. He met his wife on the way bringing with a goat. The fisherman explained everything what was happened in his life. Than farmer said – “Listen! Today fate opens our door, *Devi* appears, we have established her, and I will offer what you have brought.” She agreed with him and went to the same place. At that time farmer was being ready to worship and fisherman gave all kings of things which has brought. Fisherman said –“I have brought the goat in order to worship, please continue.” The priest placed the sack (garlic sack) and sat on them. Priest said- “I begin to worship, please catch the god”. During the time of worshipping, *Devi* enters into the priest and offered sacrifice of goat saying that ha ha ha ha. Fisherman was being strange did *Namaskar* and asked-“Hey God! Please forgive me, I don’t know anything.”

Thereafter priest threw the goat after taking sacrifice and explained-“ha ha ha ha I am *Devi*, I am *Bhairavi*.” Fisherman asked pardon me God, please order me what to do. Priest (god) said –“ha ha ha ha I will protect this area from today, worship me and who did this work now call him *Dhami*⁶.”

After the finishing of conversation priest became as normal as before but did not remember anything what happened before in his life. That is why farmer again elucidated everything to the priest worshipped saying that –“Hey *Devi Bhairavi*, you emanated in the net therefore we respect you on the appellation of *Jalpa Devi*. Such kind of events knew the King of *Nuwakot*.

King ordered all priests, Lawmakers, and government officials to discuss about the subject matter of *JalpaDevi*. After the end of discussion, they had concluded to call fisherman and farmer. The king ordered the *kotwal* to call them. *Kotwal* went there and explained everything to them but fisherman and

⁶ Uttam Pandey, **Nuwakot Heritage preservation forum, Hamro Sampada Manch**,(Nuwakot: Bidur municipality, 2064 B.S.),P-6.

farmer kept the premises in front of *Kotwal* that is if government has given all kinds of lands and surfaces where we walked (from *DeviGhat to Nuwakot*). This land would be as *Birta of Bhairavi*. *Kotwal* said their demand to king and King called meeting and took suggestion from priest, lawmaker and government officials. All are agreed to give the land of *Bhairavi* and king preferred *Kotwal* to come very short cut way. *Kotwal* explained the acceptance of king but *Dhami* said we will come tomorrow at night because of ritual ceremony (*puja*). *Dhami* ordered the preparation of all things for the worship. Therefore the religious activities specially held at night which has perpetuated by the animal sacrifice. When *Dhami* approaches front of *Bhairavi*, they would welcomed him by sprinkling *Sindur*. For the symbol of happiness due to man become a god. King also asked about the other deities but *Dhami* holds the view that they will also be happy by establishing *Bhairavi*.

Traditionally it is said that *Sindure Jatra* was held on the occasion of “man became a god” means man takes the the spiritual power of god through *tantrism of a tantric method*⁷. The process of worshipping to *Bhairavi* performs to *tantrism*. In fact during the period of worshipping, priest integrates himself with the god.

This *Jatra* begins with dated on *Phalgun* at the day of *Phalgun purnima* and it lasts for one month therefore. There are different festivals submitted inside *Sindure Jatra*. During the period of *Sindure Jatra*, *Narayan Jatra* begins firstly⁸.

Sindure Jatra is great festival for *Newars* as well as non-*Newars*. *Sindure Jatra* used to be celebrated even more jubilantly than at present. The present seven storey Palace used to be capital of Nepal also used by King Prithivi Narayan

⁷ Yajana Raj Satyal, **Pligrimage toursium in Nepal**, (Delhi: Adroit Publishers,2002 AD), P-79.

⁸ Pandey, (op. cit. footnote No. 6), P-7.

Shah in the beginning. So King *Prithivi Narayan shah* also took part in the festival and required *Prasad* of *Bhairavi*. Therefore *Dware* a person keep for the representative of the government.

“*Sindure Jatra*” is celebration of happiness. In the one hand it is celebrated as reincarnation of God and in the other hand *Man becomes a God*. Otherwise *Sindure Jatra* indicates the Festival of celebration. *Sindure Jatra* indicates man integrate God power and thought that win of God. That is why man itself being God perpetrates the ceremony due to Power of God. On that time the *Dhami* has power to tell about the future. But this next year fortune telling story only can be heard by *Bajacharya* and Royal representative⁹.

3.2. Puja vidhi of Sindure Jatra:

Sindure jatra is started during *chaitra sukla Asthami*, eighth day of *Chaitra*. In the beginning of the festival, *Dhami* assemble rice for the fermentation. In the processing of rice collection *Dhami* beats the *Drum* (musical instrument) and to collect rice from different houses each called *chamal uthaune*. Rice fermentation process is not only kept at the *Bhairavi* but is also kept at the *Devighat* where sister of *Bhairavi* is situated. Therefore nine brothers go to *Devighat* taking rice as well as rituals rice pot (five pieces). Nine brother means exception of *Kumari*, *Dhamini* and *Bhairavi* deity. Ladies are excluded for this work. Symbolically rice fermentation represents *Bhakti Aradhana* in the same way they worship all the deities through giving sacrifice of cock. After this marvelous deed they returned *Nuwakot* from *Devighat* in the same day. *Nawami*, the ninth day is especially for the preparation of the *Lingo*. Generally this is selected for cutting of the tree. On the one hand the worshipping to the

⁹ Bajracharya & Shrestha, (op. cit. foot note No.5), P-112.

tree is carried out and on the other hand cutting of *salla* tree to make a huge pole.

Duwadashi, the twelfth day is especially handled for preparation for the ditch. The day Local people excavate for the preparation of erection of huge pole. The length of *Lingo* is forty two hands which are made by *salla* tree. *Aalam* is hung on the top of huge pole. *Aalam* is known as *pataka*. *Pataka* is decorated with picture of *Aasthamatrika*.

Triyodashi, the thirteenth day used for invitation worship. Invitation worship is known as *Nimantrana puja*. This ceremony carried out to invite all Gods for the preparation of Festival. They do not want to any kind of barrier while perpetrating Festival. That is why this ceremony is celebrated wishing not to come off any disruption during Festival period. Invitation worship is carried out at the place of *Devighat* (front of Jalpadevi-sister of Bhairavi). Therefore, Nine brothers go to *Devighat* and perform this Festival with worshipping and giving sacrifice of fully black or white goat. Inviting ceremony is also performed in front of *Bhairavi* Temple. Symbolically this Festival indicates unity of person and functional unity and shows the significations of relationship. We can symbolically represent in terms of Festivals relationship plays the signification role while performing *Jatra*. Everything and Every person has invited even through different ceremony. Local people continue Functional unity who is invited from different methods. Entire phenomena depend upon unity of function.

Chaturdashi, the fourteenth day which is especially called “*Sindure Jatra*”. Traditionally people celebrated this day as *Sindure Jatra*. *Sindure jatra* is regarded as “to transfer god in Human being” from chanting Mantra. *Sindur* represents celebration through sprinkled symbolically. In other words *Sindure Jatra* came too regarded as saturation of gods spiritual power through *mantrouchharan* (chanting Mantra). In the beginning of this *Jatra*, *Dhami* takes

bath in front of his home. At the time of taking bath, *kumari (living god)* pours water through a pitcher to *Dhami*. Generally, *Kumari* pours water while *Dhami* is taking bath during festival.

After completing bathing ceremony *Dhami* is supposed to wear religious attire which is necessary such as *Mukut* (golden crown), ornaments, bracelets, silver belt, *Bho* (red upper clothes), *jama* (one kind of skirt) etc. *Dhami* also garlanded necklace of *Aasthamatrika* deities. *Dhami* looks like a *Bhairavi* deiti.

Thereafter *Dhami* takes *shagun* in his dwelling place. *Shagun* indicates such as curd, fried fish, boiling eggs, and alcohol or rice beers. *Shagun* means symbolically function will be carried out without any disruption. Meanwhile firing procession work is handled. In this way *Dhami* runs from his dwelling place to *Dware's* house. This performs occurs very attractive and entertaining. *Dhami's* house is five minutes far from *Dware's* house. *Dhami* goes the *Dware's* house because of he has to take sacrifice of rice beer. *Gubaju (Bajracharya)* and *Guthiyar* participates in this festival to assist *Dhami*. Through *Tantrik* method, *Gubaju* starts *Mantra uccharan* and as per *Mantra Guthiyar* helps to saturate *Dhami* and *Dhamini* impersonated himself as a god.

Traditionally, *Guthiyar* was privileged for this task. In this way *Dhami* and *Dhamini* disguised into God and went into convulsion. Meanwhile *Dhami* dangerously attack to drink rice beer of the *Bhairavi*. Rice beer means 'Mahabali' (great sacrifice) which is offered by *Bhairavi*. Rice beer pours through *Soma* (one kind of small bowl made by mud). When *Dhami* attacks to drink of great sacrifice, meanwhile *Guthiyar* stopped the *Dhami* forcedly. After completing the performance, *Gubaju* keeps the *Gajal* (home made eye liner) to *Dhami* with chanting *Mantra*.

Afterwards they start procession toward *Budhi Bhairavi Devta* (old *Bhairavi* deity) where is *Bhairavi's* mother dwelling place. The temple of *Budhi*

Bhairavisthan has lack of proper construct, it has completely got renewed. The procession starts with musical band for the purpose of erection of *Lingo* (huge poll). The work of erection of *Lingo* had been carried out by *Guthiyar* and *Gubaju* before. But still this function is carried out by armies. In the same night the function of erection of huge poll is carried out in front of *Lampati*. Meanwhile they go to the *Bhairavi* Temple in order to erection of huge poll. *Dhami* offered sacrifice of completely Black or White Goat.

Guthiyar and local people decorate and arrange the chariot (pic. no. 8) in order to go to *Devighat*. *Guthiyar* keeps the sculpture of *Bhairavi* and *Aasthamatrika* and worships to all deity through *Dhami* before erection of huge poll. Erection of huge poll is dangerous work as according to length has not adequate breadth as well as sufficient ditch. *Dhami* sits as a God in front of *Mandap* which is near the ditch. After finishing all kinds of performing front of *Mandap*, they begin their processing toward Seven Storey Palace with Musical bands with Music. Bands are necessary for the procession. *Dhami*, *Dhamini* and *Guthiyar* goes to the second floor of Seven Storey Palace. *Dware* gives attire to *Dhamini* which is provided by government. As well as *Dhamini* wears all kind of dress. Similarly *Dware* also provides *Pagari* (one kind of clothes wear in head) to *Dhami* as well as *Kumar*, *Ganesh* and other *khalaki*. *Dware* perpetrates his activities through keeping *Sindur* to *Dhamini*. Than *shaguns* offered to all and have to eat on the spot which is provided by government. Likewise government also provides feast to all simultaneously. After these activities *Dhami* and *Dhamini* and other *Gana* (group or person related with festivals), starts their procession with Musical band and Music towards *Taleju temple*. Adequate activities of worshipping performed inside the *Taleju temple* regarded by *Bajracharya*. During the period of worshipping, *Dhami* offers *Mahabali* of rice beer. However it is not living things but symbolically represents as a sacrifice. In the name of sacrifice *Dhami* fulfill the internal desire which is explorative. Especially focusing factor is to take sacrifice not only living things but also non-living things. Thereafter they begin their procession towards *Devighat* to

meet her sister. For the chariot procession, decoration is necessary at first. For the chariot procession lots of people gather from different places. Sculpture of *Bhairavi*, *Bhairav* as well as *Aasthamatrika* entered into the chariot. The chariot is carried out by *Bhote* caste people. *Bhote* is one kind of caste symbolically a strong man. For the chariot procession thirty six people is hired from the *Lachayang* Place. These processions go ahead from *Dharampani*, *Batter*, *Thulobagaicha* and ending with *Devighat* respectively. During *Sindure Jatra* lots of people accumulate from different places for enjoyment. People are excited waiting for the chariot to worship. When they approach at the spot of *Devighat*, suddenly *Guthiyar* prepare everything to take bath from *Dhami* near the Trishuli River. On this day not only celebrated festival but also *Bel Bibah* is carried out. *Bel Bibah* is celebrated through which only *Newar Kumari* girl (virgin girl) perpetrated the ritual before Menstruation. *Bel* is one kind fruit which will be a husband of *Newar* girl. According to *Newar* ritual- *Newar* girl should have marry with *Bel* and she should not break that fruit. *Bel* symbolizes the husband of girl. Girl can wear everything for instances *Sindur*, *pote*, *Tika*, which is symbol of married women.

The day of midnight of next day at the time of *purnima tithi*, *Bhairavi* offered the sacrifice of completely black or white goat. Meanwhile local people close their window and door and reside their home since it is believed that if who will observe such kind of performance those will expire after sometime. This contradict involves on the one hand the festival performs at the occasion of exultation and on the other hand local people can not celebrate by observing this moment. Midnight of *Parewa tithi* the procession, firstly chariot, than twelve brother and lastly *Dhami* returns from *Devighat* to *Nuwakot* respectively. When *Dhami* arrived at the *Dwarepal* place meanwhile army shoot out three times. It means symbolically to come out from home to those people who are inside staying. Then they will out from the house start to celebrate not only local people but also those people who have come from different places. After completing the program of *Devighat*, *Dhami* , *Dhamini*

and other *Gana* begins their procession towards *Nuwakot* hill with the musical band and entertaining Journey. The procession continuously goes ahead from *Majhitar, Batter, Dharampani* as well as *Nuwakot* respectively. *Dhami* and *Dhamini* had been worshipped and feat festival is successfully carried out reaching at the *Dharampani* place¹⁰.

3.3. Role of Dhami:

Nuwakot Dhami had adequate level of intervention in local administration. During, *Malla* period, *Dhami* were only linked to ritual work and worship of god and goddess. But later in *Shah* Period, from the official paper of that time, *Dhami* seemed to involve in local administration. At that time, maintenance of *Nuwakot* palace and keeping city pleasant was under *Dhami*. They were also involved in some major works like Employee transfer, along with government officials. Employee transfer decision was previously made by government officials, *Dhami* were unhappy with this and complain were sent to government, from that time, *Dhami* were involved in employee transfer.

Dhami were treated alike government officials. They seemed involving in custom work. They acted as local leaders, discussed *Nuwakot* people problems with government, they also guarantee on behalf of *Nuwakot* people. In 1873 BS, *Bhimsen Thapa*, to increase local business, he asked *Newari* people to do business within *Nuwakot*. Though, beside *Newar*, *Parbate* were other major population in *Nuwakot*. Hence, Government policy was in *newar* favor, because of which complain were sent to King. It was *Dhami* who settle the scenario with their major intervention advocating equality among both *Newar* and *parabate*¹¹.

¹⁰ According to Dhami,(Hari Man Singh Dangol).

¹¹ Bajracharya & Shrestha,(op. cit. foot note no. 1),P-87.

3.4. Devighat Jatra :

Devighat Jatra is correlation with *Sindure Jatra*. On the occasion of *Sindure Jatra*, *Devighat Jatra* is also celebrated. Therefore in the case of origin of *Sindure Jatra*, its myth is related with *Devighat* which is *Bhairavi*'s sister dwelling place. *Jalpa Devi* of *Devighat* is a well know religious pilgrimage site in the district. *Devighat* is linked to the Kathmandu, Trisuli road. The site is only 1.5 km from the village of *Pipaltar* which is easily accessible. It is common belief here that goddesses *Jalpa Devi* and *Bhairavi* are sisters. Every year on April religious procession is taken out here. Traditional assumption is that on this day the younger sister *Bhairavi* goes with the procession to see her elder sister *Jalpa Devi*¹².

Sindure jatra is started during *chaitra sukla Asthami*, of *Chaitra*. In the beginning of the Festival, *Dhami* assemble rice for the fermentation. In the processing of rice collection *Dhami* beats the Drum (musical instrument) and to collect rice from different houses each called *chamal uthaune*. Rice fermentation process is not only kept at the *Bhairavi* but is also kept at the *Devighat* where sister of *Bhairavi* is situated. Therefore nine brothers go to *Devighat* taking rice as well as rituals rice pot (five pieces). Nine brother means exception of *Kumari*, *Dhamini* and *Bhairavi* deity. Ladies are excluded for this work. After this marvelous deed they returned *Nuwakot* from *Devighat* in the same day.

Triyodashi, the thirteenth day used for invitation worship. Invitation worship is known as *Nimantrana puja*. This ceremony carried out to invite all Gods for the preparation of Festival. They do not want to any kind of barrier while

¹² www.explorehimalaya.com/project-location.php

perpetrating Festival. That is why this ceremony is celebrated wishing not to come off any disruption during Festival period. Invitation worship is carried out at the place of Devighat (front of Jalpadevi-sister of Bhairavi). Therefore, nine brothers go to Devighat and perform this Festival with worshipping and giving sacrifice of fully black or white goat. Nine brother means exception of *Kumari*, *Dhamini* and *Bhairavi* deity. Ladies are excluded for this work. After this marvelous deed they returned Nuwakot from Devighat in the same day. After the procession starts with the musical bands for the purpose of erection of *Lingo*, *Guthiyar* and local people decorate and arrange the chariot in order to go to Devighat. In the name of sacrifice *Dhami* fulfill the internal desire which is explorative. Over fifty animals are sacrificed at the Jalpa Devi temple in Devighat Jatra of Nuwakot . Eighty year old drunk priest *Hari Man Singh Dangol* takes the animals in his lap and starts slicing the neck part of the animals (pic. no. 9). While the animal is dying he drinks the blood that spews out of the vein. Especially focusing factor is to take sacrifice not only living things but also non-living things. Thereafter they begin their procession towards *Devighat* to meet her sister. In the occasion of *Jatra* many parents organise *BelBibah* of their daughters. It is also believed that in this special occasion.

Many people come to observe this festival from different parts of the country. Devighat is also the place where the first king of unified Nepal. King Prithvi Narayan Shah passed away in 1775 A.D. As a memorial to the king, a statue is placed above a large stone in the centre of a park located near Devighat¹³.

¹³ Ibid

3.5. Religious Temples:

3.5.1. Bhairav and Bhairavi Temple:

The architectural style of this temple is *Pagoda* (pic. no.10). The temple is located at 6 km North East from *Bidur*. It was built on 1783 during the period of *Jagat Jaya Malla*. The temple is made with arty woods. Every year, in the day of *Chaitra Shukla Purnima* “*Sindure Jatra*” is organized. We were overwhelmed to see traditional wooden panels shuttered windows and balconies in most of the houses. Traditional brick facades with such wooden windows gave a feel of rare neo- classical architecture. It is the most significant temple in *Nuwakot* district about 200m South from the seven storied palace. Formerly it was religious peeth which later developed into the temple¹⁴. About one hundred fifty meters far from southern side of *Sattle durbar* and famous temple with golden roofs exists. This temple also known as ‘*Gandaki bhairavi*’ since it lies nearby *Trishuli Gandaki* River. Recent *Bhairavi* and *Bhairav* temple was constructed during the period of King *Gagjaya Malla* in 1783. According to achieved archive *Bhairavi* is known as ‘*Gandaki Bhairavi*’.The temple is facing with western side with two storeys and made by oily bricks. Adequate deities and sculpture of *Aasthamatrika* could find inside the temple. Different attractive *Tudal*, *Toran* used in temple. Likewise one pair of Lion which is made by metal and one pair of lion made by stone has kept in front of temple. Sculpture of two female whose hand is full of *sindur* (vermillion) has been kept on the right and left side of stair. One priest is allowed in the temple called *Dhami*. *Dhami* was not supposed to cross the *Trishuli* and *Tadi* river without permission of king (now there is no provision about it after the demolition of Monarchy after 2006 April movement). After the demise of *Dhami* his first son will take his heir. The heir of *Dhami* transfer to his

¹⁴ Krishna Chandra Sharma, **Nepal Resources & Destinations**, (Kathmandu: Intensive Study and research Centre, 2011), P-182.

successive generation. Such kind of Traditions assumes males superior or even the case of female festival. *Dhami and Dhamini* have their self attire and they change their dresses in every twelve years. They wear the attire only on *Sindure Jatra*. According to the *Masta* theory – At the time of establishing this temple there is adequate damage of god. Therefore this temple was established a pith. According *Istaka Abilekh*– King Laxmi Narsingh Malla had reformed five pinnacles in 1695 instead of three pinnacles. Likewise *Nepal* and *China* war is occurred on 1849. After this war, King *Rana Bahadur shah* and prince *Bahadur Shah* had altered golden metal roof instead of brick roof. Lots of weapons were seized in *Nepal* and *China* war which was stored on the second Floor of the temple. King *Rana Bahadur shah* tried to seize the land of *Bhairavi Guthi* at the time of *Devi Devta Guthi Haran*. Than *Dhami* starts to drink boiling oil immediately showing him anger. This event is popular among local people.

3.5.2. Narayan and Bishnu Temple:

The temple is situated at the east-north side of *satalle* Durbar in front of *GaradGhar*. It is believed that this small temple was constructed during the period of *Malla* (pic. no. 11). According to inscription mentioned on *Panas* (vessel used for lightening on special occasion) which was offered by Ripu Malla on 1498(N.S. 561). To this tutelary deity *Ista Devta Narayan* with this proof it is clear that this temple was constructed before it. Traditionally local *Brahmin* worships the God daily.

3.5.3 Taleju Bhawani Temple:

This temple is situated on a small hill top about 150 meters far from *Satalle* Durbar (pic. no. 12). *Taleju* is regarded as Ancestral deity of *Malla* king. Contrary to other places, the Temple has five storeys and associated with

Bajracharyas (Gubaju of jatra) from the Novelty of this Temple. Some where it is mentioned that *Taleju* was built by King Mahendra Malla but it is assumed that before 1491, king of Kantipur *Ratna Malla* invaded this place. King of *Nuwakot* imitating from the valley, was constructed the palace and this huge Temple to show independent *Nuwakot*. Except king, priest and worshippers, others are not permitted to enter.

3.5.4. Buddha Stupa:

Situated on the small hill at the North from *Ashokbari* this stupa is regarded as very old according to hearsay (*pic. no. 13*). But according to the inscription, the Stupa was renovated by *Prithivi Narayan Shah* in 1773. This type of Stupa can be seen in other places like in front of *Satalle Durbar* erected on 1683 by *Prithibendra Malla*. Similarly at the Southern side of *Bhairavi Temple* in *Ashokbari*.

3.6 Cultural Traditions:

Cultural practices are continuing from *Malla* period to these days. These are main attraction for tourist in this area. There is different culture in existence celebrated by local people but only *Sindure Jatra* which is concerned with this research. That is why I just only clarify about *Sindure jatra* which is associated with different *Jatras* . Main cultural festival which is existence in this area, they are,

- (i) Bhairavi Jatra
- (ii) Narayan Jatra
- (iii) Gai Jatra
- (iv) Shipai Jatra
- (v) Lakhe Dance
- (vi) Ful Pathi

3.6.1 Relatives of Bhairavi:

Relatives help to continue the festival that is why relatives are the main part of festival. Since relatives plays the role around the festival.

Husband	:-	Narayan
Sister	:-	JalpaDevi
Co wife	:-	Brahayani
Mother	:-	Budhi Deveta
Tutelary deity	:-	Taleju

3.6.2 Narayan Jatra (a part of Sindure Jatra):

Narayan Jatra is important festival during the time of *Sindure Jatra*. At the day of *Phalgun Purnima*, the festival of *Banda puja* (close worship ceremony) performs firstly. *Banda puja* occasion is carried out in order to integrate power of gods *Dhami* himself. *Banda Puja* symbolically represents that *Dhami* is a person who is powerful at the time of *Banda Puja* and has to stay around their house and temple. That is why *Dhami* even can not go front of gods, seven storey palace which is near by *Bhairavi* temple. *Banda Puja* is performed through cock sacrificing. *Nawami*, the nineteenth day and *Dasami*, the tenth day is for the procession of rice collection from different houses which is collected by *Guthiyar*. Rice is collected for the fermentation. On the occasion of “*Bhakti ahawan*” which will be kept on *Bramhayani* place.

In the concern of *Narayan Jatra* the legend is related with the festival. The myth is an episode of *Bhairavi*'s life. On the festival of *Narayan Jatra*, husband of *Bhairavi* is a *Narayan* who is ready to go to meet his co-wife *Brahayani* without informing to *Bhairavi* but *Bhairavi* knew everything and she came outside from temple and running to stop his husband but he did not accept any

matter of *Bhairavi* and started his journey to *Brahayani*. *Bhairavi* became angry because of her husband who is going to meet his co-wife *Brahayani* therefore she starts to vituperate to husband saying that “Pani Paros, Asina le chhekos, kaddale ghochhos”. Although he went without listening her grouse to spend night with *Brahayani*. In same night (*Bhairavi* vituperate to her husband in vivid verses). Meanwhile *Bhairavi* wears all kind of dresses and ornaments and she goes full of power forces for instances *Gubaju, Ganesh, kumar, Jalpa, Khalka* and musical bands towards *Brahayani*. They approached *Brahayani sthan* and they endeavored to convince to return back through different methods. After the agreement of return back, the power force with *Narayan* God comes return at *Dharam Pani* in the evening. They all meet at *Dharam Pani*. Afterthen high decorated chariot, *Narayan* god and Musical band returned as procession to the *Narayan* temple. On the occasion entering *Narayan* into the *Narayan* temple, they celebrated keeping *Sindur* (symbol of married) to *Dhami* in front of *Bhairavi* temple¹⁵.

In conclusion, *NarayanJatra* is especially hold on the occasion of succeed to return back *Narayan* from his co-wife. Here is also symbolically represent that co-wife is hatred and irritable person for all women. And it also symbolically represents that male domination is continuing from the life of god. Exploration is tremendously formation in female’s life which is given by male. But this type of ego which is in female’s life represent that “Female can sacrifice and can’t do share.”

3.6.3 Nimantrana Puja:

Nimantrana Puja is known as inviting ceremony which is held in *Triyodashi*; the thirteenth day of *Chaitra krishna*. *Nimantrana puja*, it means to invite all gods to handle the Festival. Sacrificing process is especially offered

¹⁵ Pandey, (op. cit. foot note no. 2), P-8.

in every festival that is why all gods are invited through sacrificing of fully black or white goat. This performance occasionally held in mid night of *Chaitra krishna* at 10-11 pm. The deities means especially known as *Aasthamatrika*. *Aasthamatrika* represents eight mothers. They are as follows:

Bhairavi

Barahi

Brahayani

Rudrayani

Kumari

Chamunda

Indreyani

Mahalaxmi

Chaturdashi refers the fourteenth day that is celebrated at he place of *Budhi Deveta* (old deity) who is the mother of *Bhairavi*. The statue of *Bhairavi* keeps into the Basket (one kind of Basin made by foods) and brings near the *Budhi Deveta*. This celebration performs proceed by giving sacrifice of whole black or white goat. Finishing of all functions at the *Budhi Deveta* they will return from there and go to bring *Narayan* deity. It is called '*Narayan Ukhelne*'. *Narayan* is the husband of *Bhairavi*. Thereafter they go to the *Taleju* temple taking with sculpture of *Narayan* deity. There are different kind of performance and worshipping at the *Taleju* temple. They will finish all kinds of celebration at the *Taleju* and starts their procession towards *Brahayani*. There is also ritual sacrificing process perpetrate front of *Brahayani*. The sacrificing animal is fully black or white goat¹⁶.

¹⁶ Pandey, (op. cit. foot note no. 2), P-7

There are twelve brothers with *Gubaju*

Dhami	-	one
Dhamini	-	one
Kumari	-	one
Ganesh	-	one
Kumar	-	one
Jalaka	-	one
Khalaka	-	one
Susare	-	four
Sculpture of god	-	one

Aunsi, the fifteenth day which represent fully black moon called *kal Ratri*. For the *Bhairavi* this day is like *Kal Ratri* because *Narayan* goes to meet *Brahayani* in this day. Therefore *Aunsi* symbolically reprints dreadful day. In the same way *Bhairavi* has the situation of dread that makes trepidation to her. They persuaded *Narayan* to return back from *Dharampani* but not success. There is contradiction in the contents of *Dhami* who plays a role of *Bhairavi*. *Dhami* is a male but *Bhairavi* is a female but leading role was performed by male. *Dhamini* can play the leading role even through she can not get that superior position which is authorized by culture. The day of *Parewa tithi* is the day of *Ghanaghar Guthi* while they will function. *Dithiya*, the second day is handled for government while the day they will keep Prasad for government. Prasad symbolize pure things of god which will be kept only on one hand and eat. In this way *Narayan* Jatra is celebrated by local people in order to reestablishment of *Narayan* God in the temple. It is generalized in our society husband signifies as a god and wife reprints as slave. Womens movement is directed by male's decision. In this Festival brought his Husband's safely from his co-wife *Brahayani*. Generally women think that the moment is a celebration

time even his husband has committed some kind of mistakes. Women will happy if her even her husband has committed some kind of mistakes¹⁷.

3.6.4 Religious and Social Importance of Sindure Jatra:

The study of any subject matter is incomplete without the study of religious and social importance of the subject because as human beings are social animal and the history of development has been guided by religions. So, every activity done in the society is based on religious beliefs.

As *Nuwakot* is the treasure of typical cultures, it is habitats of *Newars* and non-*Newars* who have won especial language, culture, custom and provisions. Amongst them *Sindure Jatra* is also a cultural activity guided by religious beliefs. *Sindure Jatra* has influenced the local community in the view of religious and social activity. During the celebration of *Sindure Jatra* different classes play vital role to perform and so respect towards the religious beliefs. Socially, *Sindure Jatra* is deeply related to social activities. As mentioned about different class groups perform their duties to celebrate it. It enhances 'We Feeling' in the society when they take part in social activities. Without full participation of different classes *Sindure Jatra* celebration is impossible. It has given knowledge about social interaction. The performances of their duties depend upon each other's. So, it has enhanced the religious tolerance. It has bound the religions and different class groups in one smooth system without any clashes. All of the respondents have expressed their view positively on the religious and social importance of *Sindure Jatra*.

¹⁷ Pandey,(op. cit. foot note 2), P-8.

3.7 Required person and their symbolic names:

The person's great involvement is necessary for this occasion. Absence of any one in the *Jatra* makes the festival incomplete and impossible. These persons are necessary to hold on this *Jatra*. They are:

Dhami
Dhamini
Dware
Gubaju
Ganesh
Kumari
Kumar
Susare
God Bhairavi

Dhami, Dhamini, Ganesh, Kumar, Kumari represents as a god, *Gubaju* represents a priest and *Dware* is a representative of Government.

There are numerous persons who are playing the role whose name is given below:

There are some other persons who are associated for different tasks.

Dhamai :- (one kind of caste whose works is to make cloth or Tailor) also plays musical instrument. $9 = 7+2 = 9$

Dhamini :- (one kind of female caste whose works is to make cloth or Tailor)

Kusle: - 4 persons = whose work is to play musical instrument.

Kasai: - 9 persons (one kind of caste whose works is sacrificing animals or Butcher) also play musical instruments in this *Jatra*.

3.7.1 Involvement of Persons in the Jatra:

S.N.	Symbolic Name	Name	Year	Sex
1.	Dhami(Bhairavi)	Hari Man Singh Dangol	80	M
2.	Dhamini	Gyani Dangol	80	F

3.	Mahendra Dware	Mahendra Kumar shahi	68	M
4.	Ganesh	Puran Bahadur Shrestha	72	M
5.	Kumari	Muskan Dangol	13	F
6.	Kumar	Narayan Lal Shrestha	65	M
7.	Gubaju	Ratna Raj Bajracharya	66	M
8.	God	Bhairavi	-	-
9.	Susare-4(maid)	Krishna Bahadur Dangol	60	M
		Ramlal Nagarkoti	54	M
		Hiralal Nagarkoti	58	M
		HiraBahadur Nagarkoti	62	M
10.	Jalakha	Bishnu Bahadur Dangol	65	M
11.	Khalaka	Hira Bahadur Dangol	60	M

There are also three people who uplift the flags called *Dhowaja*.

Aja Gajaure :- Who carried out one kind of silver rod about 2 meter long.

Ram chandra shrestha:- To carry out *Mahabali*. He goes out from *Taleju* to *Dhrampani* (*Mahabali*: - one kind of funnel shaped musical instrument called *Tumbo* which is made by full at dried leaves. The *Tumbo* is filled with boiled rice and rice beer in the boiled rice that is called *Mahabali*)

Kumari :- Main function of *kumari* is to pour water through *Dhami* when *Dhami* is taking bath.

Ganesh :- Government gives him muffler called *fetain* which power of god is supposed to be available and after completing Jatra he should have return it.

Dware:- To conduct festival of *Bhairavi* Jatra. *Dware* was selected as representative of King but now he is selected as a representative of Nepal government.

3.8 Role of Guthis in Sindure Jatra:

Totally *Guthis* help this Jatra. This festival occurs economically by government. On the occasion of this Jatra, *Guthi* plays significant role to perpetrate this festival.

There are different types of *Guthis* which plays the vital role for holding the festival.

Nigi Guthi :- *Nigi Guthi* is kept especial from king. To worship *Bhairavi* at the day only for the king because of *Bhairav* or *Bharavi* is terrible spirit or peculiar aspect of shiva, the third god of the Hindu triad destroyer and reproducer is venerated in Nepal¹⁸. The Palace handles all kind of work of *Nigi Guthi*.

Sarkari Guthi :- All kind of above *Guthis* is covered with *Sarkari Guthi*. *Sarkari Guthi* is related with government.

Dwaja Guthi :- For the work at keeping *Dwaja* to the whole part of erecting *Lingo*. This *guthis* handle all kind of *Dwaja Works*.

Purne Guthi :- Especially this *Guthi* for handle occasion at the day of *pujima*. In this day *Dwaja* will keep at the top of erecting *Lingo*.

Patro Guthi :- At the time of *Dwadashi* the *Patro Guthi* is handled. *Patro Guthi* is to select time for the celebrating ritual festival. It means to select which period is suitable for the performing festivals.

Kapardar Guthi :- When the *Sindure Jatra* is handled at *Devighat*, then the *Kapardar Guthi* is handled *Guthi Bhoj* in the next day.

¹⁸ Yajana Raj Satyal, Pilgrimage tourism in Nepal, (Delhi: Adroit Publishers, 2002 AD), P-78.

Srikrimal Guthi :- Especially handles at the day of *Panchami*. At the day of *Panchami* the function of *prasad khuwaune* is handled.

12 Brother *Khalaki* means 12 Guthiyar and it is believed that *Guthis* totally helps to perform *Sindure Jatra*. Economically help by the government but socially and functionally help by *Guthis*, lots of *Guthis* land is available which is provided by the government at the preliminary time of *Sindure Jatra*, *Kumari* gets Rs. 1500 monthly as *kumari Bhatta* (stipend) and Rs. 200.00 as a educational fee provided by government which is managed by *Guthis*.

3.9. Animal Sacrifice and Grant in Dhami Jatra:

A number of animals sacrifice is took place during *Sindure Jatra*. Lots of animals are sacrificed in various cultural names. For the Sacrificial process, *Guthis* provided fourteen Goats and eight buffalos. Government also provides fund and other necessary material such as:

25 Muri rice (1 Muri = 40 kgs)

Buffalo: - 6

Goat: - 12

For home: - Rs. 25

The sucking of animal blood by *Dhami* is one of the important features of the festival. *Dhami* appears in the mask representing twelve different divinities chief among them are: - *Ajima, Kumari, Bhairavi, Vavahi, and Ganesh*. Lots of animals are sacrificed during the period of festival. Especially local people provided the sacrifice of different animals during the period of festival for instances cock, goat, hen, and he-buffalo and symbolically egg and fresh coconut are offered to the god. As the rifles go off, the stranglehold is tightened around the mouth of buffalo and strong men hold the animal to prevent it from moving. A man draws a sharp-edged knife around the neck of the buffalo, peeling its outer skin. Rifles go off again, then a man enters and starts to suck blood, piercing the veins of the animal as hundreds of people, including women

and children, stand to watch the bloody feast. This isn't an ancient legend but a traditional practice of offering animal sacrifice to Dhami, the priest of Nuwakot Bhairavi. People believe that the offering pleases the deity.

Hariman Singh Dangol, the Dhami, has carried on the gruesome tradition of Dhami Jatra for years, which falls paradoxically on the full moon day of the month of Baishakh-the day when the whole world celebrates peace and non-violence marking the birthday of Lord Buddha. The tradition, also known as Sindure Jatra, was recognized as the national festival when Nuwakot was the capital city of Nepal in the past.

Here a priest drinks the blood of over fifty dying animals. The government supports the festival by providing four buffaloes and twelve goats. The campaigners argue that drinking animal blood is extremely cruel and dangerous for humans.

In the night of April 19, over fifty animals are sacrificed at the *Jalpa Devi* temple in *Devighat*, in a very cruel manner. Eighty year old drunk priest Hari Man Singh Dangol takes the animals in his lap and starts slicing the neck part of the animals. While the animal is dying he drinks the blood that spews out of the Vein. The festival is supported by the government. Some hundred children witness the event.

AWNN campaigner *Santosh Khatiwada* noticed how the animals were still crying and struggling while their blood was being drunk. "It takes more than five minutes for the animal to die. It is a terrible event to witness, and the children present seemed as shocked as I was."

"The government still supports this Jatra by providing four male buffalos and twelve male goats," says shopkeeper *Gokul Chitrakar*. This time twenty goats, two sheep, five buffalos and countless chicken were sacrificed. "Drinking animal blood is dangerous as different zoonotic diseases can be transmitted, some of whom are fatal. The government should ban this practice on the basis of public health and animal cruelty," says Dr. Sudeep Koirala, veterinary manager with Animal Nepal.

Most *Devighat* locals do not seem keen on the blood drinking event "It is a fake act; we don't believe the priest really drinks the blood of so many animals. We better stop this part of the festival altogether," said one local devotee¹⁹.

The study of sacrifice has a long history in anthropological thought, and Valeri has reviewed three general theories:

- 1."sacrifice is a gift of gods and is a part of the process of exchange between gods and humans"
- 2."sacrifice is a communication between man and god through meal."
- 3."sacrifice is a cathartic act."²⁰

The bases of Hindu sculptures are the Vedas, which encourage Vedic sacrifice (*Yajna*). These include the *Ashwamedha* (horse sacrifice), *Somayaagam* and *Agnistoma* (involving the sacrifice of goats). The Hindu way of animal sacrifice/ slaughter is called *Jhakta*, where the head of animal is served completed by a single blow of a heavy sword. This is considered to be the most merciful and painless death for the animal, as the spinal cord and the blood supply to the brain are served immediately. Today much of the urban Hindu community disapproves of animal sacrifice.

¹⁹ www.animalnepal.org/sasnews

²⁰ Valerio Valeri, **Kinship and Sacrifice: Ritual and society in Ancient Hawaii**,(Chicago: University of Chicago, 1985 A.D.),P- 85.

CHAPTER FOUR

4. Symbols related with the Festival

4.1 Symbols in Sindure Jatra:

Sacrifice was a religious activity in most of Hindu cultural practices. Animal sacrifice is the main purpose of *Sindure Jatra* since lots of animals are offered and sacrificed in this festival (pic. no. 14). The males have ritually participated in the sacrificing process. Women do not involve in sacrificing cultural practices directly. In case of sacrificing process home made rice beer is also offered symbolically it is regarded as *great sacrifice*. The worship is in larger scale with the sacrifice of animals. In the *Jatra*, an animal sacrifice is not offered by the *Dhami* but it is offered by the twelve *Gana*. Twelve *Gana* represents *Astamatrika*, *Singini*, *Bengini* as well as *Bhairavi* and lord *Bhairav*. *Singini* and *Bengini* represent the protector of *Bhairavi* and other *Gana*. It should be considered that *Bhairav* is worshipped by the judiciary of the country as the symbol of justice¹. *Sindure Jatra* also symbolically represents exultation. The Festival of *Bhairavi* is celebrated using *Sindur*. *Narayan Jatra* is observed by local people for the reestablishment of *Narayan* god which has brought from his step wife. Symbolically it is viewed that husband indicates a god and when women brings her husband safely from his step wife. This is also the women dominated culture since the male is worshipped even if he commits mistakes. Women are supposed to be with her husband. This tradition symbolizes that women are forced to forgive all kinds of mistakes which is

¹ Yanja Raj Satyal, *Pilgrimage Tourism in Nepal*, (Delhi: Adroit publishers, 2002 A.D.),P-82.

related with her husband. This Festival tradition of step wife is to continue ritual.

4.2 Sindure Jatra and Symbolic Interaction:

This festival has property of symbols. In other words, rich story of symbol exists in culture. *Sindure Jatra*, the name of festival itself symbolic. *Sindure Jatra* is the representation of victory which is ascribed to the male in one way or other. *Dhami* symbolically grits victory over animals by sacrificing it to the Gods. People celebrate the festival through sprinkled the vermillion (*sindur*). *Sindure* symbolically represents celebration through sprinkled of *Sindur*.

Narayan Jatra is celebrated by local people for the reestablishment of *Narayan* God has brought from his step wife. Symbolically it is view that husband symbolizes a god and when a woman brings her husband safely from his step wife. She is supposed to assume the women as a celebration time even he has any kind of crime. She is compelled to think that her husband should have to live together since he is a god in her life. *Bel Bibah* symbolize a female should marry during the time of teenage. And they should wear different kinds of ornaments which are needed for the married life. A girl is socialized that she should go her husband's home after getting married and taught her birth home is not a genuine home.

This *Jatra* is dependent upon different symbols. They are:

Sindure represents celebration of victory

Sindure Jatra celebration is regarded as “reincarnation of god”

Dhami represents as *Bhairav* and *Dhamini* as a *Bhairavi*

Narayan Jatra is the festival of reestablishment of the god.

Kasai is named as Butcher.

Bhote is named as Herculean

Erection of huge pole represents god of Shiva

Aalam is used as a form of snake

Inviting ceremony symbolically represents to maintain the significance of relationship.

Shagun represents luck for these members who were carrying out the festivals.

Rice beer or alcohols represent luxurious food. For the enjoyment, man need to alcohol throughout the festival.

Sindure/Bhairavi Jatra symbolically refers the role of women in the society as shows symbolic meaning of cockfight in Bali. As the cockfight in Bali society indicate the cultural symbol that ultimately signify the social status, the cultural practices *Sindure/Bhairavi Jatra* project in the daily life of people participating in it.

Males interact with the Culture and their personality development gets affected from the shades of culture pattern. There is symbolically relationship between the culture and the human beings .The ecology is the study of symbolic relationship and the resulting special patterning of human beings and human institution in the community.

4.3 Cultural Domination and its Impact:

Sindure Jatra is a festival of *Nuwakot*, enormously celebrated through animal sacrifices. In other words animal is profusely sacrificed to perpetrate the festival. *Sindure Jatra* is carried out on the occasion of “Incarnation of God”. Therefore this festival is celebrated through sprinkled *sindur*. In religious practices, *Sindur* represents Symbols of married women or a victory ceremony. In this festival *Sindur* sprinkled process has been received by especially *Dhami*

who is playing a leading role in this festival. This festival is the festival of incarnation of *Bhairavi* who is a female deity. They should keep *Sindur* to female however it is celebrated by the male rather than female. *Dhami* plays a controversial role because *Dhami* is supposed to be an incarnation of *Bhairavi* but *Dhami* called a *Bhairav*. *Dhamini* plays a role of *Bhairavi* but ritually represent a tail of *Dhami*. This is a festival of *Bhairavi* but leading role is played by male. This is an example how role of women is over showed by the male in some occasion.

Dhami wears different kinds of attires which are compulsorily necessary such as Golden crown, ornaments, different kinds of necklace, silver belts, red clothes (*Bhuto*), *Jama* and decorated with ornaments just looks like a women. *Dhami* also wears the Garland of *Aasthamatrika*. And *Jama*; one kind of skirt represents feminine. But he is not regarded as female. It clearly shows from vivid types of method male leads the superior position. The dress indicates *Bhairavi* god therefore female should represent the god but male takes leading role.

In the legend of *Sindure Jatra* a lady was also appeared who fisherman's wife was. This is a festival of female therefore female should guide the festival. However, leading role is played by the male. It might be because of our male dominating culture that tries women as secondary role holder. In the case of *Narayan Jatra*, *Narayan* went to meet his step wife *Brahayani*, *Bhairavi* tried to stopped through different method but couldn't succeed then *Dhami* is a male represents as a *Bhairavi* called a *Bhairav* goes with group and musical band to return back *Narayan*. Such kind of issue directed to male as a male dominated society. Male created culturally authorized society if there is female *Dhamini* is playing a leading role. And they should have to female been appropriate for the festival. The concept of step wife also exists in the culture in which culture endowed imperious role to male to repress female. We can see male domination man is creation in animal world as well. Only the male animal are

sacrificed not female animals. Only male animals are supposed to deserve to be the gift of Gods. It gives the proof that the culture accepts male domination whether it is in human or animal world; males are superior to females.

Culture has adopted a variety of strategies to create a male dominating society. Traditional authority is inherently conservative that creates the binary opposition: superior and inferior. Male and female indicates relationship between leader and subordinate. The tendency is to interiorize cultures, or to make certain culture appear to be inferior, deviant and inherently inassimilable². The dominating group is female who provides one avenue by which to assess in domestic life. These Barany oppositions are most apparent in domestic life. Females are seen as oppressive agents in terms of receiving dictatorships or tolerating totalitarian behaviors of males. However their positioning as inferior, backward and oppressive cultures serves to reinforce nations of western superiority³. In ancient period, in slavery life, female was known as Collector but male as hunter. Females had to go with male for the purpose of collection and when they back at the same place female had to make the food. Through which females fulfill need of males. But the males were the hunters and used of sharp instrument, and hinting the animals.

² Essed, F. Razack, J. and Dijak, V, **Symbolic Interactionism Generis, Varieties and Criticism**, (London: Rutledge krgan paul Editor, 1994 A.D.), P-17.

³ Dahlgreen, L and Chakrapani, G , **Human Culture and Diversification**(London : Mcmillan , 1982 A.D.), P-21.

CHAPTER FIVE

5.1. Summary:

Sindure jatra is most memorable of the festival of *Nuwakot* which reflects entertainment at the period of victory. In this context, we can see that the festivals have certain specialties and connection with human life. In this *Jatra*, people perform animal sacrifice. As *Nuwakot* is itself a unification of Nine *Kottas* i.e. forts which refers the safer place for War, not only the places but also the architecture from *Satalle Durbar* to *Garad Ghar* in force the violence practiced in the name of culture. The study and research of their festival definitely affect and direct the lifestyle of each and every community. Local people celebrate this festival among many other festivals as it is well known festival of *Nuwakot*. Sacrificing process is major part of this *Jatra*. Lots of different kinds of animals are offered to *Bhairavi* Goddesses. *Bhairavi* temple is the center piece of the religious practice. Like the *Nuwakot Durbar*, this temple also represents an important part of history on Nepal. However, these all architecture symbolize the animal sacrifice likewise *Devighat*, *Narayan*, *Brahayani*, *Budhi Deveta* are also play the important role to perpetuate this *Jatra*. Hence all are representing as family. It shows the importance of family and how they are responsible to convene their together their family as a whole. Cultural hence proves to be the integral part of family. Since, all the festivals, ceremonies, *Jatras*, occasions are celebrated because a connection of the family as a whole represents importance of mutual relationship between people to person. This is itself a symbolic representation of the integrity and cohesiveness brought by the festival in the society.

Sacrificing process is major part of festival in this *Jatra*. Traditional ritual spreads one generation to other generation which is continuing or till now. We can say all sacrificing process has given by male. All activities of *Jatra* are performed by male which can be seen male as a superior. It can be viewed

simply as animal sacrificing process which is a focal point of festival for truth in general. At last, the whole practices as well as architecture reinforce the violence in the form of animal sacrifice that contributes molding of the male personality.

5.2. Conclusion:

The culture of animal sacrifice moulds up the male personality since they are more involved in it which ultimately leads them to protect it into domestic violence. Since personality is the outcome of what an individual receives from his forefathers through genes and what he interacts with outer environment, human personality can not be aloof with the culture which is also a physical phenomenon. The repeated cultural practices of violence in form of animal sacrifice that is accepted by the society contribute the male personality to be molded up. And, it is obvious fact that the person projects into practices what he is. The environment contributes much to form the personality of human beings. *Jatra* or festival is a phenomenon which is also a replica of culture that resembles the culture in miniature form. The animal sacrifice practiced in *Sindure Jatra/Bhairavi Jatra* is the miniature form of violence widely accepted in Hindu culture. In fact, the festivals observed by the people have some kind of connection with at least one aspect of life. So, it affects their life extrinsically and intrinsically. Since *Sindure Jatra* practices animal known as *Kotghar, and Gharad Ghar*; for keeping weapons including other architectures reinforces the very nature of violence. The culture of worshipping the weapons reinforces the victory over the enemies is a celebration of violence.

Since culture moulds up the personality and if culture is based on violence, how can a person involved in such culture be out and out unaffected by the violent nature? In other words, a male is taught to accept violence as culturally accepted phenomenon throughout his life through cultural practices. And, the

violent personality of man is projected into domestic violence. A traditional ritual spreads successive generation. Culture has adopted a variety of strategies to create male dominating society and animal sacrifice is one of them. So this study proves that culture that supports the violence in itself in the form of animal sacrifice and performing the Jatra as a kind of victory of rulers are motivating them to be violent unknowingly in that time.

5.3. Recommendation:

Sindure Jatra is well known festival of *Nuwakot*. There is not enormous literature but a limited are documented in books and journals. This *Jatra* is highly attracted by animal sacrifice which is carried out by male. However this researcher is more concerned to the violence and its impacts on human personality development.

Moreover this research tries to guage out animal sacrifice and its direct and indirect influence to domestic spheres in detail. The researcher tries to concern the symbolism of festival with animal sacrifice which is enormously prevalent in the culture. Though it is even more difficult to establish there relation between culture and violence however during my research, I went through an overwhelming feelings that shed lights on how our so-called *CULTURE* is contributing to format the patriarchal ideology through century long practices. The research necessarily demands transformation but not negation to the festival since it has been working as a catalyst for domestic violence. Undoubtedly, further research in future will help to find out various aspects of the festival in the same issue.

INTERVEIW SCHEDULE

PERSONAL INFORMATION

Name : _____ Age : _____
Address : _____ Occupation : _____
Sex : _____ Religion : _____
Marital Status : _____ Education : _____
Ethnic Group : _____ Class : _____

QUESTIONS

Do you celebrate *Sindure Jatra*?

Ans. _____

Who and why is it celebrated?

Ans. _____

Why is it named *Sindure*?

Ans. _____

What is the meaning of *Sindure*?

Ans. _____

Who started *Sindure*?

Ans. _____

When was it started?

Ans. _____

Why and how was it started?

Ans. _____

Are there any fixed areas / place to celebrate it?

Ans. _____

How is it celebrated?

Ans. _____

What type of animals is sacrificed?

Ans. _____

Are there any particular class group / organization to lead it?

Ans. _____

Who and how the chariot is made?

Ans. _____

Where is from the Lingo made?

Ans. _____

Have you found any changes in celebration of *Sindure*?

Ans. _____

Is there any Guthi related with this *Jatra*?

Ans. _____

What is the income source for this *Jatra*?

Ans. _____

What is the symbolic meaning of *Sindure*?

Ans. _____

Which god is prayed in this *Jatra*?

Ans. _____

19. Who are the main characters of this *Jatra*?

Ans. _____

20. Why *Dhami* receives sacrifice?

Ans. _____

21. Do you know any positive and negative aspect of this *Jatra*?

Ans. _____

22. Is there any effect in society by sacrifice?

Ans. _____

23. Do you believe in the divine power related to *Sindure Jatra*?

Ans. _____

Have you heard any story related to its origin?

Ans. _____

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According to Dhami,(Hari Man Singh Dangol).

www.explorehimalaya.com/project-location.php

www.animalnepal.org/sasnews

Photographs

Picture No: 1



- A view of Sattale Durbar

Picture No: 2



- A view of Sattale Durbar

Picture No: 3



- A view of Sattale Durbar

Picture No: 4



- A view of wooden craft in Sattale Durbar

Picture No: 5



- A view of Rangamahala

Picture No: 6



- A view of Garadghar

Picture No: 7



- A view of Lampati

Picture No: 8



- A view of Chariot Carried in Sindure Jatra

Picture No: 9



- A view of Blood Drinking by Dhami in sindure Jatra

Picture No: 10



- A view of Bhairav & Bhairavi Temple

Picture No: 11



- A view of Narayan & Bishnu Temple

Picture No: 12



- A view of Taleju Bhawani Temple

Picture No: 13



- A view of Buddha Stupa

Picture No: 14



- A view of Sacrifice of Animal by Dharmi