

Prospects of Cultural Tourism in Dhulikhel

A Thesis Submitted to Tribhuvan University, Faculty of Humanities and Social Sciences, Central Department of Nepalese History, Culture and Archaeology, for the partial fulfilment of the requirement of Master's Degree in Culture.

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Submitted by

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Letter of Recommendation

This is to certify that the thesis entitled “Prospects of Cultural Tourism in Dhulikhel” has been prepared by Shriju Pradhan (Batch 2074) under my guidance. This thesis has been prepared for the partial fulfilment of the requirement for the Master's Degree in Nepalese History Culture and Archaeology. She has worked according to my suggestions and guidance, and I am satisfied with her work. Therefore, I would like to recommend it to the Evaluation Committee for final approval and acceptance.

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Chapter One: Introduction of the Study

1.1. Background of the Study

This research study explores the prospects of cultural tourism within the core area of Dhulikhel Municipality, which is one of the historically and culturally important heritage settlements out of 52 settlements within Nepal Mandal, the area consisting of Kathmandu valley as well as traditional Newa settlements in Kavre and Dolakha districts. Until now, Dhulikhel has been mainly promoted as a natural and adventure tourism site. While the core of Dhulikhel is an old town full of tangible and intangible cultural heritage which has potential for development as a cultural tourism destination, the core area of the town is barely identified, recognized and promoted as a tourism destination. The architecture, city design, tangible heritage and the intangible cultural heritage of Dhulikhel is very unique yet connected to six other towns of Saatgaun, namely Bhaktapur, Thimi, Banepa, Nala, Khopasi and Sanga, reconstructed by the Thakuribamsha King Ananda Deve during 12th century CE (Bajracharya, 2064 B.S.).

As Nepal is a country with huge tourism potential, it succeeded to get the membership of the International Union of Official Travel Organisation, South Asian Travel for Commission, Pacific Area Travel Association PATA and American Society of Travel Agents (Bhattarai, 2003, p. 10). Nepal is a diverse country with natural as well as cultural heritages. Various cultures, festivals, dances, music, and literatures of many communities are the unique features of Kathmandu Valley. Different folklores, folk dance, folk music have played a vital role in social and cultural beliefs and values in Nepali society. At the same time Nepal is also famous for the natural beauty with the diverse landscape and rich biodiversity within the Himalayan mountains and the lush plains of Tarai. Along with the diversity in

landscape, flora and fauna, Nepal also offers rich cultural diversity with many different ethnic groups practicing a variety of traditional rituals and festivals along with their unique ways of life.

Living in a society, man adopts a culture to cope with the environment. Culture is the way of life including general behaviour of an individual. These cultures, developed in a society, in the form of tangible and intangible heritage. “Cultural heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expression and values. Cultural heritage is often expressed as either intangible or tangible cultural heritage.” ICOMOS, 2002.

Intangible heritage are the cultural assets that is created and maintained in a society. These are found in the form of values, norms, cultural tradition, belief, knowledge and range of activities. This always carries some meaning and substances to human life. These intangible cultural heritages are also attached with the psychosocio and sentiments of entire communities. Likewise, these intangible cultural heritages are the soul of all that we see in the form of tangible heritage. Without intangible cultural heritage, other tangible heritage have only architectural value without life. This intangible cultural heritage could be perceived through cuisine, clothing, forms of shelter, traditional skills and technology, religion, ceremonies, performance in art, storytelling. “Intangible cultural heritage (ICH) is the practices, representations, expressions, as well as the knowledge and skill (including instruments, objects, artefacts, cultural spaces), that communities, groups and in some cases, individual recognizes as a part of their cultural heritage. It is sometime called as living cultural heritage.” The Convention for safeguarding of Intangible Cultural Heritage.

The convention has declared the following five domains of ICH:

- Oral tradition and expression, including language as a vehicle of ICH.
- Performing arts.
- Social practice, rituals and festive events.
- Knowledge and practices concerning nature and universe.
- Traditional craftsmanship.

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

Tourism refers to the temporary movement of people away from their permanent residence to stay in a different location (Lickorish & Jenkins, 1997, p. 33). According to the United Nation World Tourism Organisation UNWTO (1991); tourism can be defined as the activities of a person or a group travelling to and staying outside from their own place at least more than 24 hours and not more than one consecutive year for leisure, business and or for other purposes. WTO has classified tourism in various types like international tourism, internal tourism, national and domestic tourism. Defining tourism has been ongoing issues and challenges for tourism analysts and its vague nature has made it troublesome to understand its definite impact on economy compared to other economic sectors (Lickorish & Jenkins, 1997, p. 1). Economic and socio-cultural sustainability of the tourism industry is greatly affected by various trends (Kozak & Kozak, 2019, pp. 44).

Officially tourism in Nepal started after the first successful ascent of Mount Everest on 29th May 1953 by Tenzing Norgay and Sir Edmund Hillary. Before 1951, Nepal was closed for foreigners because of autocratic rule of Rana regime. After democracy came in 1955, foreigners were welcomed by Nepal Government by providing them tourist visa. Before, the visas were provided from India by East India Company under the supervision of British Government.

As the definition of tourism includes social, cultural, and economic aspects, there is a need to look at heritage settlements and cultural heritage as tourism products and conserve and promote these products and experiences in a sustainable manner.

Many cities in the world hold their unique characteristic to display their beauty and identity as historic and traditional cities. Such historic cities, in general, retain their cultural values and physical continuity from the past. Kathmandu Valley is the cultural, political, and administrative center of the country where various temples, monuments and different cultural beliefs and traditions of Hindus and Buddhist have flourished since a long time. The indigenous community of Kathmandu – the *Newars*– worships different gods and their various forms. The *Newars* have a very rich collection of tangible and intangible heritage, which can still be experienced in Kathmandu Valley. Known as nature worshipers, they celebrate different festivals and perform religious acts and dance activities that have their own religious, cultural and social purposes (Nepali 1965).

Dhulikhel, one of the famous tourist spots of Nepal and having a huge range of cultural and natural resources, is a municipality located just east of Kathmandu Valley in Kavrepalanchok District of Nepal. Two major highway B.P. Highway and Araniko Highway passes through Dhulikhel. Araniko Highway connects Kathmandu,

Nepal's capital city with Tibet's border town of Kodari, while B.P Highway connects Kathmandu with the plains of the Terai region in the south. Dhulikhel was the eastern border of ancient Nepal *Mandala*, and it was one of the territories of Bhaktapur kingdom. Dhulikhel was among the last states to be annexed to the country, being unified by Prithvi Narayan Shah. Dhulikhel's main attractions are the view of rows of snow-capped peaks and it is famous for viewing sunrise and sunset. But it also has a historic Newar settlement in the core with many temples of the town. Besides Newars, another caste living in the surrounding areas of Dhulikhel is *Tamang*. According to various prehistoric and historical sources, Kavre Valley was a lake which was dried out for animal grazing and habitable in small states by nomad groups before Kathmandu Valley (Shrestha, 2075 BS). Both tangible and intangible culture of any community is very important. So is with Dhulikhel. For the socio-economic causes, the local Newars have been migrating to other towns, including Kathmandu, which has resulted in the degradation of the cultural heritages and degeneration of the historic city, once an exemplary vibrant cultural city of then time.

1.2. Research Questions

Dhulikhel has always been portrayed as natural tourist spot while ignoring its cultural beauty. It has not been explored for cultural tourism so far even though it has so much potential to offer from various aspects of cultural heritages. There are very less literatures on the cultural heritage of Dulikhel and most guidebooks and promotional media promotes Dhulikhel for its natural heritage. If the local communities are educated on the sustainability by developing and designing tourism plans and programs and implementing in a public, private partnership model, Dhulikhel can be a hub for both cultural and natural tourism, complimenting each other for a sustainable tourism.

In the context of conservation, comparatively it is easier to conserve the tangible heritage like temples, palaces, courtyards in comparison to intangible heritage, which carry some meaning and memories. In the absence of proper documentation and efforts to conserve the intangible cultural heritage within a community, with the passage of time, it might change drastically losing its authenticity or losing them forever. To save such tangible and intangible heritage is very challenging task in this fast-changing modern world.

So, the problem of my research is there has not been proper research on such an elusive natured cultural heritage of Dhulikhel Newar settlement, which is in need of cultural preservation. Following research questions are put forwarded to carry out the research:

1. What are the tangible and intangible cultural heritages of Dhulikhel?
2. How are the conditions of various cultural heritages of Dhulikhel?
3. How do cultural tourism prospects be explored in Dhulikhel?

1.3. Objectives of the study

The overall objective of this study is to find the socio-cultural significance of the traditional Dhulikhel Newar settlement and assess the potential of cultural tourism for the overall regeneration of historic Dhulikhel. The specific objectives are as follows:

1. To document the major tangible and intangible cultural heritages of Dhulikhel.
2. To evaluate the conditions of various cultural heritages of Dhulikhel.
3. To explore the prospects of cultural tourism of Dhulikhel.

1.4. Significance of the study

Tangible and intangible cultural heritage of Dhulikhel within Kavre Valley are associated with the identity of the city with its unique characteristics. The social

practices, rituals, beliefs, performing arts, myths, legends, and festivals, are of special importance for the Newars in Dhulikhel and the Kavre Valley. These have been continued from generations to generations for centuries. The prospects of cultural tourism and resource mapping of tangible and intangible cultural heritage of the historic Dhulikhel needs to be discussed and explored comprehensively which will help in the sustainable conservation and regeneration of the city overall. The lack of proper documentation and support may result in the cultural heritages being neglected and lost forever.

This study will provide references for researchers, local government, and other agencies to support preservation of such cultural heritages and promote them through tourism.

1.5. Justification/Rationale

Barely any academic research is available so far on this specific topic; hence this research will be a resource for further study. In lack of proper understanding of cultural heritages and their significance such they are gradually forgotten, and the cultural heritages are lost. The indigenous knowledge and practices associated with the cultural heritage is limited within the community which will gradually lose if there is no proper study and transfer of knowledge. Hence this study will be important in preservation and promotion of intangible heritage for future generations, concerned community and agencies for sustainable heritage tourism.

1.6. Delimitation and Limitations of study

This is a study on the historic core area of Dhulikhel as a cultural heritage which covers certain areas of ward no 6 and 7 of Dhulikhel Municipality only. This study focuses on the tangible and intangible cultural heritages in this area from the perspective of cultural heritage tourism. The study does not include the relationship

and comparison between cultural heritages and other natural heritages of Dhulikhel. Since there were no major cultural festive events being performed during the research period, no live information was documented and recorded. This study covers major important monuments only, though there are numerous small shrines of local importance which could not be studied in short period of time.

1.7. Research Methodology

The characteristics of the research is descriptive and qualitative. The information on the cultural heritage was collected from the concerned stakeholders as key informant interviews, group discussions with local community, field observations as primary sources and secondary sources including review of articles, books, and previous studies. To analyze the present situation and look at the tourism perspective, key informant interviews were done with the related experts. This research was based on both primary as well as secondary sources, as there are very little written documents about cultural heritages of the research area.

1.7.1. Primary Data Collection

1.7.1.1. Field observation

The information on the cultural heritage was collected through observation of the research area and cultural activities.

1.7.1.2. Interviews

Most of the local information was gathered from interviews with the representatives from concerned local communities, cultural and tourism experts, authorities of various levels responsible for the conservation and promotion. The bearers of intangible cultural heritage were also interviewed to get authentic information during the study period. The interviews were recorded, and answers were simplified and analyzed. The data collected was generally qualitative and the

description in nature. The present situation, challenges, concerns and perceptions of the interviewees on cultural heritages and tourism of Dhulikhel heritage settlement was processed to perceive the findings of the research.

1.7.2. Secondary Data Collection

Information was collected from research documents, articles, reports and audio-visual references from photographs, video collection and documentaries. Various articles were studied to understand the Newar community and historical settlements, socio-cultural and heritage tourism aspects of Kathmandu valley and research area.

Related secondary sources were referred to in the form of research articles, books, audio and videos as per necessity. Also, information was collected from archives and local organizations, groups and *Guthis*. Collected information was processed systematically to present the information on the cultural heritages, present situation along with challenges and issues, roles of various stakeholders for the sustainable cultural heritage tourism of Dhulikhel Newar settlement.

1.8. Literature Review

The aim of any research is to either find out new facts or interpret the established values. A new principle could be explained based on established values and principles. This thesis tried to find new facts upon the base of other written sources on the similar research studies. Even though most of the study depended on field observation, facts and data from the literature study were obtained as sources of evidence. Some of the literatures taken as sources are as follows:

Bhatia (1997) sets out to provide its readers the global aspects of the tourism industry in its various manifestations. It tries to include the natural features, structure and organization of the global tourist industry and its impact on various socio-cultural

and environmental aspects of tourism destinations. The book has been designed to provide knowledge to the students and researchers on the tourism principles and theories. The approach has been to provide a simple and comprehensive outline of as many subjects as possible. The subjects contained in 21 this book provide useful information to national tourism organizations, international tourism organizations, transports agencies, service providers and others engaged in the tourism industry and their role for the development and promotion of Tourism industry.

Kunwar & Chand (2016) in their book "Natural Disaster and Heritage Tourism in Nepal" has discussed about the heritage tourism in Nepal. The authors have provided with the information on various natural disaster prevalent and frequently occurring in the context of Nepal. They forwarded the idea on how natural disaster is affecting our heritage and resulting in the changes in the heritage tourism. The role of government and community in preserving our heritage and promoting heritage tourism is defined as well.

Shrestha (2072) aims to assess and evaluate the existing tourism marketing and promotion on tourism development in Nepal. His main findings are that Nepal is rich in tourism and its products exist all over the world. Natural wealth, culture and monumental heritage bequeathed by history are the tourism products of Nepal. Nepal possesses tremendous diversities and potentialities to develop as a major tourist destination from diverse perspectives which has created a special niche in the arena of adventure tourism in the world. For that, infrastructure is one of the basic necessities for tourism development that has not been reached in all areas. For example, in respect to service infrastructure, it has substantially increased in terms of volume, but quality of service does not seem to be satisfactory. Most of the accommodation facilities outside the valley are in the non-star category. Thus, in

view of the present status of infrastructure, significant attention must be paid to improve such facilities in order to develop the existing tourism areas as well as develop potential areas. Tourism is a major source of earning foreign exchange in Nepal. Tourism has generated significant indirect benefits through the growth of allied industrial sectors and boosting export trade. Hence, the contribution of tourism in the socio-economic development of Nepal is very significant.

Most of the tourists visiting Nepal come for holiday/pleasure purposes followed by trekking/mountaineering purposes. Culture, friendly people, historical and architectural sites, religion, etc. Are the main attractions for the tourist coming to Nepal? Nepalese tourism marketing efforts have not been adequate so significant improvements are necessary. Tourists are found to be satisfied with weather, natural scenery of Nepal, wild animals, peoples' behaviour, sense of authenticity and remoteness, religious customs, fulfilment of sense of adventure, historical sites, culture, entertainment, language, communication, agency services and guide services. However, they are not found to be satisfied as per their expectation with immigration, transportation, airline, safety, lodging, sightseeing tours, shopping facilities, tourist information services and food and drinks in Nepal.

Satyal (2000) clarifies some fundamental knowledge about tourism of Nepal. The book is mainly divided into two parts. The author has tried to provide conceptual meanings, historical development of tourism in Nepal, importance of tourism for reducing unemployment problems in Nepal. The first part of the book deals with eight chapters of sub-contents like tourist arrival trend in Nepal, foreign exchange earnings from tourism, tourism and employment in Nepal, seasonality and periodicity of travel infrastructure development programmed, transportation and communication. Similarly, the second part of this book deals with the historical development of

tourism in Nepal, tourism products, promotional programs as well as professional education and training.

Bhatia (1997) sets out to provide its readers the global aspects of the tourism industry in its various manifestations. It tries to include the natural features, structure and organization of the global tourist industry and its impact on various socio-cultural and environmental aspects of tourism destinations. The book has been designed to provide knowledge to the students and researchers on the tourism principles and theories. The approach has been to provide a simple and comprehensive outline of as many subjects as possible. The subjects contained in this book provide useful information to national tourism organizations, international tourism organizations, transports agencies, service providers and others engaged in the tourism industry and their role for the development and promotion of Tourism industry.

Poudyal (2060 B.S.) discusses analyzing the share of different markets in tourist arrivals in the SAARC area, analyzing the study of member nations in total arrivals in the region, determining the causes impacting arrivals in the region, and suggesting policy implications. His main findings are that tourism sector is a very significant sector for almost all countries in the region since tourism receipt occupies a major component of their foreign exchange earnings and provides jobs to a significant number of people, contributing to the gross domestic products and creating multiplier effects. The overall tourist arrival trend in SAARC region was found positive for the period 1980-1996 but negative in Sri Lanka. It is found that the real GDP is the very important factor affecting tourism demand in the SAARC region. It is also found that tourism policies of the majority countries in the region are directed toward attracting mass tourists except Bhutan. In most of the countries, the role of government in tourism development is not found enthusiastic. It is also

found that tourism demand is price elastic and total arrival is also elastic in the case of SAARC as a single destination and put their joint efforts in attracting more tourists.

Satyal (1999) elucidates some valuable information about the matter regarded as the tourism activities in Nepal. The book is divided into twenty fifth different chapters. Through the book, the researcher has tried to clear the concept about pilgrimage tourism in the context of Nepal. According to the chapter plans, the text helps to provide the knowledge about the issues like, Nepal as the abode of the Gods, religion in Nepal.

Kunwar (2002) explains through a case study of tourism in Sauraha of Chitwan, the anthropological aspects of tourism in Nepal and offers a host of investigative perspective to comprehend the intricate cultural dynamics involved in motivating tourism and in the encounter between hosts and guests. The book presents a variety of academic perspectives, but its own original content is presented mainly in terms of applied anthropology with the aim of making policy recommendations for sustainable tourist development. In other words, the work tries to be acquainted with theory, but does not really contribute to it.

Burkart and Medlik (1974) explain that tourism is a multifaceted and complex industry including many activities, service providers, agencies, sectors and organizations. It includes basic disciplines, geography, psychology and sociology. At the same time, politics, management, finance, economics and marketing all have a contribution in its making, in addition to such tools and techniques as market research, planning and statistics. The need is for a systematic framework to explain the tourism phenomenon in its various manifestations. The basic concepts, determinants and significance are explained as the anatomy of tourism in part two and

statistics of tourism in part three. Part four, five and six describe the role of various service providers such as transports, tour-operators and travel agents.

Tavares, Alves and Vásquez (2021) : The term intangible cultural heritage was identified by UNESCO in 2003 as the instruments, objects, artifacts, and cultural spaces that communities, groups, and individuals recognize as part of their cultural heritage. Furthermore, it is transmitted from generation to generation, being susceptible to change by communities and groups in response to their environment, their interaction with nature, and their history. It provides these same communities with a sense of identity and continuity, promoting respect for cultural diversity and human creativity. The Convention for the Safeguarding of the Intangible Cultural Heritage recognizes the ‘importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development’.

Bouchenaki (2003) Intangible heritage involves the collection, documentation, and archiving of cultural property and the protection and support of its bearers. While the tangible cultural heritage is designed to outlive those who produce or commission it, the fate of the intangible heritage is far more intimately related to its creators as it depends in most cases on oral transmission. Therefore, the legal and administrative measures traditionally taken to protect material elements of cultural heritage are in most cases inappropriate for safeguarding a heritage whose most significant elements relate to particular systems of knowledge and value and a specific social and cultural context.

Safeguarding and transmission of cultural practices and traditional knowledge, on the other, therefore call for a threefold approach:

- 1) Putting tangible heritage in its wider context: A holistic heritage approach would mean putting tangible heritage in its wider context, particularly in the case of religious

monuments and sites, and relating it more closely to the communities concerned to afford greater weight to its spiritual, political, and social values.

(2) Translating intangible heritage into “materiality”: Safeguarding intangible heritage calls for its “translation” from the oral form into some form of materiality, e.g., archives, inventories, museums, and audio or film records. Although this could be regarded as “freezing” intangible heritage in the form of documents, it should be clear that this is only one aspect of safeguarding, and that great thoughtfulness and care should be given to choosing the most appropriate methods and materials for the task.

(3) Supporting practitioners and the transmission of skills and knowledge: One worthwhile model could be Japan’s policy for the protection of “Living National Treasures”, i.e., masters who possess certain traditional knowledge and skills. UNESCO began to work with a similar concept in 1993: the “Living Human Treasures” system is designed to enable tradition holders to pass their know-how on to future generations. When artists, craftspeople, and other “living libraries” are given official recognition and support, better care can be taken to ensure the transfer of their skills and techniques to others.

The Newars are the 'traditional' inhabitants of the Kathmandu Valley. The Newar community has been sorted into a hierarchical system and is related to economic activity and standard of living. The relationship between status level and occupation is obscured by those status levels that include only one *thar* (Caste). Where there is more than one caste in a status level, levels join occupational types. Such categories are court officials, shopkeepers, farmers, craftsmen, and providers of essential symbolic ritual services.

Levi & Rajopadhyaya (1990) It has also been observed that the Newar Caste system is based on ritual hierarchy and the traditional occupations include metal work, temple maintenance, agriculture, and others. There are various combinations of occupational and ritual functions. Some thars have their ritual functions that reflect their occupational functions and there are some hereditary groups whose traditional functions have disappeared but who still have ritual responsibilities. Also, there might be occupational groups that do not have ritual functions such as Ayurveda physicians however, their profession itself is a part of intangible heritage.

The book '*Lichhavikalka Abhilekh*' by Bajracharya (2030 BS) is very important in the study of history of various dances of Nepal from Lichhavi period. The words '*Mandapa*' and '*Nrityamandap*' mentioned in Licchavi inscriptions indicate the development of dance art form in that era. But it lacks specific details about the dances practiced and performed today.

The book '*Hamro Sanskriti*' by Joshi S.M. (2037 BS) provides detailed descriptions of Newa intangible heritage. Since it covers the whole Kathmandu Valley, there isn't specific information regarding the Nepali culture and Newar culture in particular.

1.8.2. Review of national policy and regulatory framework

The relevant policies and legal provisions related to the intangible cultural heritage are discussed below:

1.8.2.1. Constitution of Nepal

The Constitution of Nepal ensures the cultural freedom, protection of religion, and culture handed down from time immemorial. Right to language and culture is practiced in Nepal where every person and community has the right to participate in the cultural life of their communities. And every Nepalese community

residing in Nepal shall have the right to preserve and promote its language, script, culture, cultural civilization, and heritage.

Regarding employment, every citizen shall have the right to employment and choose employment of their desire. Under directive principles, policies, and obligations of the State, the social and cultural objects of the State shall be to build a civilized and egalitarian society by eliminating all forms of discrimination, exploitation, and injustice on the grounds of religion, culture, tradition, usage, custom, practice or any other similar grounds to develop social, cultural values founded on national pride, democracy, pro-people, respect of labor, entrepreneurship, discipline, dignity, and harmony, and to consolidate the national unity by maintaining social cohesion, solidarity, and harmony while recognizing cultural diversity.

1.8.2.2 Local Governance Operation Act 2074

The local governance operation act is based on the Constitution of Nepal 2074. The act allows the local government bodies to exercise their rights, implement the federal, state-level, and local cooperation, coexistence and coordination with public participation, transparency, accountability, and easy and quality services. The act allows the local government to declare the cultural or Tourism area, based upon historical importance, archaeological object, arts and culture, and tourism potential and declare the boundaries of the area.

Regarding the rights and responsibilities of the local government towards culture, there are the following provisions.

- With the support of municipal police, the municipality should provide security to events, and cultural and festival activities within its territory.

Under “Rights of Rural Municipalities and Municipalities” under the clause “फ” of the local level provisions for conservation and development of language, culture, and fine arts are provided.

- Local-level policies, laws, standards, plan implementation monitoring, and regulations related to the protection and development of language, culture, and fine arts.
- Preservation, conservation promotion, and development of archaeology, ancient monuments, and museums
- Operation and management of traditional processions and festivals
- Work-related to social mobilization against prevailing laws and customs

1.8.2.3 Ancient Monument Preservation Act, 1956

Ancient Monument Preservation Act is expedient to maintain peace and order-preserving the ancient monument and controlling the trade in archaeological objects as well as excavation of the place of ancient monuments and by acquiring and preserving ancient monuments and archaeological, historical, or artistic objects. However, this act doesn't speak about intangible cultural heritage.

1.8.2.4 Guthi Corporation Act, 1976

The act classifies Guthi into three categories: Private *guthi*, State *guthi*, and Exempted *guthi*. It legally provides continuity to the trusteeship corporation established under the Trusteeship Corporation of *Guthi Sansthan*. It supports performing religious rites and festivals, preserving cultural heritage and monuments and other religious buildings, preserve ancient ornaments and articles of religious and cultural importance. The act prohibits registration of land belonging to temples or spaces for public festivals and worships; thus, it is necessary to identify the land belonging to *Guthi* to prevent planning and allocation of services in that land

belonging to *Guthi*.1.8.2.5. *Nepal's commitment to the conservation of intangible cultural heritage*

Nepal has ratified and adopted the Convention concerning the Protection of World Cultural and Natural Heritage, 16 Nov 1972, and the Convention for the Safeguarding of the Intangible Cultural Heritage 2003 for the conservation of heritage.

In 2010 Nepal has signed a United Nations convention designed to safeguard intangible cultural heritage, such as folklore, oral traditions, social rituals, and the performing arts, the UN Educational, Scientific and Cultural Organization. By ratifying the Convention, the Nepalese Government commits itself, at the international level, to safeguard the rich and diverse living heritage of the country, the agency said in a statement congratulating Nepal on becoming the 125th State Party to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage.

There are various legislations for the protection of various types of cultural heritage including the above-mentioned acts, policies, and regulations. There have been prepared specific acts for special cultural zones such as Lumbini Development Trust Act 1985 and Pashupati Area Development Trust Act 1987. Provisions included by the Ancient Monument Preservation Act and Rules are insufficient to include intangible cultural heritage, the heritage of ethnic groups, and minorities. However, some provisions have been provided in our constitution.

All the monuments and important cultural heritage are documented by the Department of Archaeology (DoA) as a key responsible government agency. The Ministry of Culture, Tourism & Civil Aviation (MOTCA) gives equal importance to the conservation of natural, cultural, and human resources.

Scope of Culture Division for Policy and planning are:

- Implementation of policy, planning, and progress
- Liaison with national and international agencies like UNESCO
- Bilateral cultural agreements
- Archaeological excavation, collection, and preservation
- Research and investigation
- Policy relating to the issuance of the permit for exportable curio good
- A policy concerning various religious and ethnic groups, tribes, languages, dialects, scripts, arts, culture, and literature
- Coordination with the Department of Archaeology, various boards, trusts, and other organizations related to culture.

Chapter Two: Background of Dhulikhel

2.1. Introduction

Dhulikhel, a famous tourist spot in Nepal with a wide range of cultural and natural resources, is a municipality in Kavrepalanchok District of Nepal. Two major highway B.P. Highway and Arniko Highway passes through Dhulikhel. Arniko Highway connects Kathmandu, Nepal's capital city with Tibet's border town of Kodari. Dhulikhel was the eastern border of ancient Nepal *Mandala*, and was one of the territories of Bhaktapur kingdom. Dhulikhel was among the last states to be annexed to the country, being unified by Prithvi Narayan Shah. Dhulikhel's main attractions are the view of rows of snow-capped peaks.

2.2. Physical and Geographical background

The old town of Dhulikhel is the hill-top settlement nestled at an average altitude of 1500 m above mean sea level. It is a small town open at northern side where the Panchkhal Rural Municipality lies about 700 m downward. That's why the elevation of Dhulikhel Municipality varies from about 800m in the areas of Khadkulo Daha and Dhankhubesi to 1710 m in Kabhrekot and Devithan. While areas such as Kuttal, Chankhubesi, Pathakdihi, and Kalchhe have subtropical type of climate, most of the areas in the northern belt such as Kabhrekot, Batase Danda, Chisapani Danda, Bhatte Danda, Phulbarikot, Faskot, and Chhaleshwor Danda have cooler temperature. The main settlements at the southern lap have warm temperature and therefore, most of the time, Dhulikhel is cool even in the summer and quite warm during the day with no high hills nearby to block the sun.

The town is suitable to settle year around. It has not been damaged too often by natural calamities like earthquake, landslide, and flood. The bedrock of ancient settlement is quite strong and hills rivers are not close to effect on settlement. The

core settlement of Dhulikhel is nestled on the curved topography facing southeast. That is why while the northern side is open with a fairly steep slope, the southern side is quite well situated to have less impact of the cold air from the north. The topography also allows easy drainage. As a result, waterlogging or flood is not a problem, even during heavy rainfall. The settlement is often very sunny from sunrise to the sunset, and it is rarely covered by fog unlike nearby Panchkhal and Banepa valley which is often covered by morning fog. Thus, the core settlement of Dhulikhel is very suitable for travel and tourism during all seasons.

The northern slopes are also quite good for vegetable farming where small rivulets support for irrigation. The base of northern slopes has quite fertile land and warmth of whole day and low elevation. As a result, it is productive land where the paddy harvesting can be done twice a year due to sufficient irrigation from Jhiu Khola, Kuttalkhola, and Mahadev Khola. It has wide farmlands with alluvial soil suitable for paddy, wheat, corn, potato, mustard and other food crops and cash crops. Thus, Dhulikhel is well gifted by a geographically diverse topography with sub-tropical to cool temperate climate that can support the growth of a wide range of produce from mangos to apples. This has gifted even to have the forest of *Saal* Robusta to Coniferous species. So, the surrounding is being covered by lush of greenery by mixed forest.

Dhulikhel it is just 25 km far from Ring Road, 27 km from Tribhuvan International Airport and 30 km from Old Bus Park (Tundikhel), located at the centre of Kathmandu. One can catch a bus from Kathmandu's Old Bus park or hire taxi, tourist coach, jeep, motorbike and mountain bikes to reach in about 1.5 hours in bus, one hour in taxis, coaches or motorbike and 2-3 hours in mountain bikes. Even the

destinations north-east from Dhulikhel can be reached through buses in Gongabu Buspark, Ratnapark, Teenkune- Koteshwor, Chavahil- Jorpati, Banepa and Dhulikhel.

2.3. Administrative and Political Background

Since pre-medieval era, Dhulikhel has developed as the eastern administrative area from where the traders from North and East have been monitored and facilitated. It was served as the defensive fort at the east from Banepa, the capital of Bhota Rajya, even turned as Banepa, Saatgaun, being re-established by the Thakurivamsha King Ananda Dev during 12th century CE. As per the denotation of ‘Dhawalshrotpur’ by ‘Aaryoshneesh Vijaya naam dhaarini’ an ancient scripture of N.S. 220, the place is one of the popular feudal states since Lichchhavi era that got its height during pre-medieval era (Bajracharya, 2064 BS:19).

Many scholars state ‘Dhawalshrotpur’ as the ancient Sanskrit term for Dhulikhel because the inscription of N.S. 668 to N.S. 1007 of Bhagavatithan states ‘Dhawalkhel’ where the term ‘Dhawal’ refers to milk, curd or a white substance. Later that term transformed to ‘Dhaua’ or ‘Dhali’ which is the curd, and this was subsequently used in terms such as ‘Dhawalagiri’ to ‘Dhaulagiri’, which means a white peak. Today, Dhulikhel is termed ‘Dhalikhya’ or ‘Dhaukhya’ in short as the land of curd. Thus, the place ‘Dhawalshrotpur’ is now distinctly Dhulikhel.

Evidentially, strong administrative history of Dhulikhel begins after 2018 B.S. when a separate Kabhrepalanchok district was formed after being divided with Sindhupalchok that was combinedly termed as ‘Poorva Ek Number’. Among eighteen Maujas, the local administrative centers, Kabhrekot was the southern major administrative center and Palanchok the northern district a got new name after combining two majors administrative centers as Kabhrepalanchok (Parajuli, 2032 BS: 35).

Today the district is termed as Kavre only in short and Dhulikhel is the administrative hub of Kavre district as its headquarters. Despite having less population, for the sake of fulfilling the basic need of drinking water, locals initiated to appeal for municipality status so as to request for a German government funded drinking water project, which could only support municipalities.

On 2043/11/05 B.S. or 1987 AD, Dhulikhel Municipality, consisting of nine wards and a population of under ten thousand, was established as the least populated municipality in the country. Then before 2064 B.S.'s local election, it was developed as a larger municipality of 55 sq. kms after adjoining nearby village development committees. Today Dhulikhel is a full-fledged municipality with 12 wards which shares its border with Panchkhal Municipality at north, Banepa at west, Panauti at south and Namobuddha at east.

Topographically Dhulikhel Municipality can be divided into two parts where wards 1, 2, 3, 8, 9 and 11 are north faced steep hilly and touristic areas and wards 4, 5, 6, 7, 10 and 12 are south faced plain valley with more settlement and productive as well as commercial areas. Notably, wards 6 and 7 include the old town of Dhulikhel and wards 4 and 5 include the old settlements of Shreekhandapur, Bakhundol, Bhyandol, and Chaukot. Similarly, ward 10 has Batase and ward 12 has Ite and Sankhu as ancient Newar villages.

2.4. Historical Background

Dhulikhel was redesigned to accommodate more people comfortably by King Ananda Dev during 12th century CE. While he redesigned Bhaktapur, he developed Banepa Saatgaun including Dhulikhel, Panauti, Nala, Khadpu, Sanga and Chaukot. Though the area has the proof of its development since Kirat period, it has evidential records of Lichchhevi era through various inscriptions available at Banepa, Sanga,

Nala, Khopasi, Bansdol, Bhakundebesi and late Lichchhavi artifacts at Panauti, Banepa, and Nala (Bajracharya, 2030 B.S.).

Dhulikhel has been popular as defensive fortress from invaders of north and east and as a trade town. It has been the junction of Northern and Eastern traders since Lichchhavi era. The pass of Kuti via Kodari-Khasa to Tibet and the route to north-eastern settlement till Sikkim used to be travelled via Dhulikhel.

That's why Banepa-Dhulikhel is termed as 'City of traders, Baniya or Baniyapuri, resembling one of the ancient names of Banepa (Manandhar, 2067: 8). Today also Dhulikhel is the junction of north and east through Arniko and B.P Highway. Since the Rana era, Dhulikhel became popular as a town of Newars, who have expertise to develop business centres of the eastern trade routes. Today many businessmen of Dhulikhel are settled eastern towns of Melamchi, Charikot, Manthali, Okhaldhunga, Bhojpur, Basantapur, Hile, Dharan, Kataari, Damak, Sikkim and so on for business. Similarly, before and during the rule of King, Jayasthiti Malla, Vardan family of Banepa Saatgaun were very powerful. They had direct state to state agreement and transaction with China and Tibet. They had settlements even at Itumbahal, Kathmandu and Palanchowk. So, their contribution in Keshchandra Mahavihar of Itumbahal and Indreshwor, Panauti is remarkable (Nepal, 2062: 274).

It is also believed that the most fascinating sculpture in Nepal, an idol of Palanchok Bhagawati, was re-created during the 14th century CE by Vardhan family though the inscription states established during the rule of Mandev during the 5th century CE. So many remarkable sculptures of Banepa, Panauti, Dhulikhel and others found still are believed to be created by them. Notably, the unique idols of Parvati and Surya at Dhulikhel, dated to be of 14th century CE by Lain Singh Bangdel, are also supposed to be created them. Thus, *Mahasamnta*, Jay Singh Ram Vardan, the key

person to refuse Jayasthiti Malla as the King brought up by *Dolajipratha*. Later, with special effort by King Jayasthiti Malla and other courtiers Vardhan family had to accept him as a King and Jay Singh appointed as like prime minister stood well to support for betterment of the transitional phase.

Hence, upon while stating the history of Banepa Saatgaun, Vardhan family is never missed who even recreated the Panchamukhi Shivalingam of Pashupati which was demolished by the Muslim invader Samasuddin Iliyas. That's why it can be termed as the Golden era of Banepa Saatgaun during the power gained by Vardhan family. Then after, the Nepal Mandal begins to separate into four Kingdoms after the death of King Yakshya Malla where Rana Malla ruled over all north-eastern part from the valley, redeveloping Banepa as the capital. This could not remain long so most often there was the rule by Bhaktapur and sometimes invaded by Kantipur as well. There is an interesting fact that King Pratap Malla invaded and included in Kantipur during N.S. 789 by the immediate King Jagat Prakash Malla of Bhaktapur assign his son Jita Mitra Malla as the separate ruler of this area to protect Kantipur. The inscription of N.S. 790 regarding Gaukhureshwor Mahadev states the fact that before the death of king the Crown Prince gets separate state to rule (Shrestha H., 2043: 22).

Later, during the rule of Bhupatindra Malla, the son of Jitamitra Malla also Banepa *Saatgaun* had special relation and contribution to the Kingdom, Bhaktapur. All seven villages of Banepa had special support of taxes, labor, woods and other resourced to construct Nyatapola where Dhulikhel supplied more labor and wood. That's why during N.S. 822, the King sent offerings to Dhulikhel Bhagwati and Swetbhairav of Khadpu to pay respect in return for support. Then after, during the rule of his son Ranjit Malla, the last king of Nepal Mandal could not protect its secondary Kingdom from the unifier, King Prithivi Narayan Shah. The troop of

unification campaign to capture Banepa Saatgaun was led by Budhakaji, Ram Krishna Kuwar and Harivamsa Upadhyaya. They took six months to capture Dhulikhel though they attacked many times. Gorkhali troop captured all the surroundings forts and developed Kavrekot as the major fort to conquer the surroundings (Parajuli, 2032 BS: 36).

So, they had ranger troops and developed parade ground back to the main fort. When they could not conquer, they disguised as locals, women and traders and tried to capture the commander of Dhulikhel, Mahendra Singh Rai. During the clash the commander was poked by sword at the back by another Gorkhali soldier and even killed his brother Naam Singh Rai. Then Dhulikhel ceded to Gorkhali Kingdom on 10th kartik 1820 B.S. It was their much challenging task to break the defence of Dhulikhel which made them much easier to advent all villages of Saatgaun till 14th of Kartik. During the rule of Rana Bahadur Shah, it is said that many families from Kathmandu Valley migrated to escape the tyrant ruler. So Shitalamai (Bifardevi) at Jarandanda, devoted to relief from smallpox (Shrestha, S. 2072 BS: 4).

There then during the rule of Janga Bahadur Rana, he contributed for Dhulikhel because it is said that his childhood was spent at the palace. So, the local hearsay states that with the effort of one of his beloved queen Ganga Mahalaxmi redeveloped water distribution system and even finished the dispute between Makaju and Byanju family by installing finial of Harasiddhi temple at Dhulikhel. Later due to the great earthquake of 1990 BS, the water channels might have gotten disturbed. So, the locals appealed to Prime Minister Juddha Samsher Jung Bahadur Rana, who installed 7 Kaldhara named Juddhadhara in 1996 BS (Khatri, 2021:17).

This began the modern distribution of drinking water but deactivated the traditional “Rajkulo” and “Hiti pranali”. So today, most of the stone taps, ponds, wells

and *Kuwas* are in decapitated condition more after the house-to-house drinking water distribution systems built with the support of the German Government.

Most of the monuments in Dhulikhel remain quite safe even after the massive earthquake of 2015 AD. However, many old private buildings were damaged and many of the old private houses are being rebuilt using modern materials and design, mainly due to delay on passing regulation on building reconstruction code in core areas. At least façade could be maintained traditionally with certain elements by providing subsidies and support from the municipality. The Municipality does have policy of not taking any building permit fee and also providing the design for people who want to build their houses in a traditional manner. But apparently this incentive is not enough to convince people to invest in traditional design and construction materials, which are often more expensive, and many people believe modern techniques using concrete result in stronger houses.

However, in spite of the preference of many people to modern concrete houses, the National Census of 2021 indicated that of the 8,570 houses in Dhulikhel Municipality, 2,216 or over 25 percent are traditional houses made from mud-bonded bricks/stone (NSO, 2023b). This indicates the high possibility to promote cultural tourism in Dhulikhel.

Furthermore, the census also indicates that of the 8570 households in Dhulikhel Municipality, over 80 percent or 6,900 housing units are owned by the residents themselves while 18 percent or 1,561 are rented and the remaining are either institutional or others. The percentage of self-owned household units in Dhulikhel is quite large. In comparison, in Bagmai Province as a whole, only 69 percent of the housing units are owned by the residents (NSO, 2023b). The high ownership of housing units by the locals themselves indicates the high potential for a sense of

ownership among and a sense of attachment the people for their local culture and heritage.

2.5. Ethnic composition

According to 2021 census, Dhulikhel Municipality has a total population of 33,726, of which 16,462 are male and 17, 264 are female. Among these, 25.6 percent or 8644 are of Tamang ethnic group while 8110 are Brahmin and 6152 are Newars (NSO, 2023a). The ethnic composition of the population of Dhulikhel is presented in Table 1.

Table1: Caste/Ethnicity in Dhulikhel Municipality in 2021 (NSO, 2023a)

Caste	Population	Percentage
Tamang	8644	25.63
Newa:(Newar)	6152	18.24
Brahman – Hill	8110	24.05
Kshetri	5208	15.44
Magar	1050	3.11
Mijar	1000	2.97
Bishwokarma	737	2.19
Others	2825	8.38
Total	33726	100.00

Dhulikhel is famous for historic Newar settlement in the core and the temples of the town. Another ethnic group living in surrounding areas is *Tamang*. According to various prehistoric and historical sources, Kavre Valley was a lake which was dried out for animal grazing and habitable in small states by nomad groups before Kathmandu Valley (Shrestha, 2075 BS: 87). Both tangible and intangible culture of

any communities are very important. So is with Dhulikhel. However, for the socio-economic causes, many of the local Newars of Dhulikhel have been migrating to other towns, including Kathmandu, which has resulted the degradation of the cultural heritage and degeneration of this historic settlement which was once a vibrant town.

Ethnicity can be an inherited status or based on the society within which one lives. Membership of an ethnic group tends to be defined by a shared cultural heritage, ancestry, origin myth, history, homeland, language or dialect, symbolic systems such as religion, mythology and ritual, cuisine, dressing style, art or physical appearance. Ethnic groups often continue to speak related languages and share a similar gene pool. By way of language shift, acculturation, adoption and religious conversion, individuals or groups may over time shift from one ethnic group to another. Ethnic groups may be subdivided into subgroups or tribes, which over time may become separate ethnic groups themselves due to endogamy or physical isolation from the parent group. Conversely, formerly separate ethnicities can merge to form a pan-ethnicity and may eventually merge into one single ethnicity. Whether through division or amalgamation, the formation of a separate ethnic identity is referred to as ethno genesis.

Newar or Nepami, are the historical inhabitants of the Kathmandu Valley and its surrounding areas in Nepal and the creators of its historic heritage and civilisation. Newars form a linguistic and cultural community of primarily Indo-Aryan and Tibeto-Burman ethnicities following Hinduism and Buddhism with Newar language as their common language. Newars have developed a division of labour and a sophisticated urban civilisation not seen elsewhere in the Himalayan foothills. Newars have continued their age-old traditions and practices and pride themselves as the true custodians of the religion, culture and civilisation of Nepal. Newars are known for

their contributions to culture, art and literature, trade, agriculture and cuisine. Today, they consistently rank as the most economically, politically and socially advanced community of Nepal, according to the annual Human Development Index published by UNDP.

Nepal's 2021 census ranks Newars as the nation's eighth-largest ethnic group, with a population of 1,341,363 Newars throughout the country, which is 4.6 percent of the total population of Nepal (NSO, 2023). The Kathmandu Valley and surrounding territories constituted the former Newar kingdom of the Nepal Mandala. Unlike other common-origin ethnic or caste groups of Nepal, the Newars are regarded as an example of a nation community with a relict identity, derived from an ethnically-diverse, previously-existing polity. Newar community within it consists of various strands of ethnic, racial, caste and religious heterogeneity, as they are the descendants of the diverse group of people that have lived in Nepal Mandala since prehistoric times. Newars form a linguistic and cultural community of primarily Indo-Aryan and Tibeto- Burman ethnicities following Hinduism and Buddhism with Newar language as their common language. Newars have developed a division of labour and a sophisticated urban civilisation not seen elsewhere in the Himalayan foothills.

Chapter Three: Components of Tourism in Dhulikhel

3.1. Introduction

The 4As (Accommodation, Accessibility, Amenities and Attractions) of tourism are the main components that tourism managers should consider in the development of any destination and ensure that all components are best situated with the quality and requirements of visitor. (Haneef, 2017: 20)

In the course of time, global tourism development adopted fifth 'A' as 'Activities' to activate those 4 As. Dhulikhel is also such a destination which provides multiple components of tourism to fulfil the needs of the visitors and prove as a complete tourist destination. Hence, the probable 5 As of Dhulikhel are discussed below as per the research and study carried out in relation to the residents, tourism entrepreneurs and other service providers, local government and visitors.

3.2. Attractions

Attractions are the major pull factors to the visitors. A destination must comprise various kinds of tourist attractions among which nature-made and man-made attractions are the major kinds:

3.2.1. Nature-made attractions

Dhulikhel is a popular cultural hill station situated at the hilltop valley open at the north face which boasts the long panoramic mountain ranges from Mt. Karyolung near Khumbu ranges at east to Annapurna at the west. Pristine picturesque and panoramic mountain views are the major attractions of any northern ridges of Dhulikhel that extends from wards 1 to 2, 3, 7, 8, 9 and 11. Even some of the ridges of remaining wards within total 12 wards are also worthwhile for glimpses of gigantic Himalayas.

The peaks clearly seen from Dhulikhel are Karyolung, Numbur, Gaurishankar, Chova Bhamare, Phurbi Chyachu, Dorje Lakpa, Gang Chenpo, Langtang, Ganesh Himal, Bouddha and Annapurnas (Shrestha, M. 2022: 89). September to December is quite good to have clear view and other months have occasional clear view especially after the rain. Even though, snow clad peaks are covered by the clouds during off seasons. The higher hills and the surrounding hills especially the Mahabharat ranges are also quite picturesque.

Notably, the astonishing view of Mt. Bethanchowk (3018m) and Mt. Phulchowki (2765m) are quite adorable all the time where Mt. Bethanchok is the highest peak in whole Mahabharat ranges and Mt. Phulchoki, the highest within the Kathmandu Valley. Similarly, view towers of Goshaitan Kabhrekot, Dharadathan are dominating points for overall valley view, mountain view, and sunrise view. Even the hills of Chhaleshwor, Devitr, Fashot-Phulbari, and Chaukot boast astonishing views.

Dhulikhel is famous for its lush of greenery all around the valley, especially the Thulo Ban (Forest) stretching from east to south is like the lungs of surrounding which has mixed forest embodied with the variety of temperate flora and fauna. Even the pine forests of Hommer Danda-Khawa, Gosaisthan, Chhaleshwor, Faskot-Phulbari, Sharada-Batase are attractive with wide open forest to wonder via tall pine trees with cool breeze. The northern slopes are full of mixed forest from where Jhiu Khola emerges flowing through various ridges, slopes and trenches stretching from Mahadev Khola (Gomati from Gokhureshwar) at the east to Kuttal Khola at the west. Such ridges are the natural tourist spots with beautiful terrain views. The rivulets of Kabhre Bhanjyang to Patleket area mixes with Jhiu Khola in Panchkhal Valley. The southern slopes have natural springs and waterfalls from the rivulets of Punyamati and Roshi Khola.

These water resources serve as natural drains and a source of irrigation for agricultural fields. The terrace farms are also a part of picturesque topography where Patlekhet is the most scenic which consists of the paddy fields with small width. In contrary, the southern plains have very wide paddy fields irrigated by Takhusi, Jolakhusi, Sundikhola, and Punyamati. Moreover, the photogenic grassland of Batase Danda and Chaukot-Lakuri Danda are beautiful with views of green meadow. Even some of the parts of Gosaithan, Faskot, and Chhaleshwor Danda are have grasslands that are still used for grazing, film shooting, photo sessions, picnic and other gatherings.

Thus, Dhulikhel is full of natural heritage that have become tourist attractions.

3.2.2. Man-made attractions

3.2.2.1. Tangible

Dhulikhel has been developed within the vicinity of Kathmandu Valley so it has been equally affected by tangible and intangible cultural heritage. Being an ancient trade dwelling in the past and touristic dwelling at present, many historical monuments as well as modern structures have been constructed in an around Dhulikhel that has become the part of tourist attractions, and some are yet to be promoted. A brief inventory of the major tangible cultural heritage is listed as following:

I. Hindu Shrines:

Shesh Narayan, Harasiddhi, Lankhanamai (Lanko Vinayak), Gokuleshwor, Pattan Devi, Narishwor (Tepucha Madyo/Ekaveer), Parvati (Khadgeshwori/Mahagauri), Bhagawatithan, Nasadyo, Bhairavthan (Chukulachhi), Bhairavthan (Gholiju Chowk), Geeta Mandir, Mhasukhwadyo (Bramhayani), Mana Vinayak, Ganeshthan (Okuvinayak), Surya Vinayak (Chochhen), Saraswotithan (Saraswoti Bazar and

Sanjeevani School), Bhimsenthan (Dutol), Bhimsenthan (Bhimsen Bazar), Gaukhereshwor, Devisthan (Kabhrekot), Vajrayogini (Cholamath, Bansghari), Liswodyo, and Konnedyo (Tetiskoti Devta/Bhairabthan).

II. Buddhist Shrines:

Shantivan (Golden Buddha) and Shikhalapur Mahavihar (Hazar Sindhi/Thousand Steps), Ananda Kuti/Purvaram Vihar (Bhimsensthan), Otol Chaitya, Dutol Chaitya, Chochhen Tol and old and new Chaityas.

III. Hydro Heritages:

i) Ponds (Pukhu/Pokhari):

Itipukhu, Hakan Pukhu, Pamnam (Rani) Pukhu, Madyo Pukhu, Siddha Pukhu, Palepukhu, Bhindyo Pukhu, Khicha Pukhu, Maka Bunga Pukhu (Bhimsensthan), Mahadev Pukhu (Sanjeevani School), Nilkantha Pukhu (Gosaikunda), and Itipukhu (Gaukhureshwor), and Chaklahiti Pukhu.

ii) Water Spuuts (Hiti/Dhara):

Lanko/Gaa Hiti, Kokha Hiti, Narayan Hiti (Otol), Umamaheshwor Siddhapukhu Hiti, Chukulachhi Hiti, Ganedyo Hiti, Jola Hiti, Sapta Hiti (Gaukhereshwor), Garudkunda Hiti (near Surya Vinayak), Chakla Hiti, Prithivi Dhara, and Veer Dhara.

iii) Deep Well (Tun/Inar):

Jaladyo Tun (Chochhen), Takhachhen Tun and Yogal Tun (Dutol). Others are buried by the new constructions.

iv) Shallow Well (Opi/Bunga/Kuwa):

Pode Bunga (Jaran Dada), Itigacha Bungas, Suwalgau Bunga, Bungas near Khichapukhu, Maka Bunga (Bhimsenthan), Tusu Bunga (Sanjeevani Bazar) and so on.

v) Stone water tanks (Jarun):

Today none of a traditional water tanks of stone, also known as Jahru, Jadhun, Jaladroni, Jaladhenu, Jalancha, Jaruhiti, Tutedhara, are in use at Dhulikhel but some are used as flower pots, some as water container and so on. One larger one still remains in form of water container in front of Narayan Napit's private house at Otol and another is at Khoju Tol near Patan Devi, next is near Surya Vinayak (Gaukhureshwor).

IV. Rest Houses

The multi-storied traditional rest houses are generally termed as Satta/Sattal and single storied open at three side or four sides are called as Falcha/Pati. Though most of them are either demolished or modernized, some are still in existing as Bhajan Mandal, resting spot, official purposes and so on. They are mentioned as follows:

i) Satta/Sattal:

- Kaashtha Sattal at Dutol, used by Dhulikhel Yuwa Club but less often used
- Harasiddhi Sattal, used as Bhajan Mandal and storage
- Bhagawati/Geeta Mandir Sattal used as storage and kitchen of Jestha Nagarik Sewa Samiti
- Gaukhureshwor Sattal still traditional but unmanaged and occupied by sages

At present they all are converted into concrete form by losing its original form.

ii) Falcha/Pati:

- Sorhakhutte Pati at Ganesh Pati (Otol),
- Kokha Hiti Pati (need renovation)
- Iti Pukhu Pati (concretized and used as spice factory for disabled people)
- Nawadurga Pati (concretized)
- Jaran Danda Pati (need restoration, area covered by road n some privatised)

- Maka Buga Pati (need restoration)
- Takhushi Pati (concretized)

Patis in Gaukhureshwor and Dip (Crematory area Jola Khola) are also concretized. A traditional Pati opposite to concrete one, near Bhairav needs restoration. Even the Pati near Jola Hiti also turned into concrete. Remains of Lunhiti (Sundhara) Pati near Homen Dada are to be restored. Jamara Ghar Pati at Kabhrekot is also reconstructed in concrete form.

V. Sculpture

i) Metallic Sculpture:

- Shesh Narayan
- Vamshigopal Garud (Narayanthan)
- Trishakti Matas (New Harasiddhi)
- Patadevi (New)
- Nani Bhagawati (New, placed in Khat)
- Mahismardini (Bhagwatithan)
- A set of idol in one of Ganesh, Kumar and Bhairav (Placed in Bisket Jatra Khat)
- Saraswoti (New Palepukhu)
- Chaturmukhi Shivalinga (Covering of Gaukhureshwor)
- Covering of Bhagawatithan
- Mhaskadyo (New) and so on.

ii) Stone Sculpture:

- Shreedhara Vishnu (beheaded, Jaran Danda, Walsima)
- Patandevi (old, head only)
- Devotees of Surya Vinayak
- Tepuchamadya (Navishwor)

- Parvati (Khadageshwori/Mahagauri)
- Surya Vinayak (New)
- Kshepu Dwar (Lanko Vinayak) and beheaded devotees
- Garud (Shesh Narayan)
- Kshepu Dwar (Harasiddhi)
- Surya (Tettiskoti Dyo)
- Narayan
- Umamaheshwor (replica, original at Patan Museum)
- Nag-nagini (Stone Spout)
- Vamshigopal (New at otol, Dharma Shila)
- Oku Vinayak
- Saraswoti (New at Saraswoti Bazar)
- Sculpture of King Mahendra (Dismantled)
- Kalibaba (Harasiddhi School)
- Ratna Das Vaidhya (Founding Principal of Sanjeevani School)
- Bhindyo (Bhimstensthan and Narayanthan)
- Hanuman (Hidden and open at Narayanthan and in Gaukhureswor),
- Surya Vinayak (Gaukhureswhor entrance)
- Virat Vinayak and Vamshigopal (Gaukhureswor)
- Laxmi Narayan (Gaukhureswhor and Lanko Vinayak)
- Ram Laxman and Sita (New, Gaukhureswor)
- Kaal Bhairav (New, Gaukhureswor)
- Shiva (Siddha Pukhu, Mahadev Pokhari at Lachhi and Sanjeevani School)
- Small and large Kali (New, at Kabhrekot)

- Golden Buddha (Shanti Van)
- Surya (Privatized, near Gaukhureswor temple)
- Vedic Nawadurgas, Ganesh, Kumar (New, Mhaskadyo)
- Saraswoti (New in Bhairavthan and Harasiddhi School)
- Harihar and Sheshnarayan (inside temple)
- Matrika (pre-Lichchhavi, now in National Museum) and so on.

3.2.2.2. Intangible Cultural Heritages

VI. Jatras and festivals:

Dhulikhel is decorated by many Jatras and festivals that have been more practiced as per the tradition of Kathmandu Valley and some have native inference. These are the Jatras, festivals, Chaand- prava as per Vikram Sambat calendar through most the rituals are performed as per Lunar Calendar though most of the rituals are performed as per Lunar calendar based on *Tithi* (Shrestha H. , 2043).

List of Jatras and festivals that have been more practice even today:

- Baisakh: Bisket Jatra, Nawa Varsha Utsav, Maatatirtha Aunshi
- Jestha: Sithi Nakha (Kumar Shasthi, Buddha Janyanti,
- Asar: Guru Purnima, Asar 15,
- Shrawan: Shrawane Sankranti, Shrawan 15, Gathamuga (Ghantakarna), Naag Panchami, Gaijatra, Kwati Punhi (Janai Purnima), Krishnashtami (Veer Narsing Jatra/Ghintang Ghisi), Kushe Aunshi
- Bhadra: Teej, Ganesh Chauthi (Chottha), Rishi Panchami
- Asoj: Vishwokarma Pooja, Bhagawati Jatra, Dashain
- Kartik: Tihar, Nepal Sambat/Nhun Dan (Nawa Varsha Utsav)
- Mangsir: Guthi, Yomari Punhi (Dhanya Purnima)
- Paush: Sonam Lhosar

- Magh: Ghyo Chaku Salhu/Hamja (Maghe Sankranti), Basanta Panchami
- Falgun: Mahashivaratri, Nawadurga Jatra, Fagu Purnima
- Chaitra: Chaite Dashain, Ram Nawami, Bisket Jatra

3.3. Accessibility

Accessibility is the medium which connects the destinations through various means. Dhulikhel is one of the easily accessed dwellings in Nepal which was linked by feeder roads during late Rana regime especially with the command of Dhruba Shamsher JBR. In 1969, the construction of Arniko Highway to Tibet, China via Dhulikhel made Dhulikhel easily accessible from Kathmandu as well as the north east through National Highway. Hence, it is just 85 km far from visitors visiting via Kodari pass near Tibetan border. Even B.P. Highway starting from Dhulikhel later connected eastern Tarai region and shortened to 200 km around distance from Indian border Bhattamod, Mahottari. Thus, Dhulikhel is connected by two highways that link both China and India which help to flow international tourists via land directly to Dhulikhel (Shrestha M. , 2022: 94).

Kathmandu, the capital city of Nepal is the main market which is just 30 km from core Dhulikhel and it is just 25 km from Koteshwor, Ring Road and 27.5 km from Tibhuwan International Airport. One can travel by private vehicles, rented cars, buses, jeep, coaches and so on. Even the regular public buses runs from the core city and even form Ring Road which takes 1.5 hrs from Ratna Park and 2.5 hrs around from Balaju, Machha Pokhari stop via Mayur Bus.

Even one can directly travel via helicopter also through TIA to the helipads of Dwarika's Village Resort, Himalayan Dushit Thani Resort, Dhulikhel Hospital, Kathmandu University and so on. Adventure lover cyclists can paddle either via

Nagarkot, Nala, Lakuri Bhanjyang, Khopasi, Panauti or can hike down via Nagarkot with 17 km of normal trails.

3.4. Accommodation

Dhulikhel is nestled on the lap of hills within green lush of vegetations which is very popular among the nature lovers with luxurious resorts and hotels in and around. Since 1950s there were campers and even the hippies since 1960s but the development of lodges and hotel began from 1970s through Himchuli Lodge and Restaurant at Sanjeevani Bazar to cater basic lodging and food for the volunteers of American Peace Corps. Then after, Dhulikhel Lodge, Nawaranga Lodge and Restaurant also provided their services in which Nawaranga Lodge is still in operation. In 1983 AD, the first resort concept hotel started at Khawa as Dhulikhel Mountain Resort and followed by Hotel Himalayan Horizon in 1984 A.D. They are 3-4 star standard hotels that continue to operate with more developed amenities of infinity pools, multi-purpose halls, SPA, multi-cuisine restaurants and so on (Shrestha M. , 2022: 94).

Today the hotels and resorts in and around have 5-star standard products and service that cater with the pleasant smile of staff. Here is the list of hotels and resorts in Dhulikhel:

i) 5 Star Standard accommodations:

- Himalayan Dushit Thani Resort
- Dwarika's Village Resort

ii) 4 Star Standard accommodations:

- Hotel Sarathi
- Hotel Himalayan
- Dhulikhel Lodge Hotel

iii) 3 Star Standard accommodations:

- Agantuk Resort
- Dhulikhel Mountain Resort
- Mirabel Resort
- Himalayan Drishya Resort
- Sky Garden Resort
- Gaia Holiday Home

iv) 2 Star Standard accommodations:

- Dhulikel Village Resort
- Hotel Arniko
- Hotel Himalayan House

v) 1 Star Standard accommodations:

- Hotel Mt. Princes
- Sojourn Himalaya Resort
- Dhulikhel Boutique Hotel
- Dhulikhel Sunrise Resort

vi) Tourist Standard accommodations:

- Geranium Garden Resort
- Hotel Dhulikhel View Point
- Hotel Heritage Home
- Hotel Himalayan Sunrise
- Jungle Camp Resort
- Hotel Jack's Inn
- Asha Lodge
- Faskot De' Retreats

- Valley View Resort
- Hotel Holiday Inn
- Hotel Ghar Agan
- Panorama View Resort and so on

There are many houses serving as community to private homestays especially in Patalekhet-Phulbari area. Some of the homes in Kuttal-Bhatte Danda area have newer home-stays and more in Panauti, Balthali, and Bethanchwok.

3.5. Amenities

Dhulikhel is a growing town with the concept of a healthy tourist city.

Multiple amenities have been added municipality and even by the local entrepreneurs as well as stakeholders to support and promote tourism. Amenities are the extra services, facilities and the touristic products that have been provided publicly on institutionally to enhance guest's convenience and satisfaction.

i) Amenities by the destination (local amenities)

- Public toilets
- Recreational park and gardens
- Street lighting
- Free Wifi Zone
- CCTV surveillance security
- Public exercising and physical fitness facility
- Tourist Information centre
- Parking space
- Dust/Trash bins
- Regular sanitation
- Information boards

- View towers and decks
- Resting shades and platforms including *Chautatis*
- Seating chairs and benches
- Free halls and open green spaces
- Mini stadium and sports centers
- Public library
- Shopping arcades
- Photographic spots
- Souvenir shops and so on

ii) Amenities by the Accommodation Unit

- Infinity swimming pools
- SPA
- Naturopathy and Ayurvedic SPA
- Gymnasium
- Health club
- Sports center
- Free Wifi
- CCTV surveillance
- Automated safety and security
- Airport pick up and drop facilities
- Guide service
- Travel information
- Doctor on call
- Secretarial facilities

- Laundry facilities
- Infrastructure that is suitable to people with disabilities, senior citizens and children,
- Seminar halls
- Emergency support and evacuation facilities.

iii) Amenities by the private institutions and entrepreneurs

- Physical and online banking facilities
- Mini marts and department stores
- Gymnasium and sports centers
- Beauty parlors and unisex saloon and SPA
- Souvenir and handicraft shops
- Clothing stores
- Gaming centres and pool house
- Medical facilities
- Cyber and communication centers
- Bicycle and motorbikes on hire
- Weekend and night markets
- Vehicle booking and so on.

As per the increasing demand of the visitors, the municipality, tourism entrepreneurs and others are continuously being adding the amenities to facilitate them beyond the basics. Though Dhulikhel is a small town, it is self sufficient with pure drinking water, advanced health facilities, integrated security management and environment friendly touristic development.

3.6. Activities

Though Dhulikhel has small geography, it is rich in natural and cultural diversity. Rugged terrain topography to plan fields can cater to multiple touristic activities that can support for the visitors' pleasure and satisfaction, which can create a memorable experience and extend their stay. Since the development of mountaineering trekking in the hills also affected in and around Dhulikhel at it also falls under the expedition route followed by Sir Edmund Hillary and Tenjing Norgye Sherpa for the advent on Mt. Everest. Since then, Dhulikhel has been renowned as nearby adventure destination. Hence, the touristic activities in Dhulikhel can be further divided as follows:

I) Nature based adventurous activities.

- Trekking and mountain biking

Walking and cycling through the natural and rural trails from Nagarkot – Dhulikhel – Namobuddha – Balthali – Khopasi – Panauti is very popular as part of Kathmandu Valley cultural trekking trail where nature and adventure is more blended and of course the culture during the visit and stay. Nowadays, the historic trails to Panauti are known as Unification Trail and Rajkulo Trail. These newly developed easy trails that are 9 km and 4 km respectively are eco-trails that go through forests. Even the trail to Vajrayogini – Goasaithan – Chandeshori is quite popular after the construction 1600 steps. Moreover, beyond these trails, the trekking and mountain bike routes along the northern slopes that go down to Panchkhal Valley are very mesmerizing.

- Zip Lining and Paragliding

Zip lining/flying operated by Worldwide Adventures is quite popular due to its starting and ending points at the side of Arniko Highway. Even due to the astonishing

and thrilling view within the valley that encompasses the dazzling mountains ahead and the green lush of vegetation downward. There are three types of rides – Classic Zipline, Superman Zipline and Tandem (pair) Zipline that makes a ride of one km rope activities (Shrestha M. , 2022).

Even paragliding for commercial purpose has been started from Kavrekot and Devasthan Chaur that lands to Badalgaon village for a distance of one and half kilometers. It is operated by Bishwabazar Paragliding Pvt. Ltd. The 15 to 30 minutes gliding starts from nearby open field of selfie rock which boasts panoramic mountain range and valley view and the experience of mountain breeze, eagle like flight over lush green vegetation.

Moreover, the forests and fields around Dhulikhel are quite favourable for bird watching, butterfly watching, botanical and zoological study and so on. Even the hill tops are good spots for long panoramic mountain views, sunrise and sunset views and valley views.

II) Culture based activities

- **Fairs and Festivals**

Dhulikhel Chamber of Commerce and Industry, Regional Hotel Association and the municipality have been forwarded always to organise food festivals, Kabhre Mahotway, Dhulikhel Mahotsav, Musical Festival and so on by coordinating with various stakeholders. Mostly they are organised within Dhulikhel Stadium, Palepukhu area, bus Park area and so on.

- **Heritage Tours**

Heritage tours are being organized time to time by Dhulikhel Environment and Tourism Promotion Committee (DETPC), Regional Hotel Association Nepal (RHAN)-Kabhre, Rotery Club of Dhulikhel in coordinating with Rotary Club of

Shikhalapur and Dhulikhel for the local school students, local clubs, foreigners and for the domestic tourists from Kathmandu Valley. This tour includes a circuit walk starting either from western gate or from the eastern. It includes Oku Vinayak, Palepukkhu, Sarasotithan, Mana Vinayak, Naranhiti, Kaka Chuka, Deuju Chuka, Madyo Pukhu, Sorhakhutte Pati, Lanko Vinayak, Pattan Devi, Surya Vinayak, Nabhiswor Hakan Pukhu, Parvatithan, Nasadyo, Bhagawatithan, Geeta Mandir, Bhairvthan, Walisma, Mhaskadyo, Siddhapukhu, Lagan Dabali, Gokhuleshwor to Sorhakhutte Pati. This encapsulates almost all the cultural icons of core Dhulikhel's major temples, courtyards and so on.

- **Dhime and Bansuri Jatra**

Each year Rotaract Club of Shikhalapur organizes these contests with support of Rotary Club of Dhulikhel, Municipality and other clubs. Numerous Dhime Khala and Bansuri Khala throughout the county get participated in these competitions which attracts mass of youths and music lovers at Chapalachhi and Lagan Dabali. This initiation, by local youth, has promoted Dhulikhel somehow as the cultural tourist destination.

- **Baakhan Nyene Waa and Ranjana Lipi (Script) Class**

These occasional sessions on oral tradition and Ranjana script learning are being organised by Roteract Club of Dhulikhel with the support of Rotery Club of Dhulikhel. These are mostly organised at museum complex, Lagan Dabali, Chapachhen, and in other public schools.

Baakhan Nyene Waa is presented by local scholars and senior citizens regarding the story telling on various events, festivals, myths, legends and so on to the local youths and visitors. Even classes of Ranjana script is taught to youths to make them known to Newa script.

Chapter Four: Types of Tourism in Dhulikhel

4.1. Introduction

Dhulikhel is a multi-dimensional destination mainly popular for nature-based tourism. In the course of time, it has also been popular for adventure and pleasure tourism. Then, the movement for cultural tourism development also emerged as the advent of more destinations. That is why Dhulikhel has been focused to develop more in nature based cultural tourism to promote adventure and pleasure tourism. Thus, such types of tourism are addressed further in detail

4.2. Natural Tourism

Dhulikhel is the headquarter of Kavre district situated at an elevation of 1500m ASL & is 30km east from the capital city of Nepal, Kathmandu. It lies within the lap of Thulovan (Kabvre van at south-east) which enshrine the ancient fort Kabhrekot, a top at 1710m altitude by which the district got its name. Being the highest part in the locality, its boasts the panoramic view of mountain ranges stretching from Annapurna range in the west to Mt. Karyolung near to the Everest region.

The view tower and the view deck access much closer & easier view of the mountain ranges, green hills & valleys of Panchkhal, Panauti and Banepa around. This top in house the metallic statue of Prithvi Narayan Shah, the unifier of Nepal & 18 handed taller image of Goddess Kali. Nearby Balabhadra Park also in house the metallic statue of Balabhadra Kunwar, unifier and national hero of Nepal. This is also the part of ancient fort from where the wide view of Dhulikhel and Sankhu-Khopasi region is seen.

Even the thousand steps to the fort from the picnic spot begin the mesmerizing hiking through one of the longest & the largest staircase in the country where one

encompasses through the well carved stone- paved staircase within the mixed forest of rhododendron, hazelnut, hanging strawberry with orchid blossom and birds squawking. Notably, the holy forest area of 'Shantivan' cools down the warm body for a while after half of the climb to the fort. This peaceful forest enshrines 36 feet tall image of meditating Buddha facing northward which even serve the closure view of ancient Dhulikhel and Banepa.

Similarly, Bhattidanda, Kabhrebhanjyang, Patlekhet, Khawa, Bhamarkot, Kuttal, Shaileshwor (Gosaithan /Naimisharanya area), Ravikot, Devitardanda, Chhaleshwor forest/hill (Nagidanda), Chisapanidanda, Faskot, Phulbarikot & Sharadathan are also very potential hills for the panoramic mountain, sunrise, sunset & valley view. View tower in Devitar, Shaileshwor & Sharadathan also makes easier to have overview of distant & the surrounding at a glance (Shrestha M. , 2022: 93). Interestingly, all the northern part of Dhulikhel seem mind-blowing with numerous viewpoints. Moreover, the green paddy field in the south to the terrace, cornfield in the north adds greenery with enter changing crops as per the season.

4.2. Cultural Tourism

Very few hill stations in Nepal are enriched with cultural assets, hence Dhulikhel is such a place which is rich enough in culture as much as in nature. Though very ancient monuments are not much visible at present, still the medieval Malla & the modern heritages of Shah and Rana period are well preserved till the date. Even though, devastating earthquake has demolished & cracked some buildings built a century before, the ancient temples, inns, stupas, waterspouts etc. Are still in better condition in comparison to other parts of the country.

Core Dhulikhel at present has been redeveloped by Thakurivamshi King Ananda Dev during 12th century CE together with other six dwellings under the rule

of Bhaktapur. The most attractive cultural heritage is in the heart of the city that consist of the 'Temple Square' with Sheshnarayan, Harsiddhi, Bhimsen, Hanuman, Sheshvinayak, Swet Chaitya, Garund pillars & Sorhakhuttepati. A minute walk to the south is also worth seeing with Lankovinayak, Ganhinti & the historic houses. Even a minute walk to the west also encounters the Lagan Dabali (courtyard) where the most famous dance performance of Nawadurga & the 12-year dance of Harasiddhi is displayed (Shrestha H. , 2043: 30). Also, the couple of minute walk further west deviates to another temple square of Goddess Bhagavati. It is the oldest temple in the locality as per its wooden craft on the top storey. The temple is situated on the topmost part of the ancient city built on multi-stages that boasts remarkable view of ancient Dhulikhel, mountains, green hills & the valleys. Nearby is Gita Mandir with finely carved marble image of lord Krishna with his spouse, where regular 'Bhajan' performance is also worth visting. A minute walking down to the western gateway in the Chochhentole encapsulates Suryavinayak, Parvati, Navishwor & Hakanpukhu (Nagpokhari). Masterpiece medieval image of Parvati with six headed Kumar & Ganesh on her lap & the unique Shiva lingam with the hole on its top is the representation of Goddess Sati's naval. So, the locals address it as 'Tepuchamadyo' i.e. Navishwor. In Otole (eastward), the 14th century old, unique image of Surya with three major gods and 33 other gods within single stone proves the masterpiece artwork in the country.

As the ancient town is being blessed by 4 Ganesh at all direction, the eastern gateway also enshrines the ancient temple of Ganesh with the rest house that has been used as 'Bhajan Mandal' & even the Roman styled historic buildings are worth seeing there. Further east encompasses Saraswoti temple, Pale Pukhu, Bhimsenthan & ultimately, the Gaukhureshwor temple square. This is the oldest temple ever found

around the locality that is being stated by the inscription of 790 N.S (1669A.D) & by the legend too. This is one of the coolest places in the locality which can be utilized for Yog & meditation with the sound of falling water & birds' squawking in the background. Relatively within the 30 min walk, up to the Kavrekot from Gaukhureshwor encompasses Shikhalapur Mahabihar, Dakshinkali & Shantivan. Kabhre kot enshrines Kabhre Kalika that has been consecrated during the unification campaign led by King Prithivi Narayan Shah. About 15-minute walk to the east from the Gaukhureshwor also encapsulates Chaklahiti (Chisopanidhara) & Homendanda that enshrines the stupas, Gumba & crematory area of the nearby Tamang village of Bhattidanda.

Dhulikhel is the cultural blend of ethnic indigenous groups of Newar, Brahmin, Chhetri, Thakuri, Tamang, Magar, Damai, Kami, Sharki and so on. Typical Newari festivals like Sithi Nakha (Dewali Puja) Gathemunga (Ghantakarna), Kwati Punhi (Janaipoornima), Gaijatra, Chattha (Ganesh Chaturthi), Mohni (Dashain), Mha Pujaa (Gobardhan Puja/Nepal Sambat New Year), Kijapuja (Bhatitika), Sakhimana Punhi (Sweet potato eating / Namobuddha Mela), Yomari Punhi (Dhanya Purnima), Chaspunhi (Maghe Sankranti), Nawadurga Jatra, and 12-year Harsiddhi Jatra, Bisket Jatra are celebrated with great enthusiasm within Newar community.

The commonly celebrated festivals like Bikram Sambat New Year, Akshyaya Tritiya, Buddha Jayanti, Kumar Khasthi Nagpanchami, Ashar 15, Shrawane Sankranti, Shrawan 15, Teej, Ganesh Chaturthi, rishi Panchami, Janai Poornima, Krishnastami, Tihar, Balachaturdashi, Harishayani Ekadashi, Bheema Ekadashi, Vivaha Panchami, Shree Panchami, Shivaratri, Holi, Chaite Dashain, Ramnawami, and Lhosar are followed by most communities.

Dhulikhel is centrally located between numerous places of interest on culture, history, religion, architecture & archaeology and so on which can be developed as the hub for numerous spokes. Among them Palanchok, Namobuddha, Panauti (Dhaneshwor, Indreshwor, Tribenighat, Gorkhanath), Banepa (Chandeshwori, Krishna temple), Nala, (Ugrachandi, Karunamaya, Nala Gumba), Sanga (Kailashpuri, Bikateshwor, Aadivinayak, Nashikasthan, Latarambareshwor), Timal (Narayan, Padmasambhav Cave, Gumba) are the marvelous pilgrimage sites within Kavre district.

Other important sites in the district are Khadpu, Chaukot, Khopasi, Balthali (Kamalamai, Ladkeshwor),mahadevpokhari (Nagarkot-Naldum), Dapcha, Shankhu, Batase, Kushadevi, Panchamukhi Hanuman (Teenpihle), Dulaleshwor(Dulalghat), Kapileshwor (Jyamdi), Balbhadrashwor (Mandan), Bhaleshwor, Aashapuri (Ryale) and so on are worth seeing.

Around the district, other numerous cultural destinations of the country are easily accessible from Dhulikhel. These include Kusheshwor, Sindhuligadhi (Sindhuli); Jiri, Bigu Gumba, Sailung, Kalinchowk, Bhimeshwor (Dolakha); Helambu (Yangri Peak, Melamchehyang, Tarkeghyang, Sermathang, Ghyangyul), Palchowk Bhagwati, Paanchpokhari, Bhairavkund, Listimai, Dugunagadhi, Tauthali (Sindhupalchok); and Sano Sailung, Khandadevi (Ramechhap).

4.3. Adventure tourism

As Dhulikhel is a hill destination embraced with many valleys, in every hill and river valley, there are opportunities for adventure and thrill. Similarly, the caves of Timal, Kapileshwor, Ladkeshwor, Gupteshwor (Mangaltar), Bethanchok, Jyamdi-Mandan are others are quite popular for caving and the ridges around can be potential

for rock climbing too. Similarly, other activities in and around Dhulikhel can be performed by mountain biking, horse riding, hiking, and trekking.

There are numerous natural tracks in and around Dhulikhel. Some earthen and gravelled roads are quite mesmerizing for mountain biking. The famous hiking and trekking route of Dhulikhel-Namobuddha-Balthali-Khopasi-Panauti-Chaukot-Dhulikhel and Dhulikhel-Nagarkot-Sankhu/Shivapuri National Parks are also very compatible for mountain biking. Similarly, Panauti-Lakuribhanjyang-Gwarko, Panauti-Dhungkharka-Gotikhel-Lele and other numerous potential routes can be designed as per the need of the riders. In addition, some hotels in and around Dhulikhel provide facilities of horse riding too.

Regarding hiking and trekking routes, beyond heading to Namobuddha and Nagarkot there are numerous virgin trails that has not been exposed and explored commercially. The routes around the Kavre Valley are quite affordable physically and economically that is under the altitude of 2000 m (except Bethanchok 3018 m).

Unification Trail at south (Dhulikhel-Bhatgau-Sharadathan-Gorkhanath-Panauti) route has potential among all for hiking and cycling. Similarly, other routes in Unification Trail at northeast (Dhulikhel-Homendanda-Khawa-Bhamarkot-Teenpiple-Bagaincha-Palanchok), at northwest (Dhulikhel-Gosaithan-Ravi-Chandeshwori-Banepa/Sumara-Nala-Gumba-Latarambareshwor-Kailashpuri) & at southwest (Dhulikhel-Chaukot-Khadpu-Chhaleshwor-Nagidanda-Sinagal-Banepa) are also good for the day-hikes (Shrestha M. , 2022: 92).

Remarkably, 5km around Eco-Trail (Hawelidanda- Daxinkali- Rajkulo-Chaukotdanda) is one of the most natural trails in the country where the path follows ancient water canal route into the wide forest. One can have lifetime experience of quite natural beauty in the lush of greenery very close to the habitation area. Small

rivulets, springs, floral & faunal variety can forget the time spent for whole day by indulging in historical water canal and well/ponds, botanical and zoological study, bird & butterfly watching, hiking, and cycling.

The trekking routes are much visible in nearby districts of Sindhupalchowk, Ramechhap and Dolakha. Trekking to Helambu, Paanchpokhari, Bhairavkunda (Sindhupalchok); Kalinchok, Tshorolpa Lake, bigugumba (Dolakha); Numbur Cheese Circuit, Indigenous Peoples' Trail (Sailung, Dolakha-Ramechhap) and others.

There are various options for water-based adventurous activities as well. Rafting in Bhotekhosi and Sunkoshi with boating, fishing, swimming, canyoning, canoeing/kayaking and even the rope activities consisting of bungee jumping, swinging, river crossing, high ropes are performed in the Last Resort 15km ahead the Chinese border. Even, zip flying is emerging in Dhulikhel (Thalke-Khawa), Sanga (Latarambareshwor) and Swinging in Kabhrekot, Sanga-Kailashpuri and so on. Notably, any activities on air are not carried professionally in Kavre due to the Air Specific Routes within but paragliding is done occasionally in Dhulikhel, Kushadevi, Timal and other hills around.

4.4. Pleasure tourism

Though pleasure can be gained from any kind of activities and can be termed as the recreational tourism too. Dhulikhel has become famous as a picnic as well as a dating spot. Dhulikhel Recreational Park, Devithan Picnic Spot, Gosaitan Picnic Spot, Namobuddha area, Gorakhnath area, Manakamana temple-Nala have well facilitated picnic spots that serves year around. Various hotel/resorts also cater to picnics and recreational gatherings.

Dhulikhel also has many resorts for visitors to relax and enjoy. Dwarika's Village Resort, a 5-star standard, hotel in Nepal had been ranked by Forbes Magazine

as the 4th coolest resort in the world and even the 4th best swimming pool with clear mountain view and indoor heated pool as well. Now days many hotel/resorts around Dhulikhel also have pools with majestic views. Moreover, the 5 star standard Thai Chain Resort Dushit Thani is about to operate in Phulbari nearby Namobuddha.

Similarly, Dhulikhel Lodge Resort, Hotel Himalayan Horizon, Aagantuk Resort, Hotel Sarathi, Araniko Village Resort, Gaia Holiday Home, Dhulikhel Village Resort, Hotel Araniko, Hotel Himalayan House etc. Have 4-2 Star standard facilities with more than 3 dozen rooms, halls and other facilities. Notably, the touristic areas of Kavre district like Balthali, Panauti, Banepa, Namobuddha, Palanchok, Sanga, and Nagarkot are also emerging with numerous tourist standard hotel/resorts. Moreover, many resorts are now being facilitated with spa and Aayurvedic healing, naturopathy, yog and meditation area facilities. Even, under constructing Patanjali Yoggram and Aayurvedic Hospital also can add more to naturopathy in coming days.

Nearby forest and fields are significant for bird & butterfly watching, zoological & botanical study. Even the nearby villages, temples & markets are better for morning and evening walk, site-seeing and observing local lifestyle. The countryside are awesome with rich hospitality during the home stay/farmstay with organic food and rural environment. Bhattedanda, Patlekhet, Bela, Balthali, Panauti, Kuttal, Nayagau, Thakurigau, Khawa, Thakle, Bhamarkot, Badalgau, Darimbot, Faskot, Dandagau, Mathurapati and various other villages in & around Dhulikhel are potential for Village Tourism. Hence, Dhulikhel is the recreational center especially for the holiday tourist who can really recreate their mind and pour their creativity in Dhulikhel. That's why it has become the destination for many artists, authors, scholars & learners to have pleasure with creation. That's the reason that most of the film makers are also interested in filming in Kavre. Now Kavre District need to manage

the site for developing it as Film City where Nagidanda, Chisapanidanda, and Kashi Bhanjyang can be quite potential due to their majestic location with panoramic view, lush of greenery and nearer access from highways and from Kollywood City, Kathmandu.

Chapter Five: Prospects of Cultural Tourism in Dhulikhel

5.1 Introduction

In general terms, tourism is the movement of a person from one place to another to visit and mesmerize the beauty of that place or to have fun. Moreover, the concept of travelling is considered a luxury and only people with higher income can afford this luxury. In rural areas, ecotourism is one of the widely used approaches for the conservation and community development. It highly focuses on the low impact and no consumptive use of local resources and adheres on the local economic benefit (KC, 2017, p.5). The ancient history of our culture has left behind exquisite monuments and temples together with archaeological finds for the tourist who is interested in them. Besides this, our country has been blessed with natural scenic beauties, right from the fertile terai region to the majestic mountains and hill stations. There is a very high potentiality of heritage tourism as well.

5.2. Major Tangible Cultural Heritages of Core Dhulikhel

Dhulikhel is small and ancient *Newar* town that had been popular as land of curd till Panchayat system rule. In the course of time, it changed its identity as the land of traders, also termed as ‘Newar Marwari’ after Panchayat system (Shrestha M. , Itihasko Garbhama Lukeko Dhulikhel, 2013: 40). Similarly, since the decade of 1918 A.D. Dhulikhel got its identity as the land of tourism also. Hereby, the transformation from trade to tourism has developed it and renowned globally by delivering products and services focusing nature but as per the gap analysis it has been identified that due to the availability of abundant cultural resources, there is good prospect of cultural heritages tourism development. Hence, some of the major tangible cultural heritages that can be addressed as per the study and research carried

out physical in core areas and then by literally reviewing available literature, inscriptions, interviews, questionnaires and so on.

5.2.1. Sheshnarayan:

Sheshnarayan is located at Chapalachi, Dutol of ward no seven in the same square of Harasiddhi and Sorhakhutte. As stated in Gopalrajvamshawali, 'Narayan Samipe Dhulikhel', it clearly determines that the shrine of Sheshnarayan was already at the center of present Dhulikhel. Hereby, by taking this shrine as its focal point the settlement of Dhulikhel was redesigned by the Thakurivamsai King, Anandadev during the 12th century CE. Hence, it can be well determining the value and antiquity of Sheshnarayan. The tiered styled three storeyed temple with gold gilded roofs and tympanum was constructed with special contribution by Byanju family during 1926 B.S. The temple inhouse the beautiful metallic idol of standing lord Vishnu covered by seven serpents on head and coexisted by his consort Laxmi and carrier Garuda (Shrestha M. , Dhulikhelko Prachin Murta Sampada Tatha Abhilekh, 2075 BS: 64).

Similarly, the idol of stone, which seems to be of Malla period, is placed just behind the metallic idol. There is a much artistic stone sculpture of Harihar with consort and carrier at the right corner of sanctum that belongs to late Malla period. Even the broken stone sculpture of Shreedhara Vishnu with consort and carrier which also belongs to late Malla period, but the remaining piece of Laxmi seems beautifully carved. There are dozens of small metallic idols of kneeling down devotees and Vishnu placed unmanaged at the first floor of the temple. Similarly, there is an attractive metallic idol of Vansigopal/ Bal Krishna at the left corner. Moreover, the main idol and even the metallic Garuda at the top of tall stone pillar, in front of the temple was created by Byanju family during 1944 B.S. This Garuda is termed as the

largest metallic Garuda in Nepal. The stone sculpture of Garuda ahead metallic one was erected in 899.NS

Sheshnarayan temple is situated at the junction of five roads which forms a courtyard with multiple monuments. As it is within the trade route, it consists of the small stone temple of lord *Bhimsen*, the God of trade and *Sorhakhuttepati*, *Sattal* (concretized and used as Dhulikhel Yuba Club at present), stone spout, pond, well, Ganesh, Chaitya and the buildings with shops that marks it really as essence of trade route. Even there is a stone hanuman covered by bricks and another at its top, including Harasiddhi temple and Sattal this Chowk shows its pride as the main cultural center of Dhulikhel.

5.2.2. Harasiddhi

Harasiddhi is located at Chapalachi, Dutol of ward no seven. Harasiddhi is the combination of ‘Hara’ and ‘Siddhi’, resembling of Lord Shiva and Goddess Parwati. Hence, their common existence is termed as ‘Ardhanareshwor’ where the gold guileded tympanum of Harasiddhi temple is engraved by the figure of Aradhaanarishwor with half moustache in the face and only one breast to mark the combined form of male and female deity (Maharjan D. , 2075 BS: 61). Notably, the sanctum of the temple resides Trishakti Mata, the form of Goddess Parvati, Laxmi and Saraswati, resembling the Goddess of war (power), wealth and wisdom respectively. That is why Harasiddhi is also resembled as the combined form of a complete human being. Harasiddhi is believed to be brought from Harisiddhi of Patan that’s why in every 12 years, “Barahbarsha Jatra” is performed in Dhulikhel (Maharjan, 2070 BS: 63).

During 1923 BS, the three storied gold gilded roofed temple was constructed by Byanju and Makaju families but they had dispute on installing the Finial (pinnacle)

so the dispute was finalized by the Royal family later (Shrestha H. , 2043: 22). Just in front of the temple, the sattal built in 967 NS has been concretized but the ancient tympanum of Harasiddhi is still hung on the wall of Bhajan Mandal within the Sattal. Mahankal, stone tap, Judhadhara, one located just behind the temple where both the taps are not in operation regularly.

5.2.3. Bhagawatisthan

It is one of the tallest temples in the whole district which has been placed at the top of the ancient town in Chochhen Tole. The temple is erected on the multi-staged plinth within a courtyard. It is also three storied temple having gold gilded roofs and tympanum build during Rana regime. The eastern side has its entrance and a tall stone pillar with gold gilded metallic lion in front as the carrier of the Goddess *Kali/Durga*. As per ancestor's view ancient Dhulikhel had four arsenals at its four directions for defensive purpose. There was '*Kwath*', fort or arsenal at the place of Harasiddhi school which is still termed as '*Kwathcha*' by the locals. It is the highest point at the north-east and then '*Hurkh*' at south-east where there used to be *Taleju* shrine. Similarly, '*Kotkhel*' at south-west side on the way to '*Konnedy*' and *Suwalgaun* was a bit farther fort (Shrestha M. , Dhulikhelko Prachin Murta Sampada Tatha Abhilekh, 2075 BS: 61).

Hereby, the last one was the premises of Bhagawati temple at the north-west part of the core area. Thus, the top of the plinth of this temple is very suitable to view all around that played dominating point to monitor downward. Though the temple is believed to have history of Lichchhavi era, it has evidential history of 790 N.S, 722 N.S. and 931 N.S. The top floor wooden craft under the roof is much artistic whereas the sanctum has a black stone covered by ornaments. So this temple do not enshrine idol as main deity because of the legend where the Goddess's nose is chopped off due

to the clash between the residents of Dhulikhel and Khadpu. That is why, the divine stone in the sanctum also seems chopped off at front. Ancestors termed it as *Shikhaleshwori* also because of being *Ishwori* of *Shikhalapur*, the Sanskrit name of Dhulikhel. So she is the most popular native Goddess.

5.2.4. Lanko Vinayak

Lanko Vinayak at Itol is one of the Ganesh temples among four within four directions which is situated at the southern entrance in Itol. It is called so because of its location down to the road where ‘Lan’ means road and ‘Ko’ means downward. So, it is the Ganesh temple under the road. It is also enshrine naturally built artistic stone which is believed to have wing like development gradually. This three-storeyed temple was built during Rana regime and later reconstructed time to time. The inner temple of stone is the older one whose part has been utilized as gate in the northern side of the temple. The temple area comprises Shiva temple, *lankohiti*, and *Ramnaampukhu*. The nearby settlement is mostly covered by *Khadgi* families. Locals, state it as *Lankhanamai* but the temple does not belong to the Goddess so the transitive form of ‘*Lankonema Ganedyo*’ transformed into *Lankhanamai* but actually the right term is *Lanko Vinayak* (Shrestha H. , 2043:23).

5.2.5. Waku Vinayak

Waku Vinayak is at Otol of ward no seven, It is situated at the eastern gate of the town so it is called *Woku Vinayak*. After the demonization of three storeyed pagoda styled temple having tiled roofs, concretized *Shikhara* styled temple has been constructed. Actually, the inscription of 940 N.S. and 953 N.S states its antiquity where the nearby ‘*Pati*’ still consists of its wooden tympanum (Shrestha M. , Itihasko Garbhama Lukeko Dhulikhel, 2013: 42). This ‘*Pati*’ is still used for *Bhajan* purpose but due to less participation it is decreasing its charm. The footstep of the temple still

has the remains of stone gates of the temple and entrance of the town. Nearby, Rana era buildings have been transforming into concretes which were gigantic to show the pride and richness of town since the entry gate. Today, little part of the open space in front of the temple has been used for ‘Ganesh Vatika’ garden and for parking vehicles. As Lankovinayak, Wakuvinayak is also highly regarded in every auspicious occasion by the locals.

5.2.6. Mana Vinayak

Mana Vinayak is also at Otol of ward 7. He is believed to be migrated from the *Kailash* Himalaya to reside at Otole within the residence of *Ghinanju* family. Hereby they worship; him as ‘Kuladevta’ clan God who really have blessed them well till now. They built one storey small temple within their small courtyard during 1945 B.S. That’s why this temple seems less public, but it is getting popular due to fulfilment of wishes of devotees (Shrestha S. , 2066 BS: 20).

5.2.7. Surya Vinayak

Surya Vinayak is situated at Chochhen Tole of ward no six. Actually, Lord Ganesh facing eastward is termed as ‘Surya Vinayak’ because of facing Sun from early morning. So there are three such temples. One is ‘lankovinayak’ another is ‘Surya Vinayak’ near Gokhureshwor Mahadev and the last one is the ‘Surya Vinayak’ of Chochhen Tole which is distinctly termed so in the inscription of 974 N.S. This one storeyed *Devalaya* styled temple is built by Wenju family, but historic idol of Ganesh has been stolen and has been replaced by newer one. The temple premises consists human figured statues of the constructor and Lingam behind temple. Then at front a ‘Dabali’ for performing traditional dances and other rituals performances, is situated at a bit height from the road to ‘Dip Marga’, crematory road and way to western entrance. At the backdrop, within the premises of Purna Sanjeevani School, one of the

largest wells is covered which is specially used during Harasiddhi Jatra (Shrestha M. , Dhulikhelko Prachin Murta Sampada Tatha Abhilekh, 2075 BS: 64).

5.2.8. Mhwaskhwa Dyo

It is situated at the northern entrance at Dutol so it should also have a directional *Ganesh* but the older one has been lost so the newer idol of Ganesh, Kumar, Lingam and Vedic Navadurgas are placed. Today this one storey temple is termed as ‘Mhwasukhwadyo’ meaning yellow faced God i.e. *Bramhayani* (Shrestha H. , 2043: 44). It is the common temple of tree Goddesses including Chandrayani (Maheswori) and Indrayani. They are among the Ashtamatrikas who are placed at eight corners of the town but due to demolition of temples they might have been placed together due to lack of budget to reconstruct and also made easier to worship. This temple is highly regarded by Yogal family, so the previous small temple was also built by that family which is proved by an inscription nearby. It is very weathered, but six ancestors are seen carved as devotees in miniature images. This place is believed to have a Lichchhivi era inscription which got lost later. So, the need of finding is very essential to disclose the ancient history of Dhulikhel. Actually, the temple enshrines three stones regarded as three Matrikas/Trishakti but with the local and municipal effort these attractive metallic idols are installed later and even the temple has been reconstructed in a traditional look. The area at the back is used for feast and other social functions.

5.2.9. Parwati

Parwati is located at Chochhen Tole at ward no six. She is also known as ‘Mahagauri’ because of she is seen carrying her sons Ganesh and Kumar on her lap where the image of Kumar has five heads (sixth one is at the back unseen). Hereby this massive sized stone sculpture is unique of its type that is believed to be erected

during 19th century C.E., most probably by Vardhin family. Locally even it is termed as 'Khadgeshwori' as she holds a large 'Khadga' sword and protect the children. The sculpture is very artistic with different hair style and face with sitting position.

The inscription at the base is quite eroded which is hard to trace out its actual history. Today the area is inhabited by Khadgi families, and it is a bit polluted due to slaughtering of animals nearby. That is also why locals pay less devotion to her though there is great artistic and historic value. This open shrine resides at the side of way to western entrance of Chochhetol. A new gate with a traditional outlook has also been built nearby.

5.2.10. Pattan Devi

It is situated at Chochhe Tol on the way to Itol and 'Dip.' She is believed to be brought from Patna, Bihar, India. So, she is called 'Pattan' or 'Patan' Devi. She is specially cared by Wenju family. It is said that the grandmothers of this family used to have spirit of her. That's why they speak fluently in Maithili-Bhojpuri language in divine vocal. Speaking native language of Vihar by such ladies who have never even been to Terai region and have no connection to any person speaking such language makes miracle itself. Hence other locals also believe and have faith on goddess who is specially worshipped during Navaratha (Dashai).

Today the small temple of copper roof inhouse small bronze idol of goddess and have an older lion and a late medieval era sculpture of a Goddess who is beheaded. Perhaps she might be the original idol of Goddess which could have changed after 1990 BS earthquake. Small shrine of Balkumari is also installed opposite to it which has a larger stone at sanctum. As the locals' state that during their visit to Goddess of Patna Devi in India the priest also proclaimed that there is one of her sisters in Nepal, who is most probably Pattan Devi.

5.3. Major intangible cultural heritage of core Dhulikhel

Most of the culture is highly associated to Bhaktapur which has deep impact even in celebrating Jatras and festivals. So Dhulikhel has Bhagawati Jatra, Bisket Jatra and Bir Narsing Jatra (Krishnashtami) only as the living heritages now which has been explained in detail, but other historic fairs and festivals have been just listed as per month calendar.

5.3.1 Bhagwati Jatra

This is the most popular native Jatra of Dhulikhel that has been celebrated by carrying the bronze idol of Nani Bhagwati in palanquin (khat) within the core city. The legend regarding the term used Nani for Bhagwati is justified as follows. It is believed that during the Lichchhavi era a farmer of Khadpu saw a child girl weeping inside a pati (rest house) along Takhusi (rivulet) bordering Dhulikhel and Khadpu. Being admired by the divine light around the girl, the farmer around curiosity around her and asked her for reason to weep. So, she stated that she has been separated from her sisters and missed the way. Thereafter, the farmer suggested her to reside in his village, but she refused. So, the farmer convinced her to be decorated by jewelleryes and address her with high dignity in his village. Hence, he returned to village to gather jewelleryes and people to welcome her.

Meanwhile, another farmer from Dhulikhel was observing this scenario. So he gathered people and started to make natural jewelleryes made through the blossoms of pumpkin, cucumber, bottlegourd type of climbers and creepers found around the field. She got pleased by the natural offerings, so she moved with them because the people of Khadpu got late. Unfortunately, while they were climbing the hill of Jahan Danda, the chasers from Khodpu caught up with them with anger. So, their clash took rigorous situation and started to fight with weapons. Meanwhile, the nose of the

divine girl got chopped off mistakenly by Khodpule (resident of Khodpu) while attacking the cheaters. Now, the scenario got fiercer due to her serious injury, so all kneeled down to beg pardon. Then the girl turned into her real appearance of Goddess Durga. She excused all and said Khodpules to take her chopped nose only because they got late to receive her. Hence, she decided to go with residents of Dhulikhel (Shrestha M. , Dhulikhelko Prachin Murta Sampada Tatha Abhilekh, 2075 BS: 60).

It is said that since then both the dwellings have disputes in numerous matters. Later the relationship improved with inter-marriages within each other. The then Khadpules established a small temple at Narayan Temple Square to place her nose where to this day one can see a nose like small stone being worshipped. Fortunately, Dhulikheles got the whole body; so she was placed at the top of the village to be blessed always by the Goddess residing upward. Hereby the three storied temple itself is being placed over three layered plinth to raise her height so that she could bless till distant and the one in distant can also see and pray her. Notably, today due to irregular construction and unplanned plantation disturbs the devotees to see and pray her from any places. That is why it is also said that she can be observed by closer to very distant sisters like Kabhrekotkalika, Palanchok and Kalinchok as well.

Sedan procession (Khat Yatra): A week around of Dashain festival is also regarded as the procession to exhibit her within the residents and celebrate the victory of gaining her before the Khadpules could. Ritual at the beginning of the Jatra is performed by Gathasthapan (establishing water vessel for holy water) and sowing barley seeds to produce Jamara (holy seedlings of barley) at Kwath (Kwachchha) Harasiddhi school at present. Then it is left covered to increase warmth for sprouting faster and worshipped daily with Chandipaath (chanting mantras of

Durga) by Brahman. Doing worshipping is also assisted by burning of incense and pouring water to the seedlings (Shrestha H. , 2043: 23).

Then there will be Phulpati Pooja (worshipping with flowers, leaves of banana, ginger, sugar cane etc. On the 7th day from Ghatasthaapana) including the worshipping of Khadga (heavy sword) brought with Phulpati from Hanumandhoka palace. It is actually worshipped first at Jaran Dand, western entrance of the town then brought to the Kwath (arsenal) with zeal as the resemblance of victory. Even there will be Bokabali (sacrifice of male goat) at Sarawati Bazar to worship at eastern entrance also.

Then next day bokabali is given at Bhagawati Temple to worship her on the auspicious day of Mahaastami (8th Day of Dashai). Even at night Boka Bali is given at Kwath to mark Kaalratri (Black night). Similarly, again bokabali is given on Mahanawami (9th day of Dashain) in both places whereas Ranga Bali (sacrifice of young male buffalo) is given at night. This is one of the most exciting moments of this Jatra where a man who does not have a son or any child will be selected on very need basis by the community. Then he is handed a heavy Khadga after worshipping with mantras. Then the divine power seems to be transformed to him so he chop off the buffalo by neck in an attempt where even tries more by shivering but the friends immediately control him and the sword is taken away to have Tika of blood (putting it in forehead). Then the Prasad (offering) is taken to the sacrificer's house, who is blessed by Sagun (putting tika and handling offerings with best wishes and the blessings) through the Kith and Kins. This practice has given child specially a son to most of the sacrifices after the holy sacrifice who was childless or sonless from long time. Due to such a miracle also, the Goddess is highly regarded.

Next day, the main day of Dashain, known as Mahadashami (tenth day), Jamara-Tika of Kwath is received by the worshippers. Then the sedan of Bhagawati is being addressed by very beautifully engraved idol of naribhagwati from Dyochhen of Khaachhen (Chuke) family at Lagan Dabali. Therefore, she is proceeded to Bhagawati temple to meet the original one where the idol is handed over to Karmacharya priest of the temple. Interestingly, the most unique procession is carried immediately afterwards. Locals from each house gather there with the Sword and Khukuri that has been worshipped since Ghatasthapana. Then they all have parade to Kwath and Bhagawati temple for three times.

This shows the purpose of the locals who can defend themselves in need. The event flashbacks the scenario of unification attacks by Gorkhalis. So during their multiple attempts to annex Dhulikhel and awaits for six months, perhaps locals might have exhibited their strength and courage to threaten Gorkhalis. Meanwhile, the ladies also stand by the way to offer a pack of uncooked rice and other ritual substances which is meant very auspicious to have during the travel. This resembles the trade travel and the positivity blessed by the Goddess with divine diet and healthy and save travel. Then the Sedan is offered again by Boka Bali he-goat sacrifice and proceeded to Suryavinayak of Chochhen. Next day morning on Ekadashi (11th day), Sedan is proceeded to Chapalachhi (Narayanthan) and after the noon it is taken to Kwath. Then the ladies process for Mata/sukundayatra (carrying light, lifted in metallic lamp with lord Ganesh and Nagas)

At night the Sedan is proceeded to Lagan Dabali again then the idol of Nani Bhagawati is handed over to Chukefamily by the Karmacharya priest. In this way the leading woman of Chukefamily who has whole day fasting will have special Pooja to take her to Dyochhen which officially marks the ending of Khatjatra. Hence, till

Chaturdasi (14th day) morning she is displayed for worshipping and then taken to the sacred room to be placed until Bisket Jatra. Eventually, the prasada (offerings) of Bhagawati is distributed from Adda bazar to Chochehen. The Khatyatra of Bhagawati is done during Bisket jatra also which states her great value to worshipped twice a year. Thus, Dhulikhel Bagawati and her Khatdyatra is now only one remained historic procession which is embedded with lots of socio-cultural, spiritual, economic, and environmental values that is highly untouched for the betterment of the locality.

5.3.2 Bisket Jatra

Bisket Jatra is the most popular festival of Bhaktapur and even Dhulikhel. Since the rule of Ananda Dev, Banepa Saatgaun has been practicing most of the cultures of Bhaktapur where Bisket Jatra, Nawadurga Jatra, Gaijatra etc. Have been celebrated with more zeal and enthusiasm as in Bhaktapur. Notably, within Saatgaun, Khulikhel only does not erect 'Yosin', the pole made up of pine tree where a flag named 'Vishwa Dhvaj/Keta' is hung. Among eight places like Bhaktapur, Thimi, Bode, Nagadesh, Tokha, Dhulikhel, Khadpu and Sanga, Nagadesh also does not erect 'Yosin' but have long bamboo with 'Vishaketu'. It is believed that this festival has begun since premedieval period, most probably during the rule of Ananda Dev because Vikram Sambat calendar is followed somehow since then (Dhaubanjari, 2065 BS: 25).

Though people of Nepal Mandal generally follow Lunar calendar, the solar calendar is also in use since then. Herby, for the first time the solar date has been practiced to celebrate festival in Nepalese history. Hence, the main event of erecting 'Yosin' is carried on Chaitra Masanta, at the end of the year and it is felled down on Baishak Sankranti at the beginning of the year. Thus, it seems to be the festival of two

years where even the feast ‘Kuchhi Bhoyen’ of Chaitra Masanta is left over even to continue next day to celebrate both the closing and opening ceremony. Notably, the term ‘Vishwa Jatra’ mentioned in the inscription of King Yakshya Mall during mid 15th century CE adds up the value of this Jatra with more additive rituals. Hereby, an inscription of N.S. 690 by the King Jyotirmalla also states about the chariot procession of Lord Bhairava as ‘Vishwakhwalayatra’, meaning the procession with Vishwanath’s face (Dhaubanjari, 2065 BS: 27). That is why the main chariot consists of the face of Vishwa Bahirav in the beginning of long wooden flank in it.

Remarkably, in the article by Binod Raj Sharma regarding ‘Yosindyo Bare Kehi Janakari’, it states that the sun moves to ‘Mesh Rashi’ from ‘Meen Rashi’ (Pisces to Capricorn) from Chaitra Masanta to Baishakh Sankranti when the Sun lies above equatorial line, so Nepal have peak time of summer meanwhile. Literally, this time is called ‘Vishuvat Rekha’ or ‘Bhoomadhya Rekha’. That’s why it is also believed that Bisiket is derived from ‘Vishuvat’ or ‘Vishuvat Ketu’. Moreover, it is also related about the legend of cutting or killing a serpent, which is termed ‘Bisya’ or ‘Biskyat’ or ‘Biska’. It is not termed so relevant by the legend and by the term ‘Biskyat’ forming from Newar term ‘Bi’ as serpent and Nepali term ‘Kyat’ to kill or cut. Either there could be completely Newar term or Nepali term joined together to form a complete meaningful word, but ‘Biskyat’ fails to mean so. Anyway, the term ‘Biska’ is common in the Newars.

5.3.3. Bal Narasing Jatra

The first Rana Prime Minister Jana Bahadur Rana offered a gold gilded one hand taller metallic idol of Bal Vamshigopal (Child form of Lord Krishna in the posture of playing flute) to Sheshnarayan during 1931 B.S. Poush 8 in order to return ‘Veerta’ land the locals and made provision to send a male from each house during

war. So he offered some land as *Guthi Jagga* (public land) for yearly celebrating 'Bal Nursing Jatra' dedicated to the mane of his father. It is stated as per the Sandalpatra/Lalmohar by Junj Gahadur Rana to operate Jatra on every Krishnashtami. Locally the hearsays state that Balabhadra Kuwar and Jung Bahadur spent same of his childhood in Dulikhel because his great grandfather Vada Kaji Ramdrishna Kuwar show was the leader during the unification, campaign in and around Satgaun. After unification he was rewarded by plenty of land in Khawa-Bhamarkot area in order to pay honour for his bravery and dedication. He spent his remaining life there only so Jung Bahadur had some attachment with Dhulikhel and had some contribution during his premiership.

Thus, the Jatra begins after sunset where the idol is placed at the center of Soharakhutte Pati and is being decorated by lots of offerings. Female devotees, most of the youngsters have fasting in the name of lord Krishna to be blessed by a beloved one like he loard. So, the women wait with offerings at the plinth of Byanju's house near Sheshnaryan with incense in hand. This seems to be attracting women by aromatic incense for making romantic during the birthday of the Lord and love and romance.

Hence, it is said that a couple get eloped in the first night should be accepted by both families. That is why this Jatra seems to be popular as the Jatra of youth and romance. Similarly, the senior citizens add up to lovely environment through lovely hymn of Lord Krishna. Even children disguise into Krishna and Radha which shows the participation of four generations at once in a venue at night. The Chapalachhi courtyard becomes full of devotees concentrated around Sheshnarayan and Sorhakhutte Pati. As the Jatra begins after sunset, it ends before mid-night. During climax, Tyna (dancing in Ghintang Ghisi step and disguising mythological characters)

is performed in different neighbourhoods where the traditional live musical beats will be followed by the line of performers as on artistic walk through ancient alleys.

Hence this is the most interesting part of the Jatra which is an artistic road show (carnival) started since Gai Jatra and remains till the next day of Krishnashtami. Eventually, the offerings are distributed as prasada (blessings) of Lord. Then the idol is again taken inside the temple. The original idol has been stolen and it has been replaced by similar one. Therefore, despite being operated in 19th century, this Jatra is an interesting locally originated Jatra that has greater mass as in Gaijatra, Nowadurga Jatra, Bhagawati Jatra, Bisket Jatra and Harasiddhi Jatra.

Thus, due to the contribution by Jung Bahadur the day of Lord Krishna has been gaining every joyful, lightful, and romantic otherwise there was not any idol or worshipping practice known in past before 'Bal Narshing Gopal'. Another Vanshi Gopal with his consorts 'Satyawati' and 'Rukmani' are placed near Gaukhureshwor during N.S. 945. Hence, none of older one is found.

5.3.4. Gaijatra

Gai Jatra is a festival to commemorate the demised family members publicly. It is believed to celebrating since Lichchhevi era but it was taken to another height by King Pratap Malla of Kantipur, who added the part of comedy carnival to console the behearted queen because of the untimely demise of her beloved son. So, the intention of the King was to convince the queen that she is not the only one who has lost a dear one. To bring smile on her face King made the people disguise in funny characters and perform comedy. This way popular all over and even followed by Bhaktapur and other places like Dhulikhel.

Ethnically and historically, it is termed as 'Saparua' in Newar language which means the Jatra of cow in Paru/Parewa Tithi as per Lunar Calendar. Culturally, cow is

a religious holy animal which has great way to cross 'Vaitarnee' river that led to the way to heaven. That's why the cows are also being brought up to this street show and even being offered to Brahmans after performing 'Shraadha', a death ritual performed annually, Even children, during the procession, wear crown like material on head with the hand painted image of cow in it.

Dhulikhel follows many rituals of Bhaktapur so it also prepares 'Tasa/Tahasa' meaning tall cow, where the image of cow is pasted at the top of towering sedan/Palanquin made up of bamboo. In a contrary, Dhulikhel prepares the Khat like 'Tahasa' especially oner rectangle dining table. This practice seems emerging since the facilitation of electricity started in Dhulikhel because during to the electric wires crossing in the street blocks the way for towering sedan. That's why 'Tahasa' procession is a different in Dhulikhel. Gaijatra is one of such festival where maximum number of people, belongs to Dhulikhel, gathers either residing at Kathmandu Valley, eastern district or to elsewhere globally. They try to gather Khulikhel to commemorate the departed souls and console the behearted family. So, all the close relatives try to support physically to prepare 'Khat' or support economically and socially. That's why most of the people gather or teach Dhulikhel till the evening just two days before Gaijatra in order to prepare for Gaijatra and just even to visit Gosaithan during Janai Purnima. It is a popular destination for the pilgrims and nature lovers to pay homage during the day for worshipping Lord Shiva.

Moreover, the relatives prepare the frame of Khat on Janai Purnima and decorates it at the morning of Gaijatra. Comparatively, the Kahts are quite attractive than the ones of other cities because of its more decorative tasks being fulfilled by the different hands with different minds for a common goal. So the creativity meets together that develops bond between the relatives. They even distribute 'Prasad' (edible offerings) and even

snacks to attendees. Now a days, Lakhe with his two associates and team of girls and boys perform stick dance in the street that circumambulatory round the core settlement.

Yearly, there are 50 around Khats revolved round the town which provides the statistics of demised ones within a year in the Newar community within core Dhulikhel. Later the 'Khats' from Addatol, situated about 2 km far from Chapalachhi had also been joining. Thus, it is the procession of collecting all the Khats from various neighborhood together at Chapalachhi and make rotation of the ancient town.

5.3.5. Harasiddhi Jatra

This Jatra is named after the shrine, which is originally at Harsiddhi village, Lalitpur and other in Dhulikhel. Ethnically, it is termed Jaladto/Jotala Pyaakhan which is performed during each 12 years. It is also believed to be practiced since Lichchhavi era but was popular since premediaeval time. Harasiddhi is the combined form of Lord Shiva as 'Hara' and Goddess Parvati as 'Siddhi' whereas the combination of Goddess Parvati, Laxmi and Saraswoti are also termed to Harasiddhi as Trishakti Mata.

Hereby, the masked dance of Harasiddhi is performed for three days. The Harasiddhi *Gana* arriving from Harisiddhi village, Patan are received at Chochhen Tole at the courtyard of Purna Sanjeevani –Lankhanamai School where the auspicious water Jaldyo Tun / well is used to welcome them. The Deuja family have special tasks to welcome them and have overall management. Moreover, there are Makaju, Byanju, Bijju, Tusuju and so on in Harasiddhi Guthi. The devotees gather at Chochhen to pray with offerings then they are brought via way to Bhagawatithan to reach Lagan Dabali because less often used the way used by Nawadurga. While the *Ganas* arrive at Harasiddhi Dabali at Lagan Dabali, they start performing mask dance in Tantric form. Though the masks are smaller but the faces are very cute that admire the devotees even highly technical style of performance. This dance is full of especial hymns and

synchronization of music played live. Hereby, this dance continues in this process where the special worshipping is also carried in Harasiddhi temple. The locals, the nearby other caste groups also pay homage to get blessings from three in one Goddess. The locals have much belief and devote towards Harasiddhi, Nawadurga and Nani Bhagawati. That's why they worship or pray them whereas the locals travel or have new business, housing and in many other special occasions. Every new bride is presented towards Harasiddhi to be blessed to have all the qualities of all three Goddess in her also. The latest Harasiddhi Jatra celebrated was in 2079 B.S. and will be performed in 2091 in 12 years.

5.3.6. Nawadurha Jatra

Nawadurgajatra is the representation of nine mother Goddess those reside around the city of Bhaktapur as per the Tantric philosophy. There are separate Nawadurgas of Vedic philosophy who are highly worshipped on each days of Vijaya Dashami. Since, pre-medieval era, Laitpur highly practiced to worship Dashmahavidhyaa, Bhaktapur by Nawadurgaas and Kantipur by Ashtamatrikas where Nawadurgas are added by Tripurasundari with Ashtamatrikas who is residing at the center of the dwelling,

Hence, The Ashtamatrikas are Bramhayani, Indrayani, Mahalaxmi, Maheshwori, Chamunda, Mahakali, Kaumari and Vaishnavi. They all are placed at the eight directions for protection and prosperity of the city. It is believed that the practice of Nawadurgas and its Jatra began from the Lichchhavi era but it got highly practiced with mudh modification after remodelling of Bhaktapur by Thakurivamshi King Ananda Dev during 12th CE. Since then, Dhulikhel and surrounding their villages of Saatgaun also followed the rituals of Bhaktapur. Whereas, it is celebrated in Thimi, Bode, Nagadesh, Lubhu, Devpattan, Saankhu and so on. Actually, Nawadurga Jatra is

one of the most popular mask dance which is held round the year except during the rainy season. When the main procession is carried during Dashain at Bhaktapur, the Nawadurga *Gana* (Team) forwarded to perform in other dwellings also where Panauti becomes the last destination. Among the destinations, Dhulikhel has high chance of celebration. Even the Ganas also become anxious to perform at Dhulikhel because of more devotion and respect with more offerings by the locals. There will not be any space left at Lagan Dabali in Dhulikhel during two days of performance, each year this Jatra occurs at Dhulikhel on every Nonday just before Falgun Poornima where the first day is the day of welcome. It begins from Jarn Danda where the Gholiju family receives them from Nawadurga Pati. Similarly, the devotees also line up to have welcome offerings. They are beings offered with piglets, chicken, duck, goat, sheep, buffalos and also offer eggs, fruits, sweets, flowers and so on.

Next day, the devotees line up from early morning with special offerings from each family and clan wise. Panchavali (five animal sacrifices) is given. Then during the mid-day the dance performance starts right at Nawadurga Dabali within Lagan Dabali. The interesting part begins when Rato Bhairav starts to chase the locals which is termed as 'Knya Layegu' (fishing). It is said that the lord is being teased by the locals as 'A Dyo Li Waa, Li Waa (Oh God, come to chase. So it seems quite divine also because of his energetic chase as bull chase in pain. That's why the runners also run forcefully because it is believed that it will be bad if he gets caught. Whoever gets caught will offer money right on the spot where the lord continues pulling ear until the offering is not given. Later he will offer eggs and money again to beg on pardon and be free from misfortune. The most interesting part of the whole Jatra begins when the combined play of Mahakali and Swet Bhairav act in dancing mood with the synchronization of music. Audience will have great impression this time so every nook

and corner of the courtyard, windows, balcony, roof and plinth of the houses will be full. Meanwhile, Sweta Bhairav gets angry by the behaviour of Mahakali though he tries to convince her a lot. So, the audience tease the lord, this begins the most exiting chase where hundreds of audiences run with fear and fury.

Thus, Nawadurga Jatra has remained its craze because of this event.

Eventually, the Gana starts to move towards Khdpu so the women line up till Jaran Danda again to have farewell with last offerings, Even the 'Fa Lakegu (chasing piglets) is slow quite interesting to watch in the part of Ihipukhu, Jaran Danda, after the midnight they move to Khadpu and the new session begins there.

Chapter Six: Challenges and Opportunities for the Development of Cultural Tourism in Dhulikhel

6.1. Introduction

Dhulikhel is a well-managed and facilitated town among the towns and cities of Nepal which has been ranked in global regional and national position in the perspective of environmental, health, education tourism, infrastructural development and so on. Many of the Sustainable Development Goals are being addressed but little priority has been given to the conservation of cultural heritage both by the local government and locals. Though being an old destination, it seems a lot has to be fulfilled to establish Dhulikhel as a destination for international cultural tourism. Some of the main challenges and opportunities for promoting cultural tourism in Dhulikhel as mentioned by various stakeholders and experts are mentioned in the sections below.

6.2. Challenges

6.2.1. Need for effective policies

Dhulikhel Municipality has a policy to support the renovation of private heritage homes, by not charging any building permit fee and even helping in preparing in designs. But this incentive does not seem to be enough as conservation of the traditional houses are expensive and many of the traditional buildings being converted into modern concrete houses. Other municipalities such as Kathmandu, Bhaktapur and Kirtipur provide financial support for people who wish to repair or rebuild their traditional homes using traditional design and materials. Dhulikhel Municipality also needs to offer additional incentives and also provide information on this to locals to encourage them to conserve their houses and use them for tourism purposes.

6.2.2. Joint efforts between private sector and civil society organizations

Though there are some organizations which play some roles to advocate for cultural preservations, promotion and further planning but they are insufficient. The local private sector organizations have also felt the need to promote cultural tourism but they have not done sufficient advocacy or taken initiatives lately in this direction. Hence, combined effort of such stakeholders, from both private sector and local communities, is must to support guide and even protest against the government or others if needed.

6.2.3. Promotion and publicity campaigns

Not only the cultural assets, but the destination Dhulikhel as a whole seems lacking in the promotion and publicity of overall products and services. Though the natural attractions are major products of Dhulikhel the cultural attractions also have great significance. However, this is not well known or publicized both by Nepal government or national and international tourism related organizations. Even well-known international sites such as Trip Advisor only describe Dhulikhel as a destination nature and adventure tourism. Dhulikhel Municipality, in partnership with Dhulikhel Environment and Tourism Promotion Committee has put up informative signs at various cultural heritage sites in the city describing each site in detail. This is a good initiative, but the signs are all in Nepali language and they should also be in English.

There is also a need for Tourist information Centres with information on cultural heritage sites, their significance and how tourists can learn about these sites as well as the intangible heritage of the city and enjoy them. Interaction with tourists who visiting Dhulikhel indicated that tourists are interested to learn about local culture and lifestyles, but they did not find information on these aspects. Information

on local culture, festivals, and lifestyles together with stories should be easily available for tourists both online and in key locations.

6.2.4. Investment for promoting cultural tourism

Dhulikhel Municipality has been investing in various infrastructure projects as well as for social services but the budget allocated for the development of cultural heritage tourism, heritage preservation and promotion seems inadequate. Recently, the municipality has built an attractive building for a museum at Lagan Dabali. But the museum is yet to be equipped with displays and come into operation. The city also needs to invest in building human resources to provide services to tourists interested in cultural tourism and needs to work with the private sector to promote cultural tourism in the city.

6.2.5. Tourist Infrastructures

Though it has been several decades since tourism started in Dhulikhel, the town still lacks adequate infrastructure such as tourist information centres, tourist bus park, public toilets, souvenir shops, tourist police, resting areas, signs and signage, authentic information boards. There is also a need to improve the cleanliness of the town and make it lively and attractive for tourists.

6.2.6. Participation during festivals and rituals

As many local people of Dhulikhel have moved out of town in search of employment or other opportunities, these days there is less participation in Jatras and festivals as well as traditional rituals like Janko, Mhapuja, Yamadyo rituals, Devipyakha, Kumari and Taleju worshiping rituals. Even rituals such as *Ihi (Bel Viwaha)* or *Barha (Suryadarshan)*, *Bratabandha*, marriage, death rituals or any social performances, many of such rituals have been preferred to be celebrated in their second home.

6.2.7. Inappropriate methods for heritage conservation

As in many other places in Nepal, improper development and poor conservation practices have affected cultural heritage in Dhulikhel as well. Lack of strict implementation of heritage preservation regulations by the municipality while renovating public traditional buildings, courtyards, traditional ponds and stone spouts are degrading the heritage value of these sites. Lining traditional ponds and traditional canals (Raj kulo) with cement, instead of using traditional materials and technologies, have also made them non-functional for recharging ground water. Similarly using concrete in many of the *Sattals* and *Patis* as well as heritage sites such Oku Vinayak, Mhaskadyo, Parwatithan, and Narayan Hiti are destroying their authenticity and antiquity. Many of the traditional bricked streets has been replaced by slates and unmanaged wires have changed *Taha Saa*: modality of *Gaijatra Khat* into dining table typed *Khat*. Even the intangible heritage like *Newa Bhoey* have been transformed into buffet party and other rituals have been diverted.

3.3. Opportunities

6.3.1. Plans and Policies

Dhulikhel Municipality needs to formulate and implement more effective plans in a participatory manner and invest in them to make them effective. Dhulikhel Municipality is in the process of preparing a Tourism plan. This plan needs to prioritize cultural tourism and the local people and private sector needs to be involved in the process of preparing this plan. The plan needs to come up with innovative products and services to conserve Dhulikhel's cultural heritage and attract tourists. The Municipality also needs to immediately come up with suitable incentives to encourage local people to conserve their traditional homes and utilize them to attract tourists. Besides, Dhulikhel Municipality the central government, particularly the

Ministry of Culture Tourism and Civil Aviation and the Nepal Tourism Board, as well as the Bagmati provincial government also needs to come up with appropriate policies to promote cultural tourism in Dhulikhel.

6.3.2. Integrated effort

All the related stakeholders and institutions, government, private and civil society organizations, should have integrated effort for the preservation, promotion, utilization and management of cultural heritage. Discussions with various stakeholders from government, private sector as well as local civil society organizations during this study indicated that all agree on the need to conserve the culture of Dhulikhel and promote cultural tourism. Some of them also have innovative ideas. But someone has to take the initiative to bring these stakeholders together and lead a coordinated effort. Dhulikhel Municipality is the most suitable organization to take on this role. Therefore it should take the lead to mobilize all key stakeholders to form a task force to promote cultural tourism and plan and take initiatives in a coordinated manner.

6.3.3. Effective marketing

Dhulikhel is already a popular tourism destination. The Municipality should join hands with other stakeholders, particularly local tourism entrepreneurs, as well as media and social media influencers to effectively promote and publicize the tangible and intangible cultural heritage of Dhulikhel. Regular familiarization trips to the agents, journalists, embassies and consulates, NGOs and INGOs also can also promote the local products and services effectively. Organizing of cultural fairs and festivals and creating attractive packages that allow tourists to experience local culture and lifestyle can also help in attracting cultural tourists.

6.3.4. Conservation of tangible and intangible heritage

Understanding the need of heritage preservation local government should prepare plans and allocate adequate budget annually for restoration and renovation of heritage sites and preserving intangible heritage. For this experience of Bhaktapur, which has invested heavily in heritage conservation, can be useful. Phase wise renovation can be implemented annually with limited budget but the conservation efforts should be supported continuously to maintain traditional practices. Local Guthis and other stakeholders also should be followed and integrated for generating budget.

6.3.5. Invest in tourism infrastructure

As there is already good overall infrastructural development in Dhulikhel, the focus should in maintain good tourist infrastructure make tourists feel safe, comfortable and happy. For this the development of proper tourist infrastructure should be carried in participation with tourism entrepreneurs as per the needs of the visitors. Cultural heritages needs some distinct infrastructure such as well informative museum, traditional eateries, artistic ethnic handicraft shops, informative heritage boards, Kiosks, heritage guides, public toilets, tourist bus park, tourist information center and so on. The recently built museum by Dhulikhel Municipality should be equipped and set up in a professional manner and opened to the public soon. But the operation and maintenance should be done properly so that it is sustained in the long run.

6.3.6. Mobilize community participation

Peoples' participation is the effective way for the above mentioned four major tasks which can make them feel ownership, responsible and care taking. Like the participation in Bhaktapur, Dhulikhel also should generate maximum and continuous

effort for the sustainability of heritage. Either it is for the participation in Jatra-festival or preservation, promotion, utilization and for overall management. Moreover, the local government should have periodical connection with assessment, formulating plans and policies.

6.3.7. Implement proper methods for heritage conservation

Maximum implementation of sustainable development approach should be carried for heritages. It should be in high priority in order to generate people's participation, preservation, utilization and management. Heritage are highly sensitive which needs more sentiments, participation and budget for its conservation in a sustainable manner. Developmental tasks in and around cultural heritage should be more traditional and ethnic technology friendly. Use of materials such as concrete instead of traditional materials can kill the value of heritage. Effective plans and policies and their implementation will generate locals' investments. Then only they will try to create interest on visitors.

Chapter Seven: Conclusion

7.1 Conclusion

Dhulikhel is full of rich natural, cultural heritage, both tangible and intangible and has great possibilities of cultural tourism activities. The temples and other monuments as well as the settlement has a whole are historically, culturally and religiously important and many people have great belief in them and pay homage to them on a regular basis. Therefore, there is great tourism potential for promoting cultural tourism in Dhulikhel. Cultural tourism is the type of tourism that provides visitors with a unique religious or cultural experience. One of the oldest types of visiting the attractions and a global experience in the olden times of spiritual growth, it can be differentiated into different forms.

Dhulikhel Municipality, Government and Nepal, Tourism Board and other tourism related organizations, including the private sector should take the necessary initiatives to promote cultural tourism within the core area of Dhulikhel and plan it in a sustainable manner. So far, it is found that the huge tourism potentiality of Dhulikhel has been obscured by the poor governmental tourism policies and regulations, lack of research and pragmatic approach to exploring tourism potentialities and developing it. Migration of indigenous people should be discouraged, and local and central government should encourage them to stay by providing policies and programs of promoting cultural tourism.

Trainings, exposure visits regarding similar kind of upcoming and ongoing tourism business, like Bandipur and Pokhara, should be organized for the interested locals. Therefore, such a partnership should be created where local can be benefited with various opportunities. Government should encourage, facilitate and welcome more investors in the tourism industry by creating an environment which will

guaranty the investment is safe. Grass root level and inclusive participation should be organised for the development of tourism.

This thesis mainly focused on cultural tourism aspects of Dhulikhel. Cultural resources both tangible and intangible heritages of Dhulikhel were thoroughly studied, analyzed and interpreted for the understanding of tourism potentiality. This research has enabled in understanding of Dhulikhel from the cultural tourism prospects. This will be of great aid for researchers interested in tourism of Dhulikhel. However, this research did not look into socio-cultural, economic and political aspects of Dhulikhel. Such aspects could be of further research and studies. Majority of respondents have indicated a desire to read and explore about something related to Dhulikhel and its religion, history culture and anything else about themselves.

It has become essential to respect, preserve, save and confined the culture that has been passed from generation to generation to make the way of life more comfortable and sustainable with the present context through the tourism potential. Cultural heritage should therefore be treated in a dynamic and flexible way. It does not stand in isolation from the surrounding tangible heritage; rather it constitutes a valuable part of the record of human development. To attract the more travellers, Dhulikhel Municipality which has already taken the initiative to start preparing a tourism master needs to prioritize programs to exploit great potentiality of cultural tourism while conserving Dhulikhel's rich cultural heritage. In this process, Dhulikhel Municipality should focus on working in partnership with private sector and local communities to have fruitful outcome in regenerating Dhulikhel through cultural tourism and using this as a vehicle for socio-economic development.

Annex: 1

List of stakeholders related to Dhulikhel cultural Tourism

1. Dhulikhel Municipality
2. Regional Hotel Association of Nepal (RHAN), Kabhre
3. Dhulikhel Chamber of Commerce and Industry
4. Rotary Club of Dhulikhel
5. Dhulikhel Paryatan Bikas Samaj
6. Lasakusa Yuba Club
7. Ekata Yuba Club
8. Sikhlapur Yuba Club
9. Dhulikhel Environment and Tourism Promotion Committee (DETPC)
10. Rotoract Club of Dhulikhel
11. Rotoract Club of Shikhlapur
12. Aakash Bhairav Club
13. Dhulikhel Samaj Kathmandu
14. Dhulikhel Youth Club
15. Dhulikhel Jaycees
16. Dhulikhel Junior Jaycees
17. Lions Club of Sanjeevani
18. Lions Club of Dhulikhel
19. Leo Club of Dulikhel
20. Rmailo Chhatra Chhaya Club
21. Pariwartan Mahila Samuha
22. Lachhi Mahila Samuha
23. Shrijanshil Manila Samuha

24. Yatri Tourism Cooperation
25. Gaukhureshwor Yuba Club
26. Khadagi Samaj
27. Hadagi Yuba Samaj
28. Interact Youth of Shikhalapur
29. Arthabhumi SACCOS
30. Manavinayak Multipurpose Cooperative
31. Sarathi Multipurpose Cooperative
32. Dhukhami Yuba Samuha
33. Patrakar Mahasangh, Kabhre
34. Patrakar Mahasang, Kabhre

Annex: 2**List of Key Information Informants**

S.N.	Name	Contact
1	Ashok Byanju, Mayor, Dhulikhel Municipality	9851073175
2	Prem Kantha Makaju, President, Regional Hotel Association of Nepal and owner Dhulikhel Lodge Resort	9851024881
3	Jyotsana Sainju, Secretary, Regional Hotel Association of Nepal	9851064792
4	Dil Sundar Shrestha, President, Bagmati Province Chamber of Commerce	9851020903
5	Chunniya Lal Makaju, local heritage conservationist	9841300595
6	Daya Laxmi Shrestha, President, Pariwartansheel Mahila Samuha	=
7	Manish Yogal, Heritage Expert	9841985865
8	Nhuche Maya Shrestha, Local expert	-
9	Sitaram Tusuju, Local Heritage Conservationist	9849283113
10	Er. Keshav Kuwar, PDG, Rotary District	9851020711
11	Arun Shrestha, Past President RHAN	9851041489
12	Motiram Timalina, Past President, Patrakar Mahasangh, Kabhre	9851057753
13	Sunprasad Makaju Shrestha	9851078021
14	Keshav Badal, Past President, Homestay Federation of Nepal	9851146895
15	Kshitiz Shrestha, MD, Hotel Himalayan Horizon	9851183803
16	Kumar Sundar Taksari Shrestha, President, Dhulikhel Chamber of Commerce	9851097783
17	Pralhad Pyakurel, Chairman, Hotel Sarathi	9851017355

Annex- 3: Photographs of the study Area

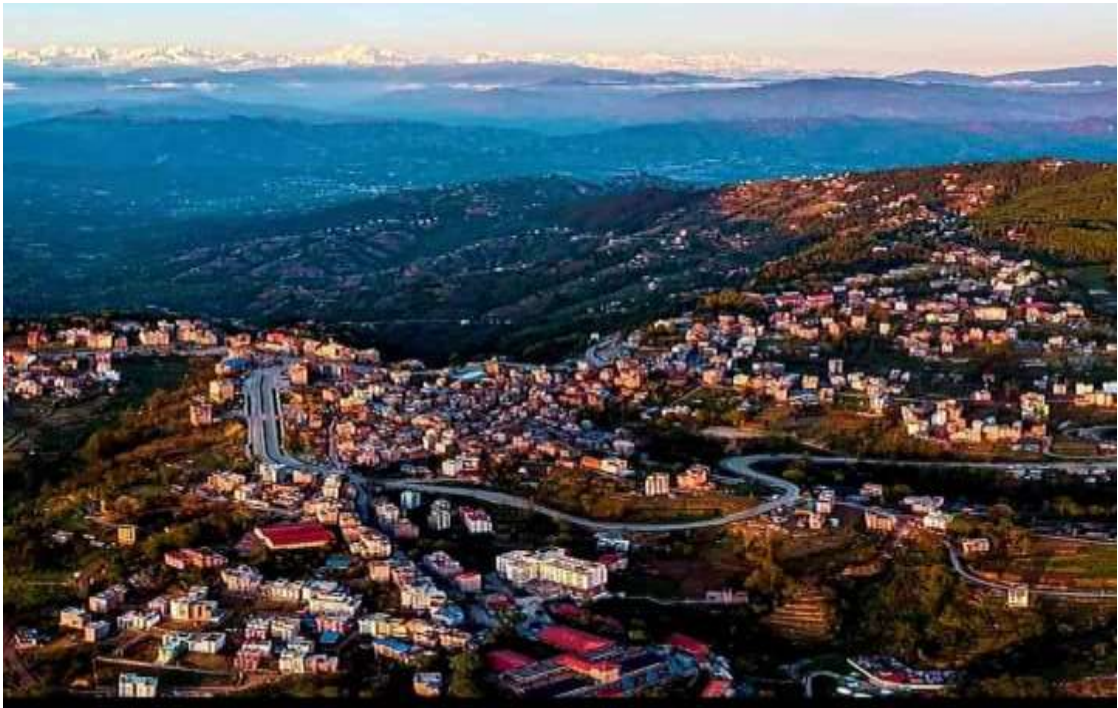


Photo 1: Arial view of Dhulikhel Municipality core area



Photo 2: Tourists in Dhulikhel Municipality walk past a sign welcoming them to the old city of Dhulikhel.



Photo 3: Lachhi Ilamacha Newa Khaja Ghar promoted by Dhulikhel Municipality



Photo 4: Local products' shop run by women group



Photo 5: Chochhen Tole square, showing Harsiddha, Sheshnarayan, Sorhakhutte Pati and Chaitya with an inscription



Photo 6: Old stone spout and Juddha Dhara at Chochhetole



Photo 7: Muweem Building at Lagan Dabali Chwok, constructed by Dhulikhel Municipality



Photo 8: Lagan Dabali for Harasiddh and Nawadurga Naach



Photo 9: Bhagwatithan at Chochhen Tol

भगवती मन्दिर
(Bhagabati Temple)




तीन तलाका बेदीहरू माथि तीनै तलाको प्यागोडा शैलीमा निर्माण भएको यस भगवती मन्दिरभित्र चौदीको श्रीपेच तथा जामा लगाएकी भगवतीको मूर्ति पुर्वाभिमुख गरी प्रतिस्थापन गरिएको छ । मूर्तिको शिरमा कुनै भयानक प्राणीले सर्प विशेषलाई समाई निल्ल लागेको आकृति छ र त्यसको मुनी सातवटा नानका टाउकाहरूको छत्र रहेको छ । मन्दिरको नजुरमा चार कुनामा चार वटा सुनको जलप लगाइएका आकषक नागहरू छन् र गजुर देखि तल्लो छानासम्म सुनको जलप लगाएको "फटा" (शिरबन्दी) र छानामा तामाको भल्लरहरू छन् । मन्दिर परिसरमा रहेका दुनाका स्तम्भहरूमा गजिरहेको सिंह, त्रिशूल, डमरु र भिक्षा पात्रहरूले सजाइएको छ छ भने सोही परिसरमा विभिन्न देवदेवीका मूर्तिहरू र ठूला घण्टाहरू स्थापना गरिएका छन् । धुलिखेल बजारको सबैभन्दा अग्लोस्थानमा रहेको यस मन्दिरबाट हिमाली तथा महाभारत पर्वत श्रृंखलाहरूको दृष्यावलोकन गर्न सकिन्छ भने विजयादशमी र नव बर्षमा खाँधे परिवारमा रहेको नानी भगवतीको मूर्ति यहाँ ल्याएर भगवती जात्रा संचालन हुने गरेको छ ।



Photo 10: Information Board of Bhagawatithan in Nepali Language



Photo 11: Surya including 33 Koti Dewata, Narayan and replica of stolen idol of Uma Maheshwor



Photo 12 : Sarasotithan and Bhairavthan at Chukulachhi



Photo 13: Idol of Harasiddhi at Chapalachhi, Dutol



Photo 14: Sheshnarayan at Chapalachhi, Dutol



Photo 15: Idol of Parvati with Kumar and Ganesh on her lap



Photo 16: Idol of Patta Devi believed brought from Patana



Photo 17 : Ganesh, Kumar and Bahirav placed in Khat/Sedan for Bisket Jatra



Photo 18: Bisket Jatra festival being celebrated



Photo 19: Mana Vinayak at Otol



Photo 20: Mana Vinayak temple at Otol



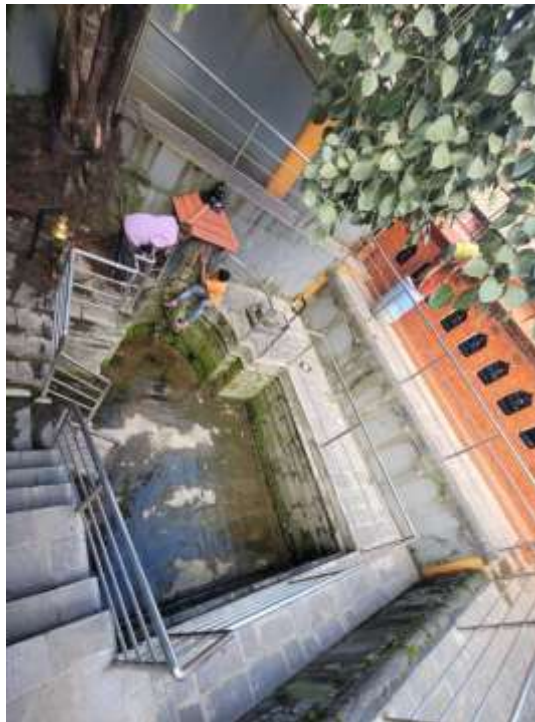
Photo 21: Lanko Vinayak at Itol, also called lakhana Mai by local



Photo 22: Idol of Lanko Vinayak at Itol, also called lakhana Mai by local



Photo 23: Maka Bunga/Kuwa



**Photo 24: Concretised surrounding
and painting enamel at stone spout at Lanko Vinayak, Itol**



Photo 25: Concretisation of Siddha Pokhari



Photo 26: Shorhakhutte Pati at Chapalachen, preserved according to conservation norms



Photo 27: Unique Newa architecture private building at Chapachhen



Photo 28: Unique Newa architecture private building at Chochen



Photo 29: Fragmented pieces of idols neglected elsewhere



Photo 30: Fragmented pieces of idols neglected elsewhere

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