

Chapter I: Discoursing Hanumandhoka Durbar Square (HDS)

Hanumandhoka Durbar Square (HDS) is a conglomeration of human built monuments. It has several facets. Scholars often highlight the historicity of this space. Known as “noble court,” it is the historical heart of the country’s capital city and it is centered on palace, temple and public space. The scholars also point out the cultural significance of this space. One of the most dominant facets is the local people who provide dynamism to the HDS site. The HDS having the abode of living goddess Kumari and many temples infuses aesthetics with mystic and humanity. Most of the historical structure display architectural dignity and civic presence that, no doubt, enriches the urban fabric to the HDS, which is "famous as a residence of Malla Kings of Kathmandu. The existing buildings are constructed in Shah and Malla regime" (My translation, Bajracharya 03). Mainly the researcher will be using Gautam Bajra Bajracharya's *Hanumandhoka Durbar* as a main historical document to cite references in this introductory chapter. Bajracharya, a renowned historian and culture expert in Nepal has produced an authentic document regarding the historicity of the HDS. The researcher's narrative too will follow Bajryacharya's historical outlines.

The spectacular architecture in the HDS displays the craftsmen of Newari artisans' skill over the centuries. The HDS holds the palaces of the Mallas and Shah kings who ruled over Nepal. Along with the palaces, the square surrounds quadrangles revealing courtyards and temples. The square is named Hanumandhoka after god Hanuman whose statue is supposed to guard the palace from the centuries at the entrance. Hanuman is often worshipped for eradicating any troubles and difficulties. According to the historian D R Regmi the preference for the construction of royal palaces at this site dates back to as early as Licchabi period in the third

century. King Paratap Malla named Hanuman Dhoka as *Gunapo Rajkul*. Bajracharya's remark on the HDS naming is after king Pratap Malla who installed lord Hanuman by the entrance of the palace in Jestha, 1729 B.S. Before the king installed lord Hanuman the space was known as Rajkut, Lajkut, Rayaku. All these terms are pidginized form of Sanskrit rajkul (meaning royal lineage) referring to royal palace. Royal palace was called 'po' in Newari language. Thus 'Gunapo' means gunapo palace. Thus it was known as Gunapo Rajkul before it was called Hanuman Dhoka. Bajracharya further mentions that the inscription of Hanuman Dhoka mentions the survival of various birds and animals and also includes the description of wildly grown trees and bushes on the destroyed space. Hence the description seems to be like any of the remains or debris in the area witnessing the ancient palace in the site.

The memory of the activities of the earlier kings resides and some how continues in the space, however, the continuation may be substituted or distorted. Some of the continuation has been reformed or some of them are neglected as useless items. This indication is useful to comprehend its spatial history from the time immemorial. The inscription unleashes the fact that this space used to be some kind of important space during Lichchavi period or even before. So, it apprehends the ancient history of Nepal Mandala. Continuing the description about the magnanimity of the HDS site Bajracharya further refers to the Chinese genealogy:

... the description of Chinese the palace/durbar was immense and splendid.

According to the Chinese genealogy ' a building is situated in the capital city of Nepal. The many storied building with 200 Chyu tall and cover the width of 80 Pyu. On top of the building 10,000 people can be accommodated. The palace is divided in three sections and consists seven storied buildings in each. The buildings are decorated with stones and valuable jewels' (qtd in *Hanuman Dhoka*

Rajdurbar)... thereby Hanuman Dhoka Palace was expanded from Dakshinrajkul Jaisidewal to the present day Hanuman Dhoka is clear from ancient histories. (My translation 12)

The remarks show the magnanimity of the HDS then. The palace as big as described in the genealogy is no longer in existence. But the structures in the area, probably, continue the art and architecture of the previous palace is hypothetical, as the rebuilt palace may not be as appropriate as the previous one. The space it occupied in the past is human residence and crowded core city space these days. The human encroachment to the ancient heritage is so rampant and dangerous for the HDS site just to talk about its spatial encroachment or tangible aspects. Still the risk is higher after the 25th April earthquake despite all the precautions. Many of the important sites in the Square are out of use some have even collapsed. The earthquake brought change in more than one way. Concentrating about its socio-cultural practices and its intangible issues are more important in the area. Talking about the space that existed during Shah reign or before the devastating earthquake of 1934 or commonly known as *Nabbe Saalko Bhaichalo* Bajracharya mentions that the HDS area covered wide range of space 150 years ago. Though there were 35 squares and courtyards, almost 12 courtyards are left at present. Many people, who witnessed the then largely extended the HDS, are still alive in Kathmandu.

Now Dakshin Rajkul, up to where the HDS existed in Lichchabi era, is crowded with private houses and market indicating that present the HDS is very limited and contracted. In Nepali history, the HDS was the traditional seat of the kings. It was not before the late 1870s under the rule of King Prithvi Bir Bikram Shah that the location of the royal palace was shifted to Narayanhiti Durbar in the northeast core. When Kathmandu City became independent under the rule of King Ratna Malla (1484-1520) the palaces in the square became the royal palaces for

the Malla Kings. According to Nepalese history after king Prithvi Narayan Shah's victory on the Kathmandu Valley in 1769, he too preferred the HDS as his palace.

The space, thus, experienced the loss in every earthquake. The process of contraction is not new in the area yet another struck of the Gorkha earthquake on 25 April 2015 demolished most of the built structure in the HDS. Despite the contraction of space and destruction of the built structure the space is still lively and vibrant for visitors as a tourist hub, a cultural space, a public sphere, a place of architectural importance (though there are few remnants to watch and some of the partly damaged temples stand in support of wooden log and scaffoldings), a museum (though it is not opened for visitors now. The government says it will be opened after the renovation and rebuilding is completed), and once a centre of power before the abolishment of Shah dynastic system.

The monuments in the vicinity of the HDS are not museums or beautifully ornate structures but special places on the earth where it is possible for ordinary people to reach out and commune with their guiding gods and goddesses. There are many witnesses to prove that this is an ancient monument and surviving till the date but not with its original physical structure.

The HDS observed many modifications and expansion as far as built structure is concerned. Some of the parts of the square like the Hatti Chok near the Kumari Bahal in the southern section of the square were removed during restoration after the devastating earthquake in 1934. While building the New Road, the southeastern part of the palace was cleared away, leaving only fragments in places as reminders of their past. Though decreased from its original size and attractiveness from its earlier seventeenth-century architecture, the Hanumandhoka Durbar Square still displays an ancient surrounding that spans about five acres of land. It has palaces, temples, quadrangles, courtyards, ponds, and images that were brought together over

three centuries of the Malla, the Shah, and the Rana dynasties. In this regard the HDS lodged the contribution of many rulers in different times. Bajracharya further writes,

Present Hanuman Dhoka is not the foundation of a single king but built in the epoch with the mixture of splendid artifacts. Though main credit goes to king Mahendra Malla, Pratp Malla and Prithivi Narayan Shah, a lot of art works of Malla and Shaha kings ranging from king Ratna Malla to Prithivi Biravikram exist in the site. (My Translation 17)

In the process of expansion and modification the rulers endorsed many architectural forms and designs as a result it stands a unique built structure to the world. However, Prithvi Narayan Shah prevented the encroachment of external architect and saved its genuine shape. Probably it is one of the reasons that has saved typical Nepali architecture till the date. Talking about Shah's national policy Bajracharya mentions that Prithivi Narayan Shah adopted the practice to encourage the artists of the nation. He tried to prevent the influence of external by encouraging the artists of the valley who were dexterous in architecture, dance performances etc. following the practice he established a Royal building named Bilash Mandir in unique Nepalese style in 1826 B.S.

The palaces and temples, which were undergone, repeated and extensive renovations, are damaged badly by the earthquake of 25 April 2015. Restoring structures of historical importance involves refurbishing building materials or replacing them with similar materials in a way that preserves the original aesthetics of space and architecture. A new structure may not have quality of authentic historic buildings. Integrating new with old one may open up avenues for more criticism. The restored, improved and probably remodeled for the cause of safety ancient monuments are going to have different values with same meaning.

The case of the HDS is exemplary as far as the religious sites and monuments are concerned because of the damage caused by earthquakes that frequents in almost every seventy years. The new space need not and should not replicate the old structure since it is a deliberate act of eliminating the dynamic of ancient space. The ongoing changes after the earthquake at the HDS will be complicated by the fact that it had. It is now obliged to rebuild probably change with seismic resistance techniques may bring some controversy. Nonetheless, there must be a respectful dialogue between the new structure and the old one in the same space. Some changes might be possible but the destruction of the original is not only dangerous but a grave crime. Working with the historic is exciting, rewarding and reassuring act. There are several benefits. The space can have new life once again as a successful center of socio-historico-economic hub and a vibrant component of urban fabric. Architectural facts always remind the visitors about incessant feelings of the past.

The researcher takes a departure. This researcher's claim is that performances, which locals run, participate and observe, play the most important role in shaping and saving the dynamism of this space. As far as the historical sites are concerned their continuity is derived from the past however, to get the significance, present is as important as the past is. Presentness comes from performances that have been continuing from the past. Performances emanates from people's participation. This further emanates from faith. The performances therefore are carried out in tandem with historicity of the HDS. Like living organism, its monuments have changed and adapted. Each spatial site in it is based on a dominant model thus recognized as an original work of art on the one hand. But each model in turn is housed in a system of exceptions and exclusions.

Therefore, the dominant spatial actors in the sites like the HDS utilize the heterotopias to

segregate those objects, activities and individuals that are considered aberration in order to maintain the originality or its genuineness and continuity of the existing past. A heterotopia is that physical realized space which houses the exceptions to the dominant existing model. A heterotopia is that physical realized space which houses the exceptions to the dominant model as far as the functioning of the space and the built monument on the specific site is concerned. Heterotopias help maintain the stability of identity, though in scampering forms. These sites like the HDS provide shifting sites of reflection and distance within the system that increases the HDS's capacity to change and adapt over time despite of various threaten and interventions due to the disaster like the earthquake. Therefore, a better understanding of heterotopic space is essential to a better understanding how spaces scamper or the spaces change and adapt over time.

This dissertation investigates about the interventions that have been attempting to threaten the spatial dynamics of the HDS site outwardly. Moreover, it analyses how the literature and social performances like jatra and other human gatherings give a distinct recognition to the space of the HDS. The researcher's primary objective is to analyse the relationship of space with the community. In this regard the researcher will be exploring if the built monument or the public performances that stand strong to retain the memory of the space for so long. Similarly, the space like the HDS, as human properties according to UNESCO's definition is the space to preserve. The researcher's argument is if they remain preserved due to public interaction with the space why the agency like UNESCO is needed. Another question is, can the intervention caused by disaster like the earthquake eliminate the spatial identity? Further, despite various threaten and challenges how the space retains their value in various manifestations is because of its contact with people living in its vicinity. As a result of which spaces scamper being 'heterotopic' spaces.

In this research work the researcher has followed modality of "heterotopia" as explained by Michel Foucault in his ground-breaking essay "Of other spaces". He reasons and presents the idea that heterotopia literally means 'other places'. However, the meaning is not limited rather it describes everyday spaces that possess multiple, fragmented, or even incompatible meanings. Heterotopias exist throughout the contemporary realities like in the museums, cultural spots, and ancient palaces like the HDS.

This research, anchored on a parallel between architecture of space and the spatial practices that include tangible and intangible values, has emerged from the observation of the space before and after the devastating 7.8 magnitude earthquake that struck Nepal on 25 May 2015. The researcher observed meanings and possibilities as well as impossibilities in the space of the HDS that lay in ruins and in that form and more importantly in the spatial memory. The space is recognized for its architectural heritage, historical references and religious motifs. Despite all the significant references the space has lost, got deformed and lost its originality. The space functions, which is the core of spatial significance that the researcher is discussing here is still functioning as it was. The modern encroachment and various consequences have remarkably changed the space dynamics in the HDS, it still reforms with that core of cultural values and offers an important space for artists, tourists, researchers, politicians, lay man, performers, beggars, shopkeepers, young couples, architects, priests, 'the living goddess Kumari', securities, the civil society and archeologists. Have any of these phenomena changed after the disaster? Is the physical change a phenomenon of erasure? Are spaces changed with meaning erased? These are questions the researcher observed. The physical space the HDS does not, outwardly, look imbricating with such meanings of place as it retains. Now the researcher's question is, do the wounded spaces scamper? Are there the possibilities of reviving the elements as it were after the

destruction of the earthquake? Does the space retain its memory and architecture? If it does not retain, what is the meaning of preservation and defining it as a world heritage site as UNESCO has been doing?

Physical space of the HDS does not provide the individual frame for the varieties of people in its appearance. Art and artifacts are invisible to the layman, or the young couple but is visible to the tourists, architects, and archeologists. The entire observations may be numb for the securities and so it is with other professionals. The structure and the spatial function may entrap and devour the individual present in the 'site' with the kinesthetic and elasticity along with fluctuating distances among each other. The spaces disappear and reappear with time that overturns the logical order of space. But they suddenly perform exponentially that is why spaces scamper. The idea of attainable, absolute model of knowledge of space vanished in favor of a view of the real as inevitably deriving from how the subjects in the particular space perceive it. Furthermore, as in the etymological figure of the architect, the space/site recovered the virtue and responsibility of being the artifice of its own reality.

Space has multiple dimensions. Much depends upon how people use it. Space becomes articulate only after people start to interact with it. Though sounds like geographical entity, space is part and parcel of human history, religion, art and literature. Without people space becomes abstract entity. This further means when we talk about space we should also talk about who owns up it. Evoking the political bond that exists between space and people, philosopher Henry Lefebvre claims, "when we evoke 'space', we must immediately indicate what occupies that space and how it does so ... space considered in isolation is an empty abstraction" (12).

As part of daily life, people use one or the other space for one or the other purpose. This provides 'life-stories' to the space. Evoking this mutual bond between people and space, the

postmodern space theorist Edward Soja writes that every 'story' of ours is connected with the land we happen to. He writes, "...to be sure these 'life-stories' have a geography too; they have milieu, immediate locales, provocative emplacements which affect thought and action" (Soja 14). He further makes his point clear that "human activity in space is *localized* in the sense, that it occupies specific and unique places on the earth's surface, each with its own complex of attributes or characteristics" (3). Place is not only a fact to be examined in the broader frame of space but it is also a reality to be clarified and understood from the perspective of the people who give meanings to it. A particular place may be termed as space when it is used for different purposes. To emphasize the point Soja declares in a manner as, "*spatial interaction* grows out of the differential attributes of places, particularly those which act as the major focal points of human activity" (3). Human attachment to particular place requires understanding of people's traditional knowledge, cultural practice, forms of communication, and conversations for imagining the past. In other words it is forming a "structure" and "place-making", and "constructing places" and its speculation. Famous geographer David Harvey believes that despite of possibilities of threat, modern sensibility overcomes all the boundaries. Harvey writes,

There is a mode of vital experience of space and time, of the self and others, of life's possibilities and perils... that threaten to destroy everything we have, everything we know, everything we are. Modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology. (10)

What has made the space vibrant and lively despite of the partial loss of site is its intangible cultural form. Spaces are important for their history, references and performances. The changing ideas of the space are produced by social structure of value, power, and its usability. Different

spaces have different role to produce and perform. It is categorized in terms of the used value as Lefebvre in his essay *Space: Social product and used value* mentions:

Space is social: it involves assigning more or less appropriated places to the social relations of reproduction, namely, the biophysiological relations between the sexes, the ages, the specified organization of the family, and to the relations of production, namely, the division of labor and its organization. (186)

However, spaces are not active and lively in themselves, they are made vibrant and performative with the agency of human beings. Space is an immutable concept developed by people by adding various ingredients to make it popular, powerful, isolated, dangerous, protected, sanctified, sacred, profane and the like. Spaces encompass open or foreclose arguments as far as the interpretation of the space is concerned. In this regard spaces are sociological product that are entrenched with ideologies of the time in different mode of history.

Destruction and construction are reciprocal phenomena that continue perennially in the process of human civilization. Opinions, beliefs, systems, values, and even culture and architectural developments that stay as residues in a 'structure'. However, all these activities get relevance vis-à-vis 'sites' that encapsulate 'social structure' as perceivers will have their own perception and get them articulated accordingly. Every individual and professional makes his/her own structures like teachers in teaching, monk in meditation, thief in stealing, playboy in courting, beggar in sufferings, soldiers in bravery and the like. Talking about the differences one can discover in a particular space as de Certeau in his ground-breaking book *The Practice of Everyday Life* asserts:

A wave of verticals. Its agitation is momentarily arrested by vision. The gigantic mass is immobilized before the eyes. It is transformed into a texturology in which

extremes coincide -- extremes of ambition and degradation, brutal oppositions of races and styles, contrasts between yesterday's buildings, already transformed into trash cans, and today's urban irruption that block out its space. (91)

Certeau explains how a space is generated by the strategies of governments, corporations, and other institutional bodies who produce things like maps that describe the space as a unified whole. The statement proves Certeau's argument that individual works by a process of simmering on the territory of others, using the rules and products that already exist in culture probably influenced, but not totally determined, by those rules and products. Hence, the space that functions in its unique way continues perennially. The question is whether space as in control of human being or an independent phenomenon? A question comes here if it is independent how has the space become practicable? But the reality is that space will have no meaning on itself unless it is used/interpreted.

Every space offers casual coincidences or the possibilities of engagement apart from the personal self (individual perception). Space remains an indifferent phenomenon in itself or "space passes as being innocent or, in other words, as not being political"(Lefebvre 169). Since pools of activities make a space dynamic and vibrant, the individual in the space is simply a part of it and it implies difference of value and different position to power and possession for the particular space. Space observance from distance emphasizes a unified concept despite having differences as far as the spatial function is concerned. The relation of spatial values is associated with various disciplines using socio-cultural metaphors.

Space retains the old familiar ways of activities; it also derives newer ways with reference to social, political, cultural, economic, performative, creative and historic perspectives. The spatial domain is so vast and enlarged that "space in itself, defined as infinite, has no shape

in that it has no content. It may be assigned neither form, nor orientation and direction. Is it then unknowable?" (Lefebvre 169). Along with the social changes and technological breakthrough the space adopts new range of pursuits that is questioned in new ways with the aim to open up and expand the critical sensibility of already established spatial application and its imagination. The space may be redefined, reproduced and reinterpreted since "the production of space enacts a logic of homogeneity and a strategy of the repetitive" (Lefebvre 189). As a result of that it can be said, the spaces begin to scamper. Some spaces scamper in this manner and they talk to us in multiple voices and scales as "individuals are here viewed as purposeful agents engaged in projects that take up time through movement in space" (Harvey, 211). Spaces are differentiated through a process of getting categorizing with the viewpoints of its uses and applicability. Some spaces thus remain more important in human civilization. Harvey elaborates it in following words:

It is nowadays the norm to seek out 'pluralistic' and 'organic' strategies for approaching urban development as a 'collage' of highly differentiated spaces and mixtures, rather than pursuing grandiose plans based on functional zoning of different activities. 'Collage city' is now the theme and 'urban revitalization' has replaced the vilified 'urban renewal' as the key buzzword in the planners' lexicon.

(Harvey, 40)

Place incarnates the experiences and aspirations of the people who may be termed consumers. Space here not only suggests the continuous of the previous constant idea, it may also emerge with the newer meanings and with multiple layers of dynamic meanings associated with it. Place can be defined in a multiplicity "among them it is whatever stable object catches our attention. As we look at a panoramic scene our eyes pause at points of interest. Each pause is time enough

to create an image of place that looms large momentarily in our view" (Tuan 161). Space sometimes becomes an experiential entity which is the spatial experience defined by the presence of other people. Place works vis-à-vis space itself, the people present there and the culture they follow. The study of place, from the humanistic perspective, is thus a study of people's imposed feelings and ideas in the particular space by which the stream of experience is created.

Experience is the totality of means through which we come to know the world around us. So as to saying that human perception creates a space in a meaningful way. Perception, then, may differ from person to person as a result of which particular space too gets newer and newer meanings and such process continues to the eternity assuming different forms but continuing the essence in the form of heterotopic space since, "heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable" (Foucault 26).

A space constantly generates the changed meaning of itself without interruption. This rule may apply even to the same person (consumer) if s/he visits the space in multiple times each time acquiring new experience. This dynamic idea is what makes the space vibrant and lively all the time "of course, places are often very complex in terms of the opportunities they afford us for analysis. Two people visiting the same place at different times in their lives may be able to extract quite different character from it" (Lawson 5). There is an interaction between the space and the person (consumer) and thus the possibility of exposition of all the latent content of the space is possible. The person gets the answers meaning that s/he gets meaning of the space according to his/her intentions. The space that we perceive and construct provides cue for our behaviour varies with the individual and cultural groups. The acquired perception differs from person to person and from culture to culture. Culture affects the perception of the people. It directly applies to the spatial relationship. Space, in this regard, is created rather than a fixed

phenomenon, a being. Commenting on this shifting form of space Henri Lefebvre questions " did a code which allowed space not only to be 'read' but also to be constructed? If indeed there was such a code, how did it come into being? And when, how and why did it disappear?" (7). The cultural varieties add other more ingredients in finding the meanings of the space. Hence the space exists so long as the viewer exists. Devoid of viewer space merely becomes a non-functioning location.

Every place is, always, already in existence and it gets converted into space when something lively, the movement, activities or dynamism takes place. Such movements or activities make the place alive and it becomes dynamic by creating an atmosphere of something important. For example, a stadium is a place when there are no players and audiences but it becomes a space when there is tournament or any other form of activities happens there. People do not merely live in a framework of geographic relationships but in a world of meaning, which is created out of the same geography in relation with the human beings. Human beings give meaning to it and form several meaningful spaces out of the geography they live in. These spaces are created and balanced according to the peoples' (consumers') attachment to it. Location and space are always at the core of everyday practice since "space is much more central to all of us in our everyday lives than purely technical, aesthetic or even semiotic interpretation would suggest. *Space is both that which brings us together and simultaneously that which separates us from each other*" (Lawson 6, my emphasis). They make any particular space a field of care.

Space is a kind of experience of an environment. It has to be perceived in an abstract and distanced way whereas the experience of an environment as place is perceived in an embodied and close manner. Place in this sense is a 'lived space'. The space thus can be justified on the basis of the interrelationship between individuals and the surroundings because "space is a use

value" (Lefebvre 191). In a justifiable meaning of memory if place consists of people's (consumers') involvement, engagement and action actively or passively. People's involvement is what makes a place space. The activities revitalize the dynamic potential of any place whether it is tangible or intangible. People give kinaesthetic value to the place by transforming it into a space. However, the transformed space does not remain constant; it rather maintains continuing as a dynamic location for various activities depending on the consumption of the viewers (people). Gupta and Ferguson observe:

Representations of space in the social sciences are remarkably dependent on images of break, rupture, and disjunction. The distinctiveness of societies, nation, and cultures is based upon a seemingly unproblematic division of space, on the fact that they occupy "naturally" discontinuous spaces. The premise of discontinuity forms the starting point from which to theorize contact, conflict, and contradiction between cultures and societies. (6)

The more varieties of the consumers (people of various groups) the more meanings the space derives. Hence "ways of dividing up space vary enormously in intricacy and sophistication, as do techniques of judging size and distance" (Tuan, 34). The basic interdependencies between spatial relation and the people (for whatever purpose they may have been used) with the space highlight the meanings of the HDS site in distinct ways as economic space, religious space, academic space, aesthetic space, recreational space or space of leisure etc. Sometimes one space and its periphery may function like the same according to its interdependencies and the public's intention related to the space. Space being particular idea form geography developed around the investigation of the properties of several other spaces like religious, economic, aesthetic etc. Space thrives in its subfield depending upon the viewers in the human geography as such.

Moreover, culturally defined spaces like the HDS have different dynamics. More significance is added because of the public performances such as Indra jatra bring in the inseparable connection between space and people in the HDS. Such connectivity is the most important force in keeping the memory of the space alive, the performativity of the space and the self. Analysis of the myths underlying in the festival, and of their modification over centuries to serve changing dynastic priorities, the festival provides an account of how its contemporary actuality reflects and attempts to perpetuate an intricate network of social and political meanings in building Nepali nationality. The performance of Indra Jatra connects to apparently Hindu and Buddhists religious rituals and festivals performed. Ritual is a way of preserving our contact with such moments. The collective experience in ritual is an attempt to belong, to seek unity with another and with meaning beyond one's self, and to be bonded to the past, the present, and the future.

The performances of the Indra Jatra type should not be regarded simply as a series of ritual events performed for the pleasure neither to the gods, nor as mere spectacles acted out for the entertainment and merriment of the spectators. The jatra plays many other functions, both aesthetic and social, within local groups of the larger ethnic community in Kathmandu as well as among the visitors of various part of world. The performance strengthens a person's attachment to the local culture and to a large extent fosters Newar ethnic identity in the globe. Apart from this connectivity, it fosters the usefulness of the HDS site that is carried away from the annals of history.

The meaning of space may change along with the history because the space is a flow and it is a mobile phenomenon. But the role of the consumers (people) may vary at this time as the same space may function differently for the same consumer unless the mind set of the people

(consumers) changes. Space will not have the different definition. One may be an aesthetic viewer of a particular space; he/she may be the tourist guide and generating some income through it. Hence, a place is not confined to a particular person with a singularity of meaning. In other words "a space is a sort of reality on its own (Lefebvre 26)". Space may have multiplicity of meanings even in a single consumer in terms of his/her way of perceiving the space. Therefore the spaces become vibrant through human use and they scamper. More importantly, theoretically and ideologically the space will have different meanings in terms of the applied perspective.

Harvey surveys the space as,

The modernists see space as something to be shaped for social purposes and therefore always subservient to the construction of a social project, the postmodernists see space as something independent and autonomous, to be shaped according to aesthetic aims and principles which have nothing necessarily to do with any overarching social objective, save, perhaps, the achievement of timeless and 'disinterested' beauty as an objective in itself.(Harvey 66)

Our memory of the space encapsulates our relation with it, which "is in part determined by the personal associations the image may conjure" (Orvell and Meikel 12). The configuration of space is individualistic and based on individual's perception, however, certain spaces are very important for all though they are delicate and vulnerable. The imbrication of space with individual is so important that "the relationship between people and their surroundings encompasses more than attaching meaning to space. It involves the recognition and cultural elaboration of perceived properties of environments in mutually constituting ways through narratives and praxis" (Low and zuniga 14). Probably the vulnerability and delicacy is what has made the space special as English poet Philip Larkin says

... And always end much at a loss like this,
Wondering what to look for; wondering , too,
When churches fall completely out of use
What we shall turn them into, if we shall keep
A few cathedrals chronically on show,
Their parchment, plate and rux in locked cases,
And let the rest rent-free to rain and sleep.
Shall we avoid them as unlucky places?
...
A serious house on serious earth it is (1650).

Larking expresses his worry in the erosion of religious built monuments like church. He comes to the realization that religion and churches will never go out of style, because mankind has an innate need to believe in something greater than themselves. He tries to figure out what the attraction of that place is. He envisions the space becoming a sort of museum for those who have never been to there or those who want to relieve some childhood memory. The museum would display the artifacts: parchments, plate, and pyx, in locked glass cases, so that they can't be stolen; treating the museum's belongings in this way gives them value. Lastly, the poet expresses the space where all of his compulsions are realized. It is similar for the researcher to be in the HDS that made realize all the compulsions and responsibilities. The reason of bringing the reference of Larkin's poetry is to show the compatibility of the HDS and other vulnerable spaces in the earth.

The researcher thinks that cultural affinity in relation to the space comes prior to any other references. The cultural sense of space adds more dynamism to the space and such spaces

are regarded differently from other spaces in the community. There are multiple possibilities of engagement with such spaces. Distancing from and approaching to a space is everyday affair. Therefore, we have various used, limitedly used, unused, sanctified and preserved spaces. Scholars' way of looking into the space varies. Their objectives in identifying with the space are determined either by ideology or by the convention. In this regard geographer David Harvey describes:

Since geographical expansion often entails investment in long-lived physical and social infrastructures (in transport and communications networks and education and research for example), the production and reconfiguration of space relations provides one potent way to stave off, if not resolve, the tendency towards crisis formation under capitalism [...] I must first describe, albeit in schematic and very general terms, how capital circulates in space and time to create its own distinctive historical geography. (89)

Spaces are appropriated and interpreted in tandem with the community socio-cultural activities. In this process some spaces are made public and entail different values from those suggested by the ordinary spaces. Such space is used to imply "a public amenity, be it ceremony, recreation, celebration, or commerce. Public space, in this sense, is functional" (Orvell and Meikle 9). Other spaces are historically and architecturally famous and important for that reason. Such spaces are historically important because of its legacy from ancient time like the Royal palace, Temples, Monasteries, Mosques, Grave yards etc. All of these spaces have some sort of construction, distinct architectural form.

Architects have the power and skill (tekton) of manipulating the origin (arché) into 'livable' space. Thus the etymology is remarkable for the action of 'building', which is, not only

understood as giving material shape to physical space but also as ‘raising’ reality from the origin. Apart from the introductory idea of reality as a human construction, this etymology states the importance of spatiality in human experience. The articulation of space is presented as a way for the human being to organize the world around him/her, and by the same token, this also suggests that category of space is a construction. In the long run, these spaces start functioning as public spaces since the place of importance they occupy make the space public property, and the government opens them as tourist destinations in some cases. Public space "encompasses all the street squares, and other rights of way, whether predominantly in residential, commercial or community/civic use... and the interiors of key public and civic buildings such as libraries, churches or town hall" (Carmona, Magalhaes and Hammond 5).

Apart from being merely public, some spaces are historic and very important by ritual prospective. Though there are varieties of spaces, the researcher limits the study to the historic spaces of having tangible and intangible values. These spaces are sanctified and preserved with special attention. The attention is given to such spaces not because as it is ancient but its intangible values. As that is not common in any other spaces, they are highly regarded. To elaborate the idea David Harvey emphasizes:

New meanings can be found for older materializations of space and time. We appropriate ancient spaces in very modern ways, treat time and history as something to create rather than to accept. The same concept of, say, community (as a social entity created in space through time) can disguise radical differences in meaning because the processes of community production themselves diverge remarkably according to group capacities of interests. (Harvey, 204)

The intangibility may include the socio-cultural dynamics that is accompanied with the space.

Talking about the socio-cultural references Dragana Rusalic in the introduction of *Making the Intangible Tangible* writes "one would doubtlessly be right with the conclusion, since the most of domains of intangible cultural heritage have been deeply and strongly rooted in ethnography and anthropology sciences" (13). The examples can be taken as Christians going to Jerusalem, Muslim to Mecca and Medina, Buddhist to Lumbini and Hindus to Pashupatinath Temple because of the special characteristic and significance the spaces embody. Every different space may not be equally meaningful to all of them because of their faith and ideologies yet the intangibility inherent in them is so precious for the respective groups with the respective spaces that the community cannot ignore them.

These issues include, but are not limited to, relationships between political, social and cultural structures, between people, language, identity and places. Moreover, this research, on the one hand, bridges the literature written in Nepali and the public space and on the other hand it critiques the city-generated disciplines such as sociology and geography as informed by critical theories of society and culture. It further defines the role of literature in defining the public/historical space and giving the multiple meanings to the space. Likewise, it critiques how the HDS and its vicinity is a space of various functions as Foucault defines "our epoch is one in which space takes for us the form of relations among sites" (23). This is likely to create a culture or cultural products that present themselves and continue in its unique senses scampering a lot of spaces at the same time. Regarding the function of a space in multifarious perspective Henri Lefebvre admits, "... absolute (religious and political) space is made up of sacred or cursed locations: temples, palaces, commemorative or funerary monuments, places privileged or distinguished in one way or another. Locations, therefore, governed by a good many prohibitions" (240).

Spatial relations are a central variable influencing human behavior and cognition, while major methodological strategies in anthropology have been closely related to spatial boundaries of space. Until the onset of “globalization studies” and post-modernist critique, space had more or less been taken for granted as a constant factor governing, or even determining, the set of actions, beliefs and structures called culture. Space is not considered as an abstract entity or a mere container of human action. Instead, space is seen as a conceptualization or cultural model, and both as a medium and a product of social practice.

Many scholars interested in the problems of place and location in postmodern contexts turn to Foucault's notion of heterotopia: an "ill constructed and jumbled space" in which "several sites that are in themselves incompatible" are juxtaposed. Places have recently been getting the kind of attention that other previously taken-for-granted dimensions of ethnographic enterprise and experience, such as time, event, and voice, have recently received according to the theorist like Henry Lefebvre and David Harvey. Geographers, anthropologists, and other cultural theorists have realized that it is as "inappropriate to consider places as mere locations in which the work of sociocultural construction occurs" (Owens, 271).

Therefore scholars like Lefebvre, de Certeau, Foucault, Soja, Harvey, Jameson and others have highlighted the social, political, urban, architectural, cultural and economic categories of spaces. Similarly, the spaces entice many of the visitors for the specific art and architecture. The fact incessantly communicates with the ancient artifacts and its uses. As a result the spaces are put in the conservation list under the rubric world heritage sites defined by UNESCO. Space has become an important key to understand human history and its artistic product. Hence by recognizing that fact the UNESCO identifies such spaces as World heritage sites and the HDS is one of them. Similarly, the space like the HDS is regarded and preserved basically for three

reasons, economic, scenography and sentimental. These are the reasons why the element of kinesthesia and elasticity lend the spaces a quality of being alive. Thus the space scampers.

Now the researcher's attempt in this dissertation is not to answer the fundamental questions of expansion and contraction of the HDS site rather the researcher will be interrogating and analysing the spatial dynamics of the HDS that retains the vibrancy of the space despite of structural losses in numerous time. This researcher will bring the examples from the social text like Indra jatra and the literature created witnessing the HDS to amplify its multifarious phenomena of being a dynamic space with the kinaesthesia. Further the researcher will come to conclude the scampering nature of space by reasoning on how the people's contact through creative writings and social text like jatras magnify the value of the HDS site. The life of the individuals incorporates the spatial vitality in true sense.

As the researcher has presented the narratives in the first chapter in a concise form to convey what actually the HDS site is and how it has been experiencing the changes. With this in mind the researcher will introduce case study of the HDS before and after the 25 April earthquake, touristic point of view of the HDS, the UNESCO and the HDS, People's HDS and the creative writings in the HDS. The researcher presents these cases in Chapter II as textual analysis, which constitutes the main body of the research work. Moreover, the chapter II includes my theoretical modality as well to prove the scampering spaces and the heterotopic intervention in the HDS. In Chapter III of this research, the researcher will reveal the understanding of the scampered spaces in heterotopic form. Thus the researcher presents an analysis in the mode of heterotopic form to prove how the essence of the HDS site keeps retaining its meanings and values in heterotopic forms.

Chapter II: Scampering Spaces in the HDS Vicinity

Scamper is a living poetic metaphor. The *Oxford American Writer's Thesaurus* defines scamper as to "run with quick light steps with fear or excitement". With reference to the space its appropriation is complex but demanding since space, too, keeps shifting its meaning and function. To put it in other words a single space is constituted by its multiple functions. The HDS is a place of many places that derives its forms in a way as individuals experienced and conceptualized in relation to other places. The meaning thus varies from culture to culture, group to group, and even person to person. In this connection the researcher will bring the theory of heterotopia as discussed by French philosopher Michel Foucault and the geographer Edward Soja, philosopher Henri Lefebvre. The researcher will use the theory of heterotopia and third-space as a tool to analyse the case in point, the HDS site.

In this context my question is, what qualifies the space as 'other spaces'? With this view point the researcher will try to find out if and why the site HDS is valuable to Kathmandu in general and to Nepal in particular. The shape of the space has changed by the natural disasters like earthquakes. The recent devastating earthquake of 25 April 2015 is ubiquitous. That has left nasty scar on the face of the space demolishing the historical buildings, sculptures and statues. However, the optimism of seeing the same space dynamics of the HDS site may be a strange feeling for some but for the researcher it is not a strange experience which the researcher have elaborated and explained this very problematic in this study.

To introduce the argument this research work will allude to Foucault's notion of heterotopic space and will attempt to contextualize the HDS site and the vicinity before and after the devastating earthquake of 25 July 2015 by discussing new forms of spaces situated within the public space, for collective use. Bringing together a hybridity of the past and the present avenues

that will show the emergence of new working practices will redraw new construction and renovation and outline and contours of the collective space. In the 1967 architectural lecture Foucault introduced the term "heterotopia" to describe an assortment of spaces, places and institutions where everyday society crossed the boundaries of normalcy in terms of their ordinary characteristics to interrupt stability as a result of which alterity enters the familiar.

Moreover, the spatial change caused by the devastating earthquake of 25 April 2015 is an important issue for the discussion in this research. A similar calamity observed in 1934 as well and what has been the change and how the site is still vibrant as far as the space dynamics is concerned is an important question.

The HDS was designed as a residence for the rulers in the medieval times but now it has been juxtaposed between the different discourses and the purposes. The site is reluctantly bringing the disparate together to produce new interdisciplinary and entrepreneurial working practices. The purposes and discourses "are determined and constructed by *network society*" (Dehaene and Cauter 14). Space itself will disappear as we go on creating a "spaces within space" because space acts as "the material support of time sharing social practices the space of flows then becomes the material organization of time-sharing social practices that work through flows" (Castells 147).

Michel Foucault introduced the term 'heterotopia' in a lecture of architects in 1967. Foucault mentions "Heterotopias, like museums, cultural centres, libraries and media centres have been the ultimate layers for urban renewal ever since" (13). In Kathmandu the HDS declares itself a viewpoint that uses indifferent methods to perceive the spatial spectrum. One can gather information about valuable historical events vis-à-vis the shift in national accounts, culture, people, economy, politics, tourism, performances and academic researches. In doing the

kind of observation and analysis the HDS takes on a counter position, a heterotopic praxis of information gathering that extracts various ideas from individual, historian, tourist, artist, layman, politician, performer, researcher making them available and also demonstrating how they can be shared. The HDS is in between the protected and unprotected area of interactivities in the sense that the armed military guards seem to be guarding the space whereas 'the site' in totality is unprotected due to natural disaster like earthquake without any interruptions. In this regard it senses like a mobile space articulating the heterotopic idea or an incongruous 'site' in which all the other real sites that can be found within the culture, are "simultaneously represented, contested, and inverted" (Dehaene and Caeter 17). Hence, the heterotopic method of study is appropriate to identify the tangible and intangible value of a space after the HDS is struck by the devastating earthquake on 25 April 2015.

In general sense space simply may mean an empty area, particularly referring to a location. However, a place always may not mean as what space mean. A particular place may be termed as space when used in different purposes. Similarly, "space is not another thing in the world, but reality created by the interaction of human reason with that world. Thus it reflects properties of both the observed and the observer" (Alberto 216). Though we get several differences between place and space, both are embedded in itself as indispensable. Although the spaces are often mentioned in the academia with their special monolithic features, their contested multiple sects are more vibrant and lively. Several attempts have been made to define the space of contemporary time. Spaces function in its own dynamics and the function depend on the perceivers or the one who consumes the space. Hence, space's vibrant dimension is immensely unpredictable. As Michael Foucault argues "the heterotopias has the power to juxtapose in a single real place of several spaces, several emplacements that are in themselves incompatible"

(19). In this regard the sense of eternity of time come together accumulating the entire idea of space. It seems like they are illusive but at the functional level it is like a compensation ordering and reordering with a cyclical kind of replacement. The functioning is same in all the spaces available around us. Hence the space as heterotopic is not the space of erasure of the normative rather the normative order is modified, may be more precisely, so that the assumed norms of ordinary life seem to be under suspension.

The HDS is the space where performances of multiple kinds crisscross each other and scamper the meaning of space throughout the year. This area offers the unique possibility to investigate the spatial practice in the Nepali academia. The aim is to identify the different ways in which the space, culture, ordering systems, design and performance sources and historical intention were combined in the particular space to call it a heterotopic one. Highlighting the common experience of space Michiel Dehaene and Lieven De Cauter write in the introduction of *Heterotopia and the City* "rather than interrupting normality, heterotopias now realize or simulate a common experience of place. Because of its special nature, heterotopia is the opposite of the *non-place*" (5).

Despite of the damage in the built structure caused by earthquake, the Jatras, rituals, political and other secular forms of performances give the HDS performative dimensions. Ordinary walk around the HDS reveals to one that he or she is among several voyeurs of this place. For some, this place means a museum. For tourists, it is yet another architecturally and culturally significant place of this country. And for others, it is a place one has to cross over to reach to their offices. For devotees, it is a place where they find themselves absorbed on their lives and dreams. For lovers, this place is a place to hang around. Moreover, the space sometimes becomes a 'liminal zone' as there comes moments when Newars around the communities take

out their processions and *Jatras* transforming the space from 'profane' to 'sacred' where "secular distinctions of rank and status disappear or are homogenized" (Turner 90). The space, thus, a place for ritual performance to continue the tradition along with religious practices, public performance and every day affairs is a not what merely looks like outwardly. The space considerably modifies one's perception of reality. The HDS and vicinity cannot be one though it exists for real, has a tangible location and it mainly seems to be a public space. This is why heterotopic study is appropriate to study the HDS. Foucault further writes,

There are also, probably in every culture, in every civilization, real place -- places that do exist and that are formed in the very founding of society -- which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias. (24)

Foucault admits that in all civilization and culture there are real and effective places. They are the effectively realized utopias, a real platform and are represented, contested and inverted. These places become other than they reflect and talk about hence, this replacement and existence of the same emplacement is heterotopia. The dimension of the space is determined not by its observance through a monolithic way but it should involve every insight and every facet must be analysed to discover the real functioning of particular space. The alternative mechanism is always active and circulates in the periphery of what we call real space. These are spaces of

otherness, which exist on a variety of levels besides the 'real' physical one that we perceive immediately. The alternative spaces has more layers of meaning or relationships to other spaces juxtaposing as it does in a single place number of spaces and sites function in relation to the space that remains. In this sense heterotopias keep on continuing to explore the interruption and deviation of space within a space. This overview provides grounds for discerning what is new about the HDS and show how temporal juxtaposition of historical framings of the HDS contributes to the new spatial juxtapositions in heterotopic forms. It keeps on creating real space of the scene and virtual space of the audience. The observer may concentrate particular aspect of the space forgetting other dynamisms. What seems outwardly is not merely what the space is but the other aspects remain virtual. When the observer shifts the notion in the process of observation the virtual become the real and vice versa. This is a performativity of the space in itself in which the 'dialectics' of standstill an unstable interruption or suspension exist and it involves incomplete process, which can be called heterotopias.

There is always a kind of dichotomy between multiple spaces for example social and family, cultural and useful, public and private working space and the space of leisure etc. There is distinction between all forms of spaces. Therefore the 'space of appearance' is always something of a difference than it is. Foucault says "the heterotopias begin to function fully when people find themselves in a sort of absolute break with their traditional time" (48). The conflict always remains in terms of implicit and explicit meaning of space. The spaces are mainly categorized as the space of religion, arts, sports and leisure. However, it covers another realm at the same time i.e. it goes on creating another sacred realm that has always hidden appearance. So, there is a tension of public space of appearance and space of hidden/underlying appearance.

The idea of the creation of the sacred hidden space, whose autonomy is forgotten, function as a reminder of the space is called the heterotopic space.

The concept has been applied to a range of spheres, installations, geographies and events, accumulating heterogeneity of meanings in the history of its usage. This research also explores the impact of ideas of space and spatialization on contemporary Nepali literature and demonstrates the way some texts, through spatial use engage with some of the most pressing and urgent social and cultural issues vis-à-vis performance.

A place has unique reality, one in which meaning is shared with other people and places. The HDS is a place of many places derives from the fact that in which it is experienced and conceptualized as a place in relation to the other places varies from culture to culture, group to group, and even person to person. Similarly highlighting the peculiar category of space as 'thirdspace' geographer Soja writes:

Thirdspace itself, as you will soon discover, is rooted in just such a recombinatorial and radically open perspective in what I will call a critical strategy "thirding-as-Othering," I try to open up our spatial imaginaries to ways of thinking and acting politically that respond to all binarism to any attempt to confine and political action to only two alternatives, by interjecting an-Other set of choices. In this critical thirding, the original binary choice is not dismissed entirely but is subjected to a creative process of *restructuring* that draws selectively and strategically from the two opposing categories to open new alternatives. (Introduction 5)

The HDS site is conceived of and experienced differently according to how it is placed within the various kinds of conceptual frameworks that people bring to it. Multi local aspects of

the HDS are taking on new forms and new kinds of juxtapositions are emerging "space of alternative ordering" (Hatherington 41). A heterotopia provokes one who encounters it to wonder what kind of place it is, and thus to relate one place to another. The concept heterotopia helps us to discover what is new about recent changes at the HDS, and why and to whom these changes might matter. Observing heritage of the HDS and its use the writer and the researchers in the past narrated in various ways. Poet and critic Abhi Subedi, taking the reference of New Road Pipal Bot, the HDS vicinity, in his essay published in *Madhuparka* literary magazine *Pipal Bot* views the space as:

The spaces, these days, are discussed as utopia or heterotopia and for me Pipal Bot embraces the imagination, politics, revolt, expression of the metaphors of literary consciousness...Pipal Bot is an image of space. It was a centre; an open 'space' and several alternative spaces have been constructed in its periphery.

There was the need of search for such spaces hence alternative spaces would be emerged. The search of such spaces is a kind of search of alternative imagination.

This has been defined as heterotopia by the western and South Asian sociologist and literary theorists. (My Translation 47)

Subedi asserts that heterotopia is a way of observing particular space, which has the capacity of generating and regenerating several spaces in its periphery at the same period of time. Subedi further argues that the historical mode of explanation has become so naturalized that it can blind us to contemporaneous aspects of places that may be most salient to those who inhabit them. There is always a kind of dichotomy between multiple spaces for example social and family, cultural and useful, public and private working space and the space of leisure etc. There is distinction between all forms of spaces. Therefore the 'space of appearance' is always something

of a different than it is and "the heterotopias begin to function fully when people find themselves in a sort of absolute break with their traditional time" (Foucault 26). The conflict always remains in terms of implicit and explicit meaning of space. The spaces are mainly categorized as the space of religion, arts, sports and leisure. However, it covers another realm at the same time i.e. it goes on creating another sacred realm that has always hidden appearance. So there is a tension of public space of appearance and space of hidden appearance. The idea of the creation of the sacred hidden space, whose autonomy is forgotten, function as a reminder of the space is called the heterotopic space. Few questions can be raised. Has the HDS always been heterotopia? Is it becoming a new kind of heterotopia? Clearly if we use Foucault's broadest definition of heterotopia, the HDS has always been heterotopic, and in a sense, has always been conceived as such.

Michel Foucault introduces two alternatives to 'normal space'. Utopia is the first which confines a perfect world, and therefore its primary quality is that it's not a real space, at least not a space with a real location. The second one is heterotopia. Foucault says "heterotopia is space with a physical locale, set apart from traditional public life, where rules and expectations are suspended often to address moments of crisis or deviance" (24). Foucault continues to place the theme of heterotopia into his understanding of historical context. To be more specific, he makes note of the 'great obsession' of the 19th century; history, and shows a paradigm shift. Crisis and deviation heterotopia exist in all cultures. Foucault explains how in more primitive societies the crisis heterotopia is found, but today we find a different form of heterotopia: the heterotopia of deviation. This is the place where people whose behaviour is deviant in relation to their norms are placed. Examples could consist of historical and sacred places but these could be added as secular and commercial to the list. It is not a forced placement, the way that a religious

individual endure, but there is the case of a deviating group in society; young couple for romance, tourists, business people etc. In this sense the groups that are using the secular and commercial deviate from the earlier established value of the HDS in the society. Foucault values work but not in order to gain the religious sacred and historical references thus it shows that what is considered normal in the HDS could work in a different way.

A society can make an existing heterotopia function in a very different fashion. Of course several different functions have been in effect in the HDS site and the former nature of the site has had a huge effect on today's use of space. The researcher wants to investigate a change in the culture in which heterotopia occurs at the HDS.

The HDS is a space for artists, performers, politicians and free spirited youths to use the space for their respective purposes. Such a historical location and a space for powerful people has now become accessible to common people. This indicates the very space changed into the heterotopic form. The process shows how the heterotopic form has continued to function within a changing society. Talking about placing of the space Mark Liechty writes about "how localities are rendered meaningful, and more particularly about how certain spaces become overpopulated with places" (270). Several different functions have in effect in the HDS site and the former center for power has had huge effect on today's use. During the 1960s -70s the arrival of hippies engaged the Nepali especially those from the vicinity of the Durbar Square with the foreign cultural activities. Dancing, walking like freak, and doing strange activities like consuming hashish were not strange behavior. The hippies were "young travellers to be intriguing, informative, and even entertaining" (Liechty 226). Similarly, Liechty further quotes an opinion of a curio shopkeeper in the HDS about the hippies as:

Just for fun they used to put in lines and distribute money. The first one would get

a thousand, the second 900, then 800, and like that. If they ran out of money, they'd go get more! I mean these tourists used to do really wild [*anautho*] things! They were really entertaining. Watching them was fun for us. You know, that was a carefree time. It was fun. (230)

The arrival of the hippies, in this sense, changed the space dynamics differently bringing the sense of difference. They enjoyed the space in totally different ways than the space used to be regarded. These influences made the HDS more of an escape route from dictatorial power center and sacred place to secular and a public space where hippies would gather thus indicating a change in the space. The activities showed how the heterotopia continued to function within a changing society. The hippies made the rigid space flexible for heterotopic use. Lechty goes on discussing all the changes occur in the area owing to the arrival of hippies. Some of the influences are on the influence of western music commonly known under various nomenclatures. Principal among them were the rock, pop and serious poetic singing. Lietchy puts it in this way:

For these people (and eventually others) wearing foreign clothes was not about "fashion" but about overtly signaling an orientation toward cosmopolitan modernity. For people denied access to the world by a century of xenophobic Rana rule, and faced with high caste Hindu conservatism, wearing foreign clothing was a way of embracing modern life and literally embodying modernity. (235)

The traditional continuity in the sense of music and attire was ruptured marking the shift in fashion and music in the HDS space. More importantly, the westerners, who were once treated with discrimination under xenophobic tradition, are now considered as the harbinger of modernity in the space. It created an exceptional space in the urban fabric of Kathmandu city. It

had then been an escape from everyday monotony of life to a space of retreat for the tourists. It was not only a travel of the tourist but "geographical travel and that is also a *time travel* as tourists go from their modern homes to their pre-modern or "traditional" destinations" (qtd. in Liechty 259).

The visitors' seemed to step into another world where the normal rules of social bonding, behaviors, and illegal substance use breaking with the traditional time. However, there are many elements reminiscent of days long gone. The HDS's identity as a residence of ruler in the form of museum still remind the visitors of that function, the adjacent *Kuamri Ghar* as a sacred spacereminds people about the living goddess, the statues of lord Hanuman and Kalbhairab impress the devotee with the intense trance. The connection is created between the current "consumer of space" and the people in the past in a way it creates a connection between present day, the Medieval and Ancient Nepal. Despite having a museum in the real sense the entire space of the HDS, in a way, functions like "open space museum" showing the historic artifacts including buildings and other structures like temples, statues etc. creating awareness of history. Foucault calls "the heterotopia begins to function at full capacity when men arrive at a sort of absolute break with their traditional time" (26). The temples, squares, and other artifacts make the sense of "space within a space", and its multifarious facets are not easily accessible at all. Nonetheless one needs to be cautious enough to grasp the scampering spaces in the site. Along with daily life the spaces in the HDS site scamper, by fetching together network of spaces like economic, cultural, historical, religious, secular and archetypal.

The HDS site and the activities undertaken in the vicinity consciously employ the "spaces within the space" in order to construct an effective counter-discourse at a political and representational level. Examples of such spaces are, among others, museums and libraries, the

role of which "is to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled" (Foucault 27). They may even be compared to the Foucauldian mirror, a rare object in the philosopher's view, sharing at once Utopian and heterotopian features. Like the mirror, the spaces do in fact exist in real life, but in their very existence is reflected as a visual coordinates, which have been arranged according to utopian perspective but in the HDS site that differ from person to person.

The network society has led to the concept of a heterotopia of flows exploring the notion of "smooth spaces of urban mobility that generate new forms of public space" (Castells 248). The internal space of the HDS has been conceptualized to enable various different forms of interaction with buildings, courtyards, statues and architecture and to shape the circulation of different users through the respective places with a focus of mobility. The formation of space, with its continuous flow, will be predicated on activity, speed traffic and flux including all other every day affairs rather than representing more traditional forms of static occupation of space.

By theorizing the HDS as a heterotopia of flows the site may invoke a space where the "prospect of urban phenomenology" could be realized. The site sets up an immediate relationship of synthesis between people, environment and space. However, within this environment there is also the possibility of anxiety arising regarding the occupation of the space, with the physical and cultural location of users to be emergent through use.

To summarize, the definition of heterotopia leads to the following conclusion: first, no space can be described as fixed as a heterotopia; second, heterotopia always have multiple and sifting meanings for agents depending on where they are located within its power effects; third, heterotopia are always defined relationally to other sites or within a specialization process, and never exist in and of themselves; fourth, heterotopia, if they are taken as relational, must have

something distinct about them, something that makes them an obligatory point of passage, as otherwise it is clear that any site could be described as in some way Others to another site; and the fifth, heterotopia are not about resistance or order but can be about both because both involve the establishment of alternative modes of ordering.

The distinctness has to do with the question of order. It is clear in Foucault's philosophy that heterotopia are about the association of difference with Otherness. It is how being, acting, thinking, or writing differently comes to be seen as Other, and the use to which that Otherness is put as a mode of (dis)ordering that is the most significant aspect of heterotopia. To elaborate it further Hatherington puts it as below:

In using the concept heterotopia, it would be wrong to privilege either the idea of freedom or control. Heterotopia act as obligatory points of passage that allow established modes of social ordering to be challenged in ways that might be seen as utopian such as they did in the Palais Royal. (52)

Space exploited purely for mobility and speed are often found to be lacking in terms of character and engagement. The concern here is that the multiplicity and changeability of spaces within the HDS site and the widening networks of public activity could lead to more demands of static space. The HDS's architectural language offering physical transparency and inclusion, and its emplacement of socio-historic-religious phenomenon determine the heart of Kathmandu's social, economic and cultural hub that reflects the Durbar Square located at the city center. The hierarchical emplacement is also key in terms of widening access and engagement with the public, with the creative and business communities. Hence the HDS miscellaneous dimensions and its practices will be dependent on the perception of consumer as stated in the first chapter and heterotopia goes some way to offering an 'intangible spatial setting' to overcome this

problem of resistance.

In the HDS site with the contact, conflict and communication there comes the avoidance of isolation, the beginning of plurality and "an additional space on which members of different, more limited publics make discourse about lines of cultural diversity" (Fraser 126). Therefore, heterotopia can be a set of conventions inseparable from the dominant ideological arrangement but they can also augment and deflect from it. The HDS will become heterotopia, spaces for collective educational, cultural, religious, economic, historic, and public use. The extent of the site, its internal and external arrangement and architectural design before and after the devastating earthquake will remain signs of its power structure through culturally pre-determined societal relationship.

Heterotopic intervention

Among multiple approaches to regard the HDS site UNESCO is one of the majors. UNESCO identifies the Cultural heritage sites under the criteria that represents a masterpiece of human creative genius and cultural significance; exhibits an important interchange of human values, over a span of time, or within a cultural area of the world, on developments in architecture, monumental arts, town-planning, or landscape design; bears a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living, is an outstanding example of a type of building, architectural, landscape which illustrates a significant stage in human history; is an outstanding example of a traditional human settlement, land-use, which is representative of a culture, or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change and is directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance.

According to the UNESCO definition "the cultural heritage of Kathmandu Valley is illustrated by seven groups of monuments and buildings which display the full range of historic and artistic achievements for which the Kathmandu Valley is world famous and the core of the city enriching the urban fabric of Kathmandu. With respect to the above references the HDS includes all the categories. Most important is its "living tradition with ideas, beliefs and artistic works of outstanding values. The monumental loss has been realized after the devastating earthquake of 25 April 2015. The built structure simply incorporates the idea of space but the belief system, as "living organism" is most important. And the system keeps continuing steadily among the natives of the HDS vicinity. The question of conservation is very crucial in this context. Showing the necessity of the amalgamation of built environment and culture, the heritage culture expert Birgitta Ringbeck in her practical guidebook for management heritage plan mentions:

The World Heritage Convention requires conservation of both the substance and the value of World Heritage sites. [...] The protection goal should be precise but it should also be kept as succinct as possible, so as to allow its incorporation into preambles, legends, and annexes of regional and building management planning regulations. The objective of determining the protection goal can be to preserve visual integrity in addition to conserving the material substance of the site.

(Ringbeck 21)

In the context of national and historical importance the HDS is given serious attention since the beginning as far as the researcher's knowledge is concerned. Though the location of the HDS and its relationship with people and country has not been taken for granted, the interruptions caused by natural calamities such as earthquake has raised a lot of questions. A number of problematics

come to a researcher's notice by questioning in the following order. What does the HDS stand for? How has it functioned in Nepal since the medieval times, when the renewal of cities began, and in particular, what changes have come about in its physical and social composition? What factors have conditioned the size of the HDS, the type of order manifested in building, its manner of nucleation, the composition of its economic and social values, its physical manner of existence and its cultural style? By what political processes of amalgamation or centralization, has the HDS equally maintained importance as it always was; and what new forms of administration does the present age suggest about it? Have we yet found adequate architectural resources to harness all the complex technical and social forces in our civilization? And if a new order is discernible, what are its main features? What are the relations between the HDS and the capital city i.e. the Kathmandu metropolis? And what steps are necessary in order to redefine and reconstruct the site itself, as a collective human capital? What, in short, are the possibilities for creating forms order and design in our present civilization? Does that sustain its originality?

The Earthquakes and other disturbances are interventions as far as the built monuments as in the HDS is concerned. Human civilization witnessed a lot of such disturbances including in the HDS. Such interventions threaten to erase the memories but fail despite evoking such losses intensely. The common people's inclination to sustain and revive the memory enables the spaces to function with its dynamism. However, the researcher doesn't mean to argue that the space remains as it was in the past but what is significant is the continuum of the space as a functionally meaningful that is palpable and intangible at the same time. Additionally, it concerns the memory of the people hence it survives incessantly. Because of such values of these human properties they are declared world heritage sites and the UNESCO gives them a wide range of attention.

Therefore, the ideology of preservation of space is to preserve and save the 'memory' of space. Preservation is a social movement, however, it looks professional now because in the name of preservation there are many international organizations like UNESCO, and other sectors related with tourism. This researcher's concern is about the social one as the researcher regard preservation and rebuilding for the respect of the history and the contribution of the predecessors and it is to save the historico-urban fabric for the upcoming generation. We save it for three reasons economic, stenographic and sentimental as discussed in this research earlier. The last one is associated with the feeling of oneness for the denizens hence the importance of saving the space and its built monuments is reflected. Space is important to understand human civilization, history and artefacts.

The scope of heritage, in general, is now agreed internationally to include tangible and intangible. The researcher's interest is to analyze, whether the careful academic research on the HDS conjures up any of the original aura in its varieties of forms. Are the historians

reconstructing great distance from the past recognizing the intangibility? Or can they still tap into the original magic of the past to make some aspects of the original space/site palpable today? UNESCO allocates huge amount of money in the name of conservation of historic, cultural or the spaces having tangible and intangible values.

The role of UNESCO after the April Earthquake

UNESCO designated the Kathmandu valley a World Heritage Site in 1979, and identified the HDS as one of the preservation zones out of seven. The HDS one of the UNESCO enlisted unique site has faced many challenges through time and still faces even more complexities after the intervention of the earthquake of 25 April. Probably appreciating the vulnerability of the space the concept of UNESCO has emerged. The tangible and intangible forms of space are parallel with the society in tandem with their ties to history. In this sense the HDS is identified with religious values, architectural, historical resources and heritage.

Spatial concepts of 'old space' and 'new place' are employed to demonstrate how space gets re-written and redefined in the course of time. New meanings of space emerge then "spaces within a space" scamper but in its totality the meaning of space as such remains immanent. The changed spatial concepts over time change the meaning of space.

The space is badly wounded after the earthquake of 25 April. Now is the time to observe the restoration and rebuilding the space honestly and genuinely. Many of the built structures are completely collapsed and some of the remaining structures are partly damaged and others are badly damaged. On the day when earthquake struck, Fifth Folklore International Congress was on move, where this researcher presented paper on the HDS about its Configuration of time, space and sensibility. While the researcher was presenting paper about the HDS site the same site was getting demolished and entering into a different phase. After the earthquake the researcher

rushed to see the space, and developed these insights. Reminding the coincidence Abhi Subedi in *The Kathmandu Post* writes:

The Nepal Folklore Society's fifth international congress was in progress at the Nepal Academy Hall. It was the second day of the very challenging, intense, and busy conference. A young academic was trying to prove the folkloristic role of cultural artifacts, focusing on the Hanuman Dhoka area. He was trying to show that the structures were created out of a folklore of a unique order. His argument was that built monuments and artistic artifacts represented folk imagination, or a combination of classical skill and the Newar indigenous artists' imagination.

(May 3, 2015)

Subedi hints at the researcher's presentation on the day. After few minutes of stay at the Academy compound the researcher rushed to the HDS spot and saw the collapsed structures. The researcher first thought that was an irreparable loss but slowly realized much could be restored. During the visit on that day and the subsequent days the researcher has enlisted the collapses and damage. Collapsed structures are like upper portion of Bashantapur, Kastamandapa, Maju Dega, Kamadev temple, Trailokyamohan Temple, Dega Shiva Temple in the front of Taleju Temple, Pratap Stambha, Radhakrishna Temple and Kakeswar where as Shiva Parwati temple, Vishnu temple, Degu taleju, Maha Vishnu temple, portion of the four towers, Nagara house, Gaddhi Baithak, West wall of Nasal chowk, Mulchowk are partly damaged.

To recover the sense of loss and to make people feel that the loss of heritage recovery is possible the researcher wrote an article on *The Kathmandu Post*. It goes like:

As far as the restoration of our heritages is concerned, we don't need to panic, as we have all human resource of young dexterous people with the craftsmanship of

the Malla period. Rabindara Puri, an architect, started a school of traditional arts and crafts to save the legacy almost a decade ago in a village in Panauti.

Similarly, we have many qualified Newar architects and artisans who can help refurbish our loss. (May 1, 2015)

Built monuments and space is interfered by the destruction like earthquake and such destruction is related with loss. Now the question is what have we lost and what are in the verge of losing? This loss had made us think in more organized way as a result we can retain the history of the space and built monument. The HDS being enlisted in the fine architecture in the world includes Muslim, European and traditional Newari architecture. As a result of fusion in the historical site urban fabric is made more indestructible form in the mind of people even though its physical structure got damaged in the earthquake.

Major concern is how the space is saved after the destruction and how to establish its convention and meaning of space by preserving the architecture and aesthetics in it. To shift it in a new place is impossible because the values the older place hold cant be acquired in new one. But to sustain the meaning of space and to evoke the original dynamism there must be a respectful dialogue between old structure and the newer one after the destruction. Rebuilding the HDS requires approval from Nepal's Archeology Department. Though representatives of the agency have different ideas about what preservation entails, how it should be done, and what it is that is most critical to preserve. The government formed a Commission for reconstruction and rebuilding addressing the problems created after the earthquake. The commission will have its role on the restoration of the HDS although all of them seem o be motivated by concern with the destruction, it seems very complicated. The significance of cultural resources is even higher to the future generation to comprehend the history and identity of their predecessors. Saving the

cultural resources is to save the 'collective memory' thus the authenticity of art and cultural resource is as important as food items for human beings. However, the reproduction of such monuments in another space will have less importance and value because reproduced items are weaker. The space of ancient time is much more stronger because of the inclination and shared identity and memory of the space.

The visionary concept without total avoidance of history, responsibility, and knowledge can help to rebuild the space. The question is why do people want to live with their memories. Questions abound: what is it about, what purpose, for whom, set in what landscape, directing which user experiences etc.? Since the HDS is a non- portable object in a space and maintains the status understanding the "space-time" that envelops, it is essential to rebuild it.

When societies come to distinguish between what was of the past; it produced a relative chronology giving rise to such concepts of time a mythological, historical, archaeological, social, biological, and experiential. In this context, as discussed earlier, the heterotopic sense that refers to a structure or place is not ideal but is still different from what we normally call the real in time or space. The existence is physical and mental. The question that arises is, what heterotopia did the HDS represent at its creation and what heterotopic forms scamper in it today. Is the UNESCO, in its creation of world-class architectural, historical and cultural tourist site, sufficiently aware of the dangers of restoring/rebuilding the ancient human monumental heterotopia into modern visual form but lost more due to many circumstances that occurred in space and time? Is the conservation in real sense genuine? Alternately, the important question is, if the space in itself is capable of sustaining meaning, why is the conservation needed? The spaces are vulnerable but all of them are stronger as far as they have their history, tradition and maintain a strong bond of belongingness to local community. Does the UNESCO save the

heritage sites just because they are vulnerable? Or does it act by realizing that? And immanent and incessant tendency of cultural flow of the network of communities lend and derive meanings for these sites from generation to generation?

The fixed location of a building on a site at first leads us to believe that it continues to represent the same thing and therefore holds the same meaning, but the reality is that the meaning of the building is not fixed and it shifts with time. The potential ambiguities and multiplicity of meanings embedded in any particular object have led to an increasing awareness of the role of context in generating and sustaining meaning. The concept of the biography of the HDS emphasizes its ephemeral contextual meanings experienced through time. But in case of the HDS it has an ancient history and a space of cultural importance that does not allow to be ephemeral. It perpetuates since the space is associated not only with the built monuments but with the culture of a cult, characterized by the abode of living goddess, Kuamri. Jatra continues no matter if the building are there or not. Notwithstanding, these references, can we conserve ancient meaning when we rebuild an ancient space? Can we approach the true past of an ancient space/ monument or the one hidden from us by constant intersection within us of its multiple meanings of the past and the present?

To understand the vibrancy and dynamism of the HDS site we must dwell in four distinct phases of its life: construction, maintenance, disuse and restoration/ rebuilding and also look further to its future. The HDS apart from being a residence of the rulers, physically represents the abode of living goddess. It is directly connected not only with the city center but also with every historical references of the nation. The researcher will talk about it in the textual analysis. The ritual performances in the space keep generations awe-struck by their power. Understanding the sensibilities of the space does the UNESCO conserve the spaces like the HDS? Another

important question that comes to mind is if the site is culture sensitive and the space forms part of individuals life from birth to death why is the conservation of that needed as it runs automatically as a cultural flow. However, the counter logic goes like this since the site, due to its characteristics, is a human property it needs to be saved; and the saving of the property is the pain of restoring.

The meaning of the space is determined, as the researcher has discussed previously. Following the idea of construction of meaning out of the space in relation to its culture, the changes and modifications may have different meaning in the future the HDS as Geographer Tim Creswell believes "meaning is invoked in space through the practice of people who act according to their interpretations of space, which, in turn, gives their actions meaning. This is a fluid process that changes over time. Any given set of interpretations of space can be and have been overthrown historically" (17). The nature of space is dynamic and fluid. Though the definition is always contested and changed, the space retains its past characteristics. Naturally the space retains its features for long period of time in diverse forms as a result spaces scamper. The result is the totality of features exists as a result of the coexistence of different forms of the space. We call these flowing, mobile and active features of space scampering over time and thus lending the space its enduring character.

This researcher discovered that the immanent nature of space does not change but continues perennially as the space is not autonomous for its meaning is derived form the culture and art that it hosts and houses for. The appropriation and juxtaposition of space always questions cultural values or the meaning of the place -- or the identity of the region. Focusing on the imbrication of space with other features, Henri Lefebvre points out the combination of spatiality, historicity and sociality. Knowledge of 'old space' and 'new place' of the HDS before

and after the devastating earthquake can enrich and inspire the Nepalese culture, enhance the spatial dynamics and break new grounds in establishing a unique reconciliatory and conservation ethic of all the endangered spaces and sites.

Touristic Importance of the HDS

The HDS Palace Complex was the royal Nepali residence until the 19th century and is the site of important ceremonies, such as the coronation of the Nepalese monarch. The palace is decorated with elaborately carved wooden windows and panels. It houses the late King Tribhuvan Memorial Museum and the Mahendra Museum. Similarly, the major attractions like Taleju temple, Mahendreswar temple, Jagannath Temple, Dequtale temple, Nasal Choka, Mul Choak, Bhandarjhal, Vilash temple, Trailokyamohan Narayan Temple, Shiva Parwati temple, Manju Dewal, Kumari Baha, Kastamandpa, Ashoka Vinayak shrine, Simha sattal etc add up the value to the HDS for the tourists.

The continuation of the tradition and the intervention in it has drawn the attention of tourists from home and abroad. It is the space of importance for all due to its unique continuation. The arts and craft of the space was the marker of economic affluence in the eyes of visitors especially for those westerners. The most interesting and the most prolific form in the HDS, according to the UNESCO guide *Monuments of Kathmandu Valley*, is the brick-built temple with diminishing tiered roofs. It seems to be generally agreed now that it is the survival of an Indian style, long since discontinued in its land of origin. The survival of this style in certain remote areas of India and also the descriptions given by Chinese pilgrims of Indian temples, which they saw over a thousand years ago, confirms this. And it is not the building as a type that survives in Nepal, but the whole style of architecture which may owe much to India now existing as something distinctly Nepalese.

Although they are all based on the same conceptual idea, the temples differ in shape and size. To achieve the sense of height and majesty they are mostly seen on diminishing stepped plinth, are built of brick and carved timbers support a heavy pitched roof construction. The tiles that covered roof are made out of clay. The top roof is capped with pinnacle (*gajur*), which is ornate, and in some places gilded copper. Referring to the prosperity historian D R Regmi writes:

All of the cities stood for centuries for the high grade of culture and all its embodiments in arts and crafts that made Nepal conspicuous at the time in the eyes of the civilized world... Kathmandu and Bhadgaon with their own architectural attainments viable in themselves were economically more prosperous on account of the extensive trade. (509)

The HDS was important not only for its arts and craft but to prove as the kingdom of rich and dexterous artists. Hence, the HDS has always been taken as a historically important place. Once a royal centre of power, it has now become museum, tourist centre and sites of several other activities.

Most importantly, the natural destruction like the earthquake of 25 April 2015 has brought more challenge to the space. Now will the structure be capable enough to sustain the old style as it was, is a big question. The government and UNESCO are concerned more about it. How are they projecting to furnish the destroyed buildings and its architecture to embrace the heritage from antiquity? The government is concerned more about bringing a greater flow of tourists to this area, and restructuring the old buildings since "architecture and urban design have been presented with new and more wide-ranging opportunities to diversify spatial form " (Harvey 75). In a sense, most of the governmental activities will be related to the ensuing activities of the HDS, which the research regards as very important act. In the ancient time it was

like competition of the rulers to add up temples and the statues in the site so as to satisfy their religious urge. Regmi further writes,

All rulers extended their patronage to architects builders and artists if only to satisfy their inner urge for religious activities and themselves launched laudable program of building themselves inaugurating finished images with zeal and devotion. The construction of the monuments was certainly inspired by religious ideals, by a desire to please the deity to invoke his blessing and register a deed to perpetuate the good name of the devotee. (594)

All of the constructions have historical significance and great contribution to the country though that was to satisfy their personal urge. What is more unique and important is to include varieties in it concentrating the vibrancy of the space. The similarities in the style is what is remarkable according to Regmi:

These temples look the same as conforming to the pattern prescribed for the usual Nepalese style of building so laudably described by the Chinese annals. This style flourished as late as the nineteenth century A. D., and we have numerous temples of this style, that were constructed in course of time since the early 16th century A.D. (597)

The built structure are not only important for their unique styles but one of the built structure has the credit for having the name of the country after its name shows that the HDS and the built structure in the vicinity are significant aspect of research. Drawing the naming history after a monument *Kastamandapa*, (which was totally collapsed in the April 25 earthquake) Regmi writes:

In the Svayambhu inscription of rajdeva dated NS 472, we have also the expression *Kastamandapa*. Possibly the building, which gave the name to the city, was erected in about the eleventh century A.D. The construction is ascribed to a mendicant from Gaur... in the inscription belonging to the 16th century A.D. traced in the northern part of the town, the name of the area spoken is *Suvarnapatali Mahanagari* (great city). (510)

Even though *Kastamandapa* as built structure is collapsed in 25th April earthquake but the country's name after the monument is an interesting idea to show the continuation of history. In this way the HDS is not only famous for its art, architecture and cultural, religious site but it marks the Nepali identity as a whole.

There are other modified varieties even at the Rana regime in the HDS. Ranas are considered the harbinger of western architecture in Nepal. They not only brought the European and Muslim architecture but foreign fashion, items educations etc from the HDS. Talking about the endorsement of Persian design of coin in the reign of Pratap Malla Regmi writes:

Coin of Pratap Malla (Walsh, II. 12), shows in imitation of Persian characters the legends *Jehangir Shah* in the reverse and *San llahi* in the obverse. According Walsh, this coin resembled the Alamgir coin of Jehangir. We do not know what led him to use the legend, *Jehangir*, in the coin. But it was definitely not done in acknowledgement of Moghul suzerainty over Nepal. (89)

Similarly, highlighting the various endorsement practices a German scholar Katharina Maria Lucia Weiler referring to the contribution of Jaunga Bahadur Rana at the HDS writes:

Blind windows became a dominant feature at many Rana palaces, for example at Basantapur Darbār, a wing of Hanuman Dhokā in Kathmandu built under Jang

Bahadur Rana around 1860 or at Lal Baithak (1855) initiated by Jang Bahadur's brother in Bhaktapur. On these whitewashed façades, various blind windows are assembled featuring Mughal and western design. (76)

Like the previous Malla and Shah Kings Ranas too wanted to show their domination and power frenzy through built monuments. Weiler has quoted the inscription of Ranas work in Gaddi Baithak as:

ERECTED/ DURING THE REIGN OF HM THE MAHARAJAH DHIRAJ
PRITHVI BIR BIKRAM SHAH BAHADUR JUNG BAHADUR/ AND
DURING THE ADMINISTRATION OF HH THE MAHARAJAH MAJOR
GENERAL SIR CHANDRA SHAMSHERE JUNG BAHADUR RANA
G.C.B.G.C.S.I.D.C.L./ HONOURARY COLONEL 4TH GURKHAS
THONGLINPIM·MAKOKANG WANG SIAN PRIME·MINISTER &

MARSHAL NEPAL/ A.D. 1908. Inscriptions like the latter, written in English and presenting the date of construction *anno domini*, underline the representational character of the neoclassical architecture in Nepal, so badly needed by the Ranas to demonstrate their political ambitions towards the British in India. (234)

Many of the additional varieties of significances mark the changes in the HDS historically, architecturally, and culturally. What we look outwardly is not simply the same HDS as it was but a modified and amended. In this sense understanding of place is a complex theoretical and empirical task that required a range of conscious techniques. Similarly, investigation of the place is partly analysed on the way it is 'consumed' and that the mode of such consumption remains relatively underanalysed even though it involves a range of human senses in diverse forms.

Therefore, highlighting the importance of space Foucault, Lefebvre, Soja, Harvey, Jameson and de Certeau investigated on social, political, urban, architectural, cultural and economic aspects of space. Talking about the newness of space in every aspect Jameson claims "now everything is new; but by the same token, the very category of the new then loses its meaning and becomes itself something of modernist survival" (Jameson 35). The transformation of space is so rampant and rapid that one can't realize the progress easily.

The question after the earthquake of 25 April that destroyed the HDS badly is, does the HDS lose the space dynamism? Does its vibrant form become extinct? Because each construction has its own forms of failure, depending on the quality of construction, detailing, design and execution. The researcher's point is no it does not lose the vibrancy rather it retains in various forms which the researcher is arguing as heterotopic in this research.

Encoding value of space is more important than any other external factors and this value is engraved in the memory of the people who observed the space. Such structures have permanent symbolic nature like nonverbal, painted, decoration and inlays embedded in people's mind. Space is not an independent entity rather it is imbricated with social and human behaviour, the activities performed in it and the perception of the people living in and around it. As a result of imbrication of encoded meaning the spaces scamper in the places like the HDS. They talk to us in multiple voices and scales. Referring to shifting nature of space and its convertibility in varieties of forms with a space Edward Soja claims, "thirdspace is a purposefully tentative and flexible term that attempts to capture what is actually a constantly shifting and changing milieu of ideas, events, appearances, and meanings" (Introduction 2). A place comes into being in the discourse of the residents in the area and hence places are born of practice as well as discourse. Different kinds of places demand different kinds of behaviors depending upon socio-cultural

orientation and identity of the visitor. Another question may arise, is it possible to revive all of the destroyed as it was previously? Or if the space retains its memory and keeps scampering why is it necessary to rebuild the damaged sites because the rebuilding is just a representation in the original space but not the authentic one. How the questions about authenticity, identity and comprehensibility framed in a national and international context? Now the earthquake remains a challenge of all the interpretation, so the debate about the HDS is both demanding and challenging. Does the earthquake really destroy the dynamism of the HDS or it has ailed to erase its spatial dynamics? If it cannot be restored then what is the meaning of enlisting the HDS in UNESCO world heritage sites. The researcher claims that the earthquake has failed to do so because reminding the vibrancy of the space and its interaction with the society Indra jatar festival is celebrated recently with as much enthusiasm as it used to be. Despite of the debris of the temples and vulnerability of the built structures the jatra accompanied with all forms of rituals. Historical structure like the HDS often display an architectural dignity a civic presence that enriches the urban fabric by modes of festivities. New kinds of juxtaposition appear due to multimodality of the space in the HDS because of which space kinaesthetic and elastic function upsurges exponentially. Hence the spaces scamper.

The importance of the HDS is not only because of the religious performances and rituals in the area but because many of historic speeches, performances, concerts and poetry recitation take place in the site. The researcher takes the processions carried out in the site of the HDS as the legacy of the space. Visitors can see one or the other performances taking place in the square. Our life, experiences and cultural languages are influenced by the categories of space and the places have become like an imaginary museum of new culture. As a result multi-local aspects of the HDS are taking on new forms. Understanding the effects of the space like the HDS is crucial

to understand the socio-cultural aspects and Foucault's notion of heterotopia helps to discover what is new about the place.

Research scholars like Niels Gutschow, Mary Salusser and Gautam Bajra Bajracharya also described the HDS as a cosmic overarching and a mandala. Foucault defines such space as "space of complete hierarchy, this opposition, this intersection of places that constituted what could vary roughly be called medieval space: the space of emplacement" (22).

The constructed interpretations always vary and contradict with one another. Nevertheless, my objective is to identify particular space of the HDS and its vicinity as a heterotopic one. The researcher wants to look for the argument that heterotopic study helps to discern the scampering tangible and intangible spaces with their values that exist in the HDS site. As a result of its scampering and heterotopic nature the HDS remains a conservation site. To study the space, the researcher goes on looking for the changing form, perceptions whether the literature, politics or any other public performances along with its use effect by the public or the "consumers of the space" (Lefebvre 2003) make differences.

Conceptualizing the HDS as a place is never a merely topographic exercise. As a place that is situated through myth, customary ritual activities and obligations that includes residential location, processions, mandalic mappings, and the other ways. It is conceived and experienced differently according to how it is placed within the various kinds of conceptual frameworks that people bring to operation. As a result, the meaning of space is derived. That is how the varieties of meanings of the space are generated. As a result, the spatial dynamics keep shifting the vibrancy from time to time and from person to person. The HDS has witnessed contraction and expansion of the area it covers now. It is a serious concern as far as its distortion in its structure

is concerned. The space has remained the example of a "world famous décor"¹. Talking about the authenticity of the space UNESCO in its website further mentions:

The authenticity of the property is retained through the unique form, design, material and substance of the monuments, displaying a highly developed traditional craftsmanship and situated within a traditional urban or natural setting. Even though the Kathmandu Valley has undergone immense urbanization, the authenticity of the historic ensembles as well as much of the traditional urban fabric within the boundaries has been retained. (whc.unesco.org)

It is not easy to trace the exact information of the place nor the researcher could explain what it was really at first. However, the researcher can find the similarities or the continuation of the form concentrated in the long past at the HDS site. To be nostalgic there is a network of function, which formed itself as an important site for art, architecture and cultural heritage. When visiting the site one immediately become aware of a different space s/he enters, different from the 'normal' appearance of the site HDS. To take an example the HDS remains as a canopy under which multiple spaces scamper in modes religious shaped by architecture and historicity and museum. Similarly, this space can be seen in the multiple shapes: once a power centre, a business spot, a space to perform duty, a space to stroll in the evening, a space to pick pocket, a space of public protest, a space to perform, a space having onto way to someone's house, a unique space for ritual practices, a space for begging, a space of memory, a residential space of powerful people, a space where the ancient structure is distorted, a preserved and sanctified space, a tourist centre, a cultural hub, a core of the capital city and so on. So many purposes are imbricated under the single HDS. Urban philosopher Lewis Mumford views such space as:

¹ <http://whc.unesco.org/en/list/121>

A form and symbol of an integrated social relationship: it is the seat of the temple, the market, the hall of justice, the academy of learning. Here in the city the goods of civilization are multiplied and manifolded; here is where human experience is transformed into viable signs, symbols, patterns of conduct, systems of order. Here is where the issues of civilization are focused: here, too, ritual passes on occasion into the active drama of a fully differentiated and self-conscious society.

(3)

When all of those activities are taken place at once how many people, present there, realize all of the spatial functions all at once? Or do they take care of only their concern function, or work with a single purpose for which they go to the space? How to comprehend a specific space? The space in its underlying level keeps shifting its meaning which may not be visible to all but thinking beyond the box the spatial dynamics are not strange. Space in the past decade has seen the rise and fall, expansion and contraction due to various reasons like the earthquake, human encroachments, pollution etc.

People's HDS

The researcher wants to begin with Indra Jatra as a performance and will discuss about the creative writings that evoke the sense of the HDS space. Other performances too take place in the area of the HDS but my concentration will not be on the concerts and other political speeches and other theatrical performances as well as other functions in the textual analysis.

Literature and folk performances or 'social text' like *Jatra* commonly evokes the sense of 'space', however, it does not often get foregrounded in literary discussions and critical discourses in Nepali academia. In this context the researcher will explore how the HDS has been used as 'archetype' in *Jatra* and creative writings showing how the historical changes have

occurred at different times directly or indirectly and how the performances like Indra jatra and literary texts have rooted impression in mind of city denizens. As Gerard Toffin observes that "Indra Jatra was the main collective festival [...] of the Kathmandu Malla Kingdom, and that it was an established feature of urban life and a matter of considerable pride" (73).

The immanently meaningful nature of space is closely connected with the semiotic essence of human beings with the festival of Indra Jatra and creative writing. This space is significant for almost all the historical changes since the beginning of Modern Nepal i.e. the beginning of Shah dynasty. History tells that the first Shah king Prithvi Narayan Shah conquered Nepal on the day of Indra Jatra. John Sandy writes:

History records that it was on this day that King Prithvi Narayan Shah conquered Katmandu and unified Nepal. Throughout the festival, many staged displays of classical dancing and religious tableaux can be seen in the Hanumandhoka Darbar Square. (32)

The social text like Indra Jatra and the creative writings evaluate the HDS space both abstract and physical, especially in regards to an individual's experience in and attachment to domestic, regulated space as a source of identity, intimacy, and spatial representation.

Newars of Kathmandu celebrate Indra jatra festival from the 12th of the bright half of Bhadra (Aug-Sept) to the 4th of the dark half of Aswin (Sept-Oct) making the locus HDS area. The festival comprises the official programme: the ceremonial processions of the participants, head of state and diplomats attend the function. Folk performances, beating of drums and several other performances take place during the festival. The festival is made up of three different series of rituals: Kuamri Jatra, Indra Jatra and Bhairava Jatra concentrating on each specific god. All of these three ceremonial components have their own myths. The rituals focus on several

interrelated themes: the relation between life death, the cosmic order and general prosperity of the country. It is a festival of having multiple facets so bears multiple meanings. Even though Malla Kingdom, Shah Kingdom disappeared, Indra Jatra is still celebrated. In a way it is a little different for Shah period replacing the King by president the head of state to observe the festival. The continuation of the Jatra in the HDS, the ancient Malla palace is no more the seat of political power but it still plays crucial role in all of the local festivals. Till now it is considered the symbolic centre of the city because the main rituals, connected with kingship (even though the power of kingship is shifted to common people-- a people representative after the country is declared republic), are performed in and around it. This unique continuation is what the researcher calls heterotopic existence.

The festival used to be performed to enhance the Nepalese monarchy that was strange to Newars at first immediately after Prithvi Narayan Shah's Victory. But it continued considering the festival as a legacy of their glorious past of Malla period. Now it still continues to venerate the history of the Malla period. The festival has helped strengthening the ethnic identity of the group. This dialectic between state sponsorship and ethnic assertion is one of the most interesting continuations of history through Indra Jatra.

The beginning of the festival is marked by the erection of pole called Linga. The pole bears a banner known as *hari path* which is in the ancient Malla palace of Hanuman Dhoka. The researcher will briefly discuss the observation on the happening of each day in Indra Jatra here.

First Day

Indra's *Pole* and its banner are erected in front of Hanuman Dhoka. The heavy *Pole* tugged and pulled with bamboos and thick ropes to slowly raise it. *Gurujyu paltan* (a troop) makes celebration during the moment. The police recruits have replaced the Manandhars these

days to perform the task. However, a member from Manandhar community observes it as a leader. The king is represented by a white horse and by sacred sword wrapped with clothes. The sword is circumambulated three times around the pole. The army in front of the sword plays National anthem marking it a state sponsored national festival.

In the evening the devotees chant *Dharanistotra* (religious chant) and offer lamps/candles and worship for the tranquility of the departed soul of their relatives. In this process they follow the traditionally marked route of the city. Hence there seems to be a great festival of light in the area. People clean and repaint the statues/images of Indra with stretched hands. Those images are displayed during the festival. There are several other images go up around the vicinity.

The statute of Akash Bhairab, which is exhibited in the splendidly decorated straw roofed small house, is brought out of the window of the temple in the midnight. Similarly, the huge statue of Swet Bhairab under Degutal temple is exposed. The exhibition includes the statutes of Indra, elephant, Bhairab and other deities. In a sense this eight-day festival is the exhibition of the statues of Indra and other deities.

Then onwards begins several other performances in the evenings. The ritual dances especially *Devi Naach*, *Mahakali Naach*, *Ramchandra Naach*, *Tripurasur Naach*, *Demonstration of Das Avatar* (ten reincarnations of lord Bishnu). It also includes *Laakhe Naach* and *Pulukisi Naach* (elephant dance). According to a native old man, in the earlier days a man, assumed representative of Bhairab, used to fight without fear with an intoxicated buffalo, assumedly a demon reflecting the scene of fight between god and demon. During the fight other audiences too enter the court to tease and irritate the buffalo. Finally the buffalo is killed (sometimes it would take even three days) there. It is believed the man who fights with the buffalo receives power

from god through rituals. People start singing folks songs with *Malshree Raga*, which indicates nearing Dashain festival.

Second Day

Performances and Demonstrations like that of first day take place.

Third Day

This day the chariot of Kumari is pulled. Ganesh and Bhairab's Chariots accompany Kumari's chariot. The procession begins with Ganesh, Bhairab and Kumari respectively. It is also called the first day of Kumari Jatra (and Kumari jatra lasts for three days). The festival begins from the Gaddhi Baithak, Kumari Ghar and moves forward to Jaisidewal, Lagan, Brahma Tole, Kohiti, Bhimsensthan and finally comes back to the place it began.

The chariot pulling begins at noon and ends in the evening. To observe the festivals delegates and dignitaries from home and abroad used to in the courtyard of Gaddhi Baithak previously. But due to the collapsed building this year the dignitaries watched the jatra from the ground sitting in the sofa, which was placed on a stage made for them. Several traditional musical instruments are played and the dances continue. Five Bajracharyas (Newar Priests) with their antique dress perform Mudra dance playing bell (Bajraghanta). They go along with the chariot. While the chariot circumnavigate the city several worshipping takes place. Samayabaji (beaten rice and roasted beans) are distributed as *Prasad* (offered food item to god). Devi dance is performed at Dabali. When the chariot arrives the music is played loudly than before. The dancing deities jump with their pose (*Mudra*) and the demons being horrified tried to hide from the fierce Devis. The Devis (incarnation of power) kill the demons. This mark the end of third day and the chariot is drawn to the Gaddhi Baithak.

In the evening rice beer (*chang*) is flowed from the mouth of Bhairaba. The crowded lads compete to drink it one after the other carrying one another in the shoulders turn by turn. Das avatar (ten incarnation of lord Bishnu) demonstration to Kumari takes place in the same night.

The artistic play (*lila*) of the lord is displayed in it. The demonstrating team performs the ancient art and then the city is illuminated with lights.

Fourth Day

Samayabaji is distributed and traditional musical instruments are played loudly. Those exhibited statues are worshipped. The exhibition and unleashing the Bhairaba's statue, which remained close throughout the year, is also another part of the festival.

Fifth and Sixth Day

The dances continue and so does the lightening.

Seventh Day

The closing of Basundhara fasting (according to Buddhism) takes place. In this occasion all the things are decorated in yellow colour. After the worshiping is over in the evening, the *Kalash* (a sacred pot made out of mud), Chaityas made out of flour are taken to the bank of Bagmati and Bishnumati River. The procession is accompanied with the musical and cultural performances.

Eighth Day

This is the last day of the festival. This day the city is circumnavigated from the middle. Other worshiping and cultural demonstration and lightening remain the same. Apart from this when the Kuamri chariot is about to arrive Kilagal, Pulukisi (elephant) dance is performed. Like the third day of the festival at Jaisidewal, Kilagal also mark the killing of the demons by the Devi. The victory slogans are shouted. Kumari is worshipped and *Samayebaji* is served. Then the chariot is brought to Akash Bhairab and worshiping and *Samayebaji* is served once again. The entire Indra chok is echoed with the victorious sound with vigour and the festival ends when the chariot returns to the yard of Kumarighar. People queue at Kumari Ghar to have blessings from

the goddess Kumari till the midnight. Then after begins the falling of the pole. It is done carefully and the crowd offers their homage to the pole. Finally the pole is taken to the Bagmati River for holy purpose.

The historical background for the contemporary significance of Indra Jatra narrative is the transition from 'medieval' to 'modern' Nepal, a dynamic transition effected in 1768-69 with the Nepali Shah conquest of the Kathmandu valley, and the "wresting of political control of the Kathmandu valley from the ethnically Malla dynasty. The shah conquest served as a cultural 'moment of crisis' for the local Newar population" (Baltutis 28). Distrusting the political intentions of Mughal India, Prithivi Narayan Shah, the conquering Shah king, instead patronized local Newar artists, artisans and dancers. Baltutis further says "Pratap sing Shah is credited with Sanskritizing and thus transforming many of the cultural elements. It was under his direction that the local neighborhood of Vamgha became known as "Indra Chowk" and that the Kathmandu festival in which Bhairav most prominently appears -- the *yem yah punhi* -- became nominally assimilated to its classical Hindu rite , the Indra Jatra" (30). One example of Indra jatra, the social text that was produced in the courts of the early Shah kings is the *Indradhvajotsava Puja*, a ritual text collecting and commenting on portions of classical Sanskrit texts that handle the Indra Jatra. As an example of state sponsored festival "Indra Jatra is an example of state-sponsored ritual that can be seen in the erection of Indradhvaja, the inauguration procession of Kuamri Jatra, and tika ceremony (placing rice immersed in curd and red pigment on the forehead, as a token of blessing) of the king by Kumari the Living Goddess" (Ahmed 14). In this regard Indra jatra is believed by many to be able to manage the enormous task of constructing or updating national identity. The king used to receive garland from the living goddess and after the country was declared secular in 2008, the president Dr. Ram Baran Yadav as a head of state has

been attending the ceremony. In this regard the researcher's aim is to explore the "content" which is same but only the form is different i.e. representative of common people has replaced the Kingship. Hence, the heterotopic form exists and it continues.

Despite of such inheritance the then finance minister Dr. Baburam Bhattarai's decision of discontinuing the budget and subsidy on September, 2008 for the festival like Indra jatra on the eve of the festival sparked off street protest and thus the government immediately withdrew the decision after the law makers' criticism over the action. Mallika Aryal in Nepali Times writes:

Bhattarai's logic was that since Nepal is now a secular state, it would not be right for the government to support any particular religion. Some compared the decision to Prithvi Narayan Shah's attack on Kathmandu's Newar community when he invaded the Valley during Indra Jatra in 1769. They say Bhattarai, a native of Gorkha, did the same thing by attacking Newar culture and beliefs. There are those who argue that, with the king gone, all traditions related to the old regime need to be slowly discarded. But Indra Jatra in particular has been celebrated in the Valley from the time of the Malla kings, before the Shahs took over. Such a decision by the government was sure to have repercussions, especially during a delicate time like this. It was bound to upset the feelings of people who, proud of their own culture, have been celebrating this ritual for centuries². (*Nepali Times, October 2008*)

Moreover, some people argue that it is an opportunity to save and conserve the cultural heritage as Bhumika Ghimire in Telegraph Nepal writes "The issue created quite a stir at the Constituent Assembly meeting; leaders of opposition parties accused the government of

² <http://nepalitimes.com/news.php>

disrespecting people's sentiments and their heritage. This fiasco has presented the country with an opportunity. Take your heritage back³" (*Telegraph Nepal*).

Rituals are the frames for experiencing collective emotions. Public rituals afford an opportunity to work out new relationships between society and its constituent member groups. National identity is composed of a number of components like historic territory, common myths and historical memories; a common, public culture; common legal rights and duties for all members; a common economy (Smith 14). Jatra should be defined not only by shared motifs, structures, and happy endings, but also by their overall narrative thrust, leading to the distinction between 'restoration' tales and 'rise tales'. These are meant for the idealized, imaginary public. It comprises the history that everyone in Nepal knows. Such festival has close affinity with the nation as "the formation of a nation is to a great extent dependent upon the creation of a national narrative, that articulate national mentality or character, based on the collective self-image, as well as values and ideals regarded as characteristically national" (qtd in Gencarella 249).

Continuing the primitive cultures in the hope of gaining a clearer grasp of these functions, Indra Jatra observes how stories and rituals of a religion establish the unity of a society, give identity to the individual into his/her role in the society, educate them as a whole into the meaning and mission of the society. Of course, it remains an open question as to whether or to what extent religion exercises these profound functions in modern and post-modern society. Because "there is no doubt that folklore in such a way gains more space for manoeuvring in an ambivalent configuration as a rural or urban construct, local or global marker, popular or populist patent, often serving the "national cause", ethnic warehousing, however, also intercultural mapping" (Krstanovic 264). Entrusted with the founding myths, it creates cohesion in a group by

³ <http://www.telegraphnepal.com/backup/test/news>

acknowledging the identity to the individual and to the group in mutually defining roles of responsibility as articulated in the ancient stories of the tradition. The prophetic function of religion concerns itself with the judgement of the current state of affairs in a given society, with how well the people are living the original agreement expounded in the founding myths. In the mix of symbols and rituals, belief and values, the relationship of a specific religion to a specific nation is profound and complex.

However, Indra jatra hosts two religious beliefs Hinduism and Buddhism parallel marking its unique religious coexistence. This relationship is so intimate that it becomes most difficult, and perhaps impossible, to determine the content of the religion as distinct from the content of national ideology.

The primary realm of deities and their living environment is not physical (that is, the sacred space of temples and statues) but textual -- the narrative / performance world that includes supernatural interventions of deities in the lives of the city denizens, whose well being depends on the deities benevolence or anger. This narrative/ performance does not form uniform, homogenous mass of verbal expression, but it can be conceptualized as a system of diverse genres with their own poetic features, temporal scales, functions and connections with specific tradition groups such as lay people, priest castes families and whole city. Highlighting the importance of travel in the performance Abhi Subedi writes "travel has played very significant part in the performance art in Nepal Mandala. The journey has been both metaphysical and realistic in nature. Travel is one such trope that brings human beings on a par with the movements of the divinities and the weather and calendric cycles" (47).

Subedi further explains the theatrical elements in the jatra "there is strong element of theater in Indra Jatra. Richard Schechner, a performance theorist says that in festivals there is

what he calls script or theater 'at the center of the panoply of events'. ' The performance takes its shape important elements of theatre -- the mask dance" (qtd. in Subedi 30). The researcher argues that such performance do not only reflect society itself, its sustaining rules and internal hierarchy, but it employs a direct influence on and help to hold society together. In other words, among Newars societies, the world of performance is not only expressive, but constitutive of the social world can be claimed from the performance. When one enters a religious space for worship, the space becomes "a place of seeing and looking with distinctive intensity. Like religion, drama/ performance also provides a perspective, which may see one's, self, others, the world, and the presence of the transcendent" (Vos 10). Performance constitutes a breathing space for local communities within the hardships of occupation both because it permits the release of some personal traumas and because it can strengthen their sense of belonging. But what is lacking in this text of Indra jatra is a satisfactory explanation of how such conversation might have taken place of how an essentially esoteric mystical tradition might have filtered down to commoners in some sort of comprehensible and appealing form.

The performance envisions the world of drama as a place where public life and private fantasy and imagination merge. The myths, drawing from their archetypal sources, engage our memories and inner lives and appeal to the shadows below the rational. Transformation here is not merely a theme, but the mystery at the core of existence. There are transformations of things and the body, but also of the mind and the heart, both on stage/ public sphere and in the audience. Hence, the entire experience of Indra jatra is a microcosm, an analogy, of our understanding of ethnic life of Newar community. Describing the nature of performance and its spatial dimension and creation of city space Abhi Subedi writes:

The travels of gods and humanity are designed in front of the houses that have

windows open to the streets ... all the spectacles of a performance architectural formation. For example, the journeys are choreographed in advance, in the architectural and landscape engineering patterns that have continued to surprise the viewers even today. The spatio-cultural and the human settlement patterns have continued to form the heritage or ritual travels within the Nepal Mandala for millennia. These rituals movements have the physical, intercultural and message orientated dimensions. These performances can be seen in the traditional, ritual and contemporary movements of the performers along the contours within the urban space in the Mandala. These different modes of travels have also undergone various processes of assimilation. (53)

Pointing out the spatial movement of the performance Subedi further writes "Every major Newar ritual in Kathmandu, shows a journey from the open to the closed space and from the farmland to the architecturally defined constructed spaces. In more serious terms, such journey shows a movement from the pre-classical to the canonized classical spaces" (61). The audience in Indra jatra may identify with the spectacle by recognizing the rhythm of reality wherein the ancient and the contemporary meet, overlap and dance circles around one another. Indra Jatra was invented by the state apparatus of Gunakamdeva, the worship of the deities on elevated pavilions by the Jyapus was also retained but Indra was installed as the deity. It tied all these with procession that touched important Buddhists temples in Kathmandu shows the heterotopic characteristic of Indra Jatra. And it is important because of its intimate association with Kathmandu valley, the central field of mandala. A Heterotopia is that physical realized space which houses the exceptions to the dominant existing model. Heterotopias help maintain the stability as a self-organizing system. To be able to control the place of power, Kathmandu is able

to sustain the ritual like Indra Jatra. The place provides shifting sites of reflection and distance within the system that increases the national capacity to change and adapt over time. A better understanding of modern heterotopias therefore is essential to a better understanding of how things change and adapt over time. Exploring the heterogeneity of Indra Jatra Ahmed further explains,

Indra Jatra is actually a heterogeneous amalgam of polyvalent inscriptions of fragmented history and struggles for power in a manner that the mythical system can be a continuous process of accumulating -- of sedimenting -- layers of numerous significations. Hence, there is no one 'second order' system but numerous 'orders' each of which is sedimented above the one previous, each of which is an appropriation and reconstitution of the previous 'order' and implantation of a whole new history. (67)

The HDS bears all the heterotopic characteristics culturally, spatially and politically. Since it is the core of the nation from the beginning of Modern Nepal i.e. with Shah dynasty to its dethronement and declaring the Nepal as a secular state. How are the heterotopias prevented from reversing the dominant code of the system? Or what agency is employed by the dominant urban actors to control the heterotopia within the national system? The researcher seeks to answer these questions by studying the HDS and its vicinity vis-à-vis Indra jatra and the literature produced acknowledging the dynamism of the space. Heterotopias accommodate exceptional activities and persons, which increases the city's capacity to change and adapt over time. As the primary places of change, heterotopias provide shifting sites of reflection and distance within the system. Showing the dynamics of city space Shane Grahame write,

Any urban system will have as its basis a set of priorities or preferences that

influence its operation. This set of values implies exclusions and biases against certain classes of objects, activities, or individuals that are perceived by the system's operators as detrimental to their interests.(Shaneand Grahame13)

The continuation of Indra jatra even after the power shift from royal to the public is very interesting subject. Although the spaces are often mentioned in the academia with their special monolithic features, their contested multiple sects are more vibrant and lively. The HDS and vicinity is a space where performances of multiple kinds crisscross each other throughout the year. Jatras, rituals, political and other secular forms of performances give the HDS performative dimensions. Moreover, the space sometimes becomes a 'liminal zone' as there comes moments when Newars from around the communities take out their processions and *Jatras* transforming the space from 'secular' to 'sacred'. To elaborate is further Victor Turner writes "a family resemblance to ritual processes, but ... not such processes themselves: they do not have the same claim as rituals on societies or cultures as a whole; they are much more clearly commodities that can be taken or left as individual preference dictates..." (157). The space, thus, a place for ritual performance to continue the tradition along with religious practices is a holy place and the market values and other activities taking place mark the space as secular. Bridging the gap of sacred and secular, the open and the close, the real and the mystic Indra jatra makes the HDS a heterotopic space with a lot of spaces scamper in it.

Literature in the HDS vicinity

Poetics as a repertoire comprises the social happenings and enclose the spatial sense. The literary portrayal of social and political change in Nepal is an aspect of Nepalese history. Moreover, as far as the 'spatial consciousness' in terms of literature is concerned it has almost no existence till the date although modern Nepali nationality emerged out the particular space, the

HDS. It will further present interdisciplinary evidence that collective emotions evoked in rituals instigate a number of group-related socio-cognitive processes that reinforce enduring feelings of belonging and an emotional priming of collective representations. States of collective common sense do not only tie individuals to a community, but also provide a strong frame for the creation of symbols and the embodiment of shared meanings defining a community.

In this light the researcher wants to analyze few poems like *Phutkar Rachana 2* by Bhanubhakta Acharya, *Desko Parichaya* and *Raatko Sardima Naya Sadak* by Mohan Koirala, *Ashanko Machhahain Salbalai Rahechha* by Mohan Himamsu Thapa, *Maateko Maanchheko Bhasan: Madhyaraatpachhiko Sataksita* by Bairagi Kainla, *Chasing Dreams* by Abhi Subedi, and two fictions *Kumari Shova* and *Ghanachakkar* by Vijay Malla and Sanjeeve Uprety respectively. These texts represent the HDS vicinity in varieties of forms making the HDS site a heterotopic referring to the continuation and distortion of the HDS site.

Desko parichaya by Mohan Koiral is a poem filled with romantic symbolism and allegory, which yet manages to make a historical and political point by equating the Gorkhali invasion of Kathmandu during the Indra Jatra festival of 1768 with the fall of Rana regime. The Kumari, living goddess of Kathmandu, garlands the king each summer during this festival. This was originally a festival of the Newars, the indigenous inhabitants of the Kathmandu Valley, and the Newar Malla kings had their right to reign reaffirmed in this way every year. In 1768 their conqueror, the Gorkhali king Prithvi Naryana Shah, actually took Kathmandu while Indra jatra festival was in full swing. Having ousted King Jayaprakash malla, he ensured that he himself received the Kumari's garland.

The poem describes Nepal on the eve of the Rana regime's downfall. The word "sait" represents the auspicious time for democracy to be established in Nepal. The Kumari, the living

goddess presents a garland of flowers to the king during the annual festival of Indra jatra in 1950, this festival signify the series of political events, which collapsed the Ranas.

This is the first bell, and this is the first voice,
to our duties we are called
as the orchids flower on the precipice;
once the Kumari has shared out the garlands,
every day will be the auspicious time:
very soon the light will come on a golden morning. (Translated by

Michael Hutt)

One hundred and eighty-one years later, his descendant King Tribhuvan received the Kumari's blessing, but shortly afterwards (on November 6, 1950) he took asylum in the Indian embassy and the anti-Rana revolution began, leading to the establishment of democracy of February 18 the following year. In the poem, the garlanding of the king is a kind of inauguration of the process of political change that followed: once the ceremony had been performed, "every day will be the auspicious time" (Hutt, Koirala, 161).

Similarly the poet in another poem *Raatko Sardima Naya Sadak* laments on the loss of the glory of New Road, the HDS vicinity. He observes the changes taking place in the area but does not find any positive symptoms and the poet expresses his anger over the spatial loss.

I look with disgusting eyes, dreary New Road
... ruined recorded memories resurface...
even the tiny lights disappear in the fog being disappointed
... what is that thrown item.... (My translation 309)

Koirala expresses his extreme sense of loses in the site that has been so deserted with the

historical artifacts and now the site is contaminated by modern encroachments. All forgotten, the space is so much isolated and is not as lively as it used to be. The poet appeals to save such historic site by any means because it is associated with identity of the people of Nepal. He says,

Come along, the moment has come to save this space from the god

I have donated my life to every god

This is the epoch of every phenomenon

Touch the god if the space has been older waiting the almighty. (My

translation 310)

He asks if it has been time to revive all the things that were destroyed in the area and be responsible to take initiation once again. The cycle of every happening repeats and the space too has been older so it is vulnerable to tolerate all kinds of activities held there.

Poet Bhanubhakta Acharya also known as *adikabi* (the first Nepali poet) in his poem *Phutkar Rachana 2* praises the space as a unique place reminding many other beautiful places in earth. He not only compares the space with others but visualizes the other cities embedded in the HDS vicinity. He claims the HDS space as heaven and there is no space as rich as this in the earth. This space is the ocean of happiness and there is no space as beautiful and prosperous as the HDS site. He writes,

People walk surrounded by their company

Kantipur the city of heaven

all the people are affluent

they are all happy

this city is the ocean of prosperity

Kantipur is like a utopian city of prosperity

similar to Tibet, London - China

somewhere its lanes are similar to Delhi

somewhere Lakhanau, Madrash and Patna

Kantipur is like a utopian city of prosperity. (My Translation 244)

The poet describes the glory of the city then although the HDS has lost the glory now according to the poet. In this regard the HDS vicinity has become the city of consciousness. It is the space to unleash the identity. The relationship of an individual's consciousness and city is dramatically surprising. Now the space is not as vibrant as the space in the poet's imagination of a utopian city. This is no longer the city of affluence as people consider that the phenomena and speed of the space has been stopped now. Yet the space has not lost its aura of being hub for many purposes. However, poet's imagination of bringing many spaces within the space of the HDS is heterotopic consciousness. Being in the HDS vicinity of Kantipur city he visualizes all other cities like London, China, Delhi Lakhanu, Patna and Madras.

Poet Mohan Himamsu Thapa too in his poem *Ashanko Machhajhain Salbalairahechha* expresses his disillusionment with the space as far as its historicity is concerned. The poet dreams get scattered like the fishes in the narrow lanes of Ashan, the HDS vicinity. He intertwines the images that allow us to share the deterioration that is taking place in the vicinity of the HDS. We have been facing a lot of changes and deformities yet we seem to be unconcerned to the safeguarding of the space. The poet acknowledges the HDS space as his world and wants to walk along there. He finds the similarities between life and the HDS vicinity, both are perishable. His dreams are stirred like that of the fishes in the narrow lanes of Ashan. He stands in the world retaining the memory of Bhoahiti, Ashan and Indra Choak:

I

am standing in Asia, Europe and in the world
holding Bhotahiti, Ashan, and Indra Choak
in Kathmandu ...

I

am learning to dream Nepal in Kathmandu ...

Our life is just like New Road

and the midnight dream of our life

is agitating like the fish in Ashan (My translation 317)

The poet is frustrated with the deterioration of the dream he has visualized. He compares the HDS space as a pivotal space in Nepal. The corrosion of the space is harmful for the nation. His hyper consciousness is very much active in saving the space and thus he highlights the ephemeral nature of the space. Like Bahubhakta the poet also attempts a journey of bringing the world into Kathmandu in general and the HDS vicinity in particular. The association of bringing Asian, European and the worldly consciousness is the poet's surrealistic ability to make the space one among all. The HDS embodies the capacity of being able to be compared and equivalent to the other spaces in the world. The poet's subconscious awareness makes the existence of possibilities in the HDS space giving heterotopic feelings.

Likewise poet Bairagi Kainla in his poem *Mateko Manchheko Bhasan:* *Madhyaratpachhiko Satak Sita* unleashes anguish and self-affirmation of his travel in the HDS vicinity. He is worried about the rapid unwanted transformation, which is dangerous for the denizens incase any natural disaster like earthquake strikes the city. The construction is impending calamity for him and his worry seems to be justified after the earthquake of 25 April. People oppose the idea of tall insecure building and favoured the open spaces during the panic

moments of earthquake and its aftershocks. The poet frequently mentions his apocalyptic vision of earthquake in the poem. This journey does not cover the distance and the consciousness does not reach anywhere but revolves round the vicinity of the HDS. It is very tedious to look at the uncanny site that is not the poet's favorites. The poet depicts the imagined travel in the vicinity at the moment of intoxication. He finds complexities in coping up with the space from the point of view of his custom and values. He expresses his wish as:

The mammoth buildings lined up on the either sides of the road
Let them burry with their weak foundation
It is ready to collapse now
I have an earthquake in my foot today
my agile feelings are housed by volcanic eruption today. (My translation³⁷⁵)

The poet envisions the apocalyptic vision after he is disillusioned by the built structure in the vicinity of the HDS. He further highlights the necessity of road expansion rather than the unwanted constructions by his surrealistic requests to the road in the area. He sees an encroachment in the site, that has disturbed him and it is intolerable. He seems revolutionary to destruct these ugly buildings in the area like that of the abolition of the Rana regime and the regime of any dictators. He sides with the open space and conservation of the HDS space without any inhibition. He orders surrealistically,

O roads! Expand, widen, split and tear
tear the buildings from their heart to mind
all the lanes with the lineages like naked pages
these mammoth buildings

of the victorious families of Kot parba⁴
destroy them all
that is encroaching your expanded territory
making history in every moments (My translation 377)

The poet's desire to keep the space intact with the past is so obsessive that he wishes to destroy all the buildings that are vulnerable according to him. Destroy them just like the history of the dictators was eliminated. The poet's subconscious desire is to see the HDS space unpolluted and undisturbed as it was in the past.

Abhi Subedi's writing combines diverse worlds of experiences and echo the human constant struggle with time and space. In the introduction of his collection *Chasing Dreams* the poet says, "... the mantras, prayers and hymns, have become my poetry, my life and art. In other words, a continuous search for fulfilment and consequent failures are the subjects of my poetry". He has symbolized physical and spiritual fulfilment and created a surrogate world having multiple realities. He asks unresolved questions

held out to call for a Kumari
Can you give me a Kuamri
I know you cannot give
I know I cannot take (Subedi, 43).

The poet uses the personal, mythological and natural to mobilize people around a the national heritage HDS, where the abode of living goddess Kumari exists and the creation of a homeland, to escape into abstract and mystical worlds of unreality. Poet's attempt to penetrate to the deepest levels of the human psyche through mysticism, history, and myth to be able to speak to the

⁴ It is massacre took place on 19th September 1846 when [Jung Bahadur Rana](#) and his brothers killed about 40 members of the Nepalese palace court including the Prime Minister and a relative of the King, Chautariya Fateh Jung Shah, at the palace armory (the kot) of [Kathmandu](#). Then they began to rule the nation.

collective minds of the people, to make them feel the inner consciousness of the spatial importance. The poet brings many of the spaces in one as his cosmic consciousness and with the rhythm of dance. Subedi expresses:

Dancing faster faster faster
to the rhythms of the past
going round in a circle
picking up the time fast
...
Sabala
London
Edinburgh
Bellagio
...
singing all your times together
to the rhythms of your dreams
nautale baunna dhoka
nepale rajako darbara (50)

The poet says in the nine-storied palace with fifty-two doors he is singing the song of all the time together. He merges time with places of east and west, his villages, the place he struggled for his career and the place he went for higher studies. Bringing the sense of time and space. He acknowledges other spaces comparing the HDS vicinity with other space in the east and west that foregrounds and backgrounds the purposes at the same time. The poet is with the vision of heritage site and talk about ancient yards, which might have been collapsed or are in the verge of

collapse sooner or later. But he is sure that the memories of the yards and heritage never fade away because it is woven with the memory of the people living in and around the space. The built structure cannot be eliminated from the memory of people since it has been imprinted as chronicles in the mind of the denizens. He believes that these things never get lost and this is a heterotopic existence of not only the space as such but the in the memory of the poet.

... I've opened for you
in the ancient yards
Maybe nothing matters
As I stand on the fringe
of these dreams
Your dreams
They don't get lost
Because you've mingled them
with the storm and sun (57)

The feelings of poet are so determined that the space never loses its intimacy and affiliation with the people. It continues eternally as the memory is engraved like that of sun and moon. Or as long as the sun and moon exist the sense of space continues. Thus the poet despite of the lost structure extends the feeling of continuity in the poem. By recognizing the social milieu outside the poem, these poets engage their worlds and move beyond the confines of the writing table.

Over the course of poem all of these poets mentioned above describe the physical space of the common and engages the social, ideological, historical and functional meanings of the HDS. They subtly alter the relationship of the meanings to communicate their own sense of the HDS. In this context the monumental space like the HDS holds sway over the minds of creative

writers. Their concern is to highlight the meaning of existence of such space in national identity. They also strictly emphasize on the existence of its originality although the form is distorted at present. The emphasis on the spatial practice is worldwide phenomena. Commenting on the meaning of space in relation to the monuments Rob Shields comments:

This 'legibility' is to be distrusted and constitutes a third aspect of the alienation of vision. For example, monuments, constructed to represent, to be legible, mask as much as they may present. Their selective representation of history is a direct translation of ideology and temporality into material and spatial culture. (80)

All of the creative writers describe the HDS with something approaching reportorial attachment and infuse the common meanings in it. By common the researcher means a social space and as far as the above-mentioned poets are concerned they are using the HDS as a public space. They create a representational space in relation to a system of symbols and signs. First, they express how are individual and collective memories formed, retained, and manipulated. Second, what accounts for the persistence and changes of cultural memories. And third, how do spatial and cultural contexts influence memory. The poet's sharing common public space is guided by "the inbuiltness of continuity within collective frameworks appears to depend on the collective survival of the individuals who make up the group" (Meusburger 39). It is just like the "representational space" as discussed by Henri Lefebvre in *Production of Space*. For Lefebvre human civilization replaces "absolute" and "Natural" space with abstract space that subdivides into "social space" as people use them. He says,

Representational space: space as directly lived through its associated images and symbols, and hence the space of 'inhabitants' and 'users', but also of some artists and perhaps of those, such as a few writers and philosophers, who describe and

aspire to do no more than describe. This is the dominated -- and hence passively experienced -- space which the imagination seeks to change and appropriate. It overlays physical space making symbolic use of its objects. Thus representational spaces may be said, though again with certain exceptions, to tend towards more or less coherent systems of non-verbal symbols and signs. (39)

Similarly, the fiction *Kumari Shova* is a document that tries to clarify big misconception that a former Kumari cannot get married and live a happy conjugal life. This is a story of a struggle of belief and non-belief. In the struggle of belief and non-belief exist the heterotopic existence. The fiction depicts the love between a young woman and Living Goddess, believes, as social tradition expects of her, that if she marries her husband will soon die, whereas her suitor believes that death has made no such compact-- that it is all mere superstition -- and presses hard to marry her, come what may. Twisted in the struggle against two different convictions of age-old tradition and culture and the modern rationalization. Vijaya Malla writes in foreword of the novel "it provides a vivid picture of social life in the Kathmandu Valley in the late 1940s" (5).

It depicts the state of mind that suggests that she has indeed relinquished her divinity is the conflict between who she is actually and how she perceives her. The thought process and her inability to agree to marry Upendra are means to save Upendra from the danger of his death i.e. she loves him so much so that she does not want to marry him. With this view the novel surrealistically is embedded in a framework that reflects the broader underlying social dichotomy between the pre-vedic and Tantrik extremes (Shiva/Bhairab/Babukaji) and the Vedic middle (Indra/Upendra). In this regard the novel projects two different time periods and concludes with modern sensibility as a third, where the "hero" is modern and does not believe in superstition and all the ill practices. In the latent form the ideas exist but in a different mode of transformation

that may be termed as a heterotopic existence. Shova's divinity almost seems to be fully restored as the goddess has been coming to her intermittently, leading her to express throughout the novel the feeling of standing before a mystery. This feeling can be called "the true mark of her divinity" or the 'liminal' character separated from all other ordinary characters. However, she is a human figure, unconsciously guided by the biological desires hence she invites a true abduction but when she immediately rejects the idea as she is about to be carried out it is clear that her inner conflict is not resolved. Thus, the existence of one and many, sometimes totally opposite ideas, are heterotopia of crisis in the fiction.

Another fiction *Ghanachakkar* shows the power dynamics of the nation. The novel is a blend of political and social satire. The story is presented by a series of psychological patterns appearing on a professor working at the Central Department of English. His psychology is affected by the political and systematic disorder in the society. Burdened by the hectic schedule of his work and the political disorder of the nation, he seeks solace in the quiet riverbanks, temples, cremation sites, etc.

The persona is intimidated by the word '*Khoja*' which seems to appear on the roadside walls, milestones, trucks, etc. Also a columnist in a leading national daily, he visits several places and people who introduce him to the world of myths which leaves him more confused and he starts off a quest to find the ultimate truth. And as he gets deeper into his quest, his family and friends fear him losing his mind. Afraid that they would admit him to a mental hospital, he runs away from home secretly and wanders around the streets of Kathmandu, disguised as a saint. He spends his nights on the *Bishumati* riverbank and spends days searching for the truth. The more he searches more confused he becomes.

He meets several people, who help him to solve the mystery, during his quest. He gradually loses his power to distinguish between reality and fiction. What follows is the series of mental fluctuation of his mind. In the sixth chapter i.e. the tower of an onion the protagonist wants to go to Bashantapur in order to welcome "the new leader of the Nation". The narrow lanes by the side of Durbar Square were crowded. All the people seem to be stimulating with new enthusiasm and hope. Some of them have flower garlands and Khada in their hands and others were playing Dhime baja the traditional drums of Newars to welcome the National leader. Some other were singing and hanging the colorful banners and flexes. Many of them were heard to praise the new "national leader" saying that this one is the right person to lead the nation to peace process. All of sudden the national leader appears with the loud voice. The more the leader reach to the dais the more he puts on his weight. People become skeptic about the mystery. And later on the leader is transformed into a huge onion, which grinds many of his supporters. Some of them even want to call it the largest tower so that the journalists all over the world write about it and it become a national pride.

Upreti tries to unveil the spatial importance in the novel by highlighting Basantapur vicinity. The legacy of coronation used to take place in the area and still many kinds of processions are initiated from the place. In this regard the space Bashantapur is the national witness, whenever the nation is in crisis people look at the space if that can help bringing some person to help the public out. Upreti describes the area as "it seems the red-faced monkey-god, who is guarding the HDS was amazed to see the widening new national leader. The dangerous statue of Kalbhairav also seems to watch the improvement of the national leader interestingly. And all the durbar Square area was crowded by the people "(My translation 200). The spatial focus shows national power center that exists in the mind of the writer. It is the sense of wonder

that hits the writer with the political disillusionment. And only hope is the hope that the leader may emerge out of a public space like the HDS. Hence, the people have so much faith on particular space the HDS. No matter how modern or secular people become the sacred aspect of space is still working as a guiding force consciously or unconsciously among the people of Nepal.

To draw the references on the happenings of the HDS, Prithivi Narayan Shah became the King from the space and still the hangover continues in the sense that the HDS is the only space from where a way out is possible. Uprety wants to achieve political or cultural effect that has appropriated the architecture of real public space Bashantapur in order to amplify his literary creation. He seems to describe or to respond to the space of the HDS through his creative writing. He rededicates public monuments to the work of solidifying communal knowledge or alter the knowledge such monuments coordinate.

The notion of space is open, fragmentary, or fuzzy, identity cannot be approached as fixed, determined, and absolute. The HDS being presented with us as an intermediary space in between dimension which is the state of new experiences of identity and difference. The objective then is to investigate the theoretical and practical implications of such a positioning.

These literary creations focus on both lived and conceptual spaces. These texts, seek to appropriate the interior spaces of Bashantapur vicinity, so they may contain readers as monuments contain their viewers. These texts seek to become unavoidable as monument by developing interiors both physical and conceptual. They get in the way, and they seek to contain us, by adopting the way of monument or the specific site of the HDS. The space and built monument evoke the sense of time and pass a legacy to the upcoming generation since "monumental architecture assumes that spatial forms can encode and communicate the values of

its builders... atemporal form that should both image consensus and promote the same in later generations" (York 12).

The folk cultural performances like the Indra jatra and creative writings can be regarded through the process of construction of paradigms and production space. The folk culture in the conventional space like the HDS, along with its regulation role in the intangible heritage as well as during the performance, establishes one complex system of controls, interests and commodities. The event become a significant domestic and tourist phenomena based on their ritual and seasonal journeys and thus the 'space' becomes space of national representation leaving a deep trace of folk politics.

There is no doubt that ritual practices and staged activities in fact established the new conventional rules in shaping of the heritage order: what should remain and what should be erased, added, subtracted and finally configures it in a representative manner. Indra jatra and the literature produced representing the HDS thus maintain certain consensus of cultural contents that are recognisable to the audiences and that are recruited from the lines of media in the modern times. The HDS's retaining of cultural and aesthetic contents take shift along with time and the state responsibility is considered a major part and the texts are oriented to achieve political or cultural effect and to appropriate the architecture of real public spaces in order to amplify the literary thoughts and shape the consciousness of the people living in and around the area.

To sum up the destabilization of domestic space as a result of loss and grief led the writers to question their normative perceptions of space, and in turn, provoked them to produce a new kind of space, a heterotopia, to compensate for their loss of identity and place in the history. How the social text Indra jatra and other literary texts employ a style, and surreal thought to

highlight the significance of how individuals interact and are affected by space, especially in regards to identity and relationships within society. All of these texts along with Indra jatra anchor us to the social space, the HDS and the audience will be able to value the influence of spatial practice, not only in the form of performance, but also in everyday life.

The significant Jatra, cultural celebration and any other secular performance along with creative writings evoke different social and political narratives of the kingdom and the civilizations that Nepal as a modern republic nation state is living through now. The performances and the creative writings that take place around in the HDS function as important living but ephemeral documentaries that help us to know about the past of our cultures. Common myths, historical narratives, traditions, values, beliefs etc. form the "symbolic aspect of the national identity since it serves as a basis for the individual's emotional connection with the nation as a super-individual unity" (Smith 162). Along with a newly critical awareness of the socio cultural nature of place come a variety of claims that new *kinds* of places have emerged with modernity and post modernity as David Harvey and Edward Soja claim. Though the HDS -- a place for Hindus and Buddhists have long been heterogeneous site with respect to the affiliations of its devoted and the ages and religious orientations of its monuments, yet it is a new kind of heterogeneity emerged after the natural devastation, political transformation and cultural metamorphosis of Nepal as a secular republic state. The monumental transformations are products of important cultural change.

The HDS site also inspires otherness where people could approach the palace of the kings. The space was designed to be sacred, and now it is secular. There are number of issues to be mentioned like that of the various perceptions of the space and they keep changing in the days ahead. Even the researcher's perception might not have encapsulated the entire facets of it. The

inevitable process of modernization may go on producing and reproducing the other spaces in the HDS. But the UNESCO and the national agency of restoration and conservation are going to start their work soon as part of the post earthquake restoration. The special powerful heterotopia created at the HDS space in the past with consummate human skills and ingenuity must be restored with delicacy, sensitivity, and respect in such restoration. We cannot hope to compensate the HDS site with any other original meaning but we have a duty to retain its ancient features and to conserve all we can of that and facilitate the drama of the dynamic feature to scamper.

Chapter III: Conclusion

This study has proved that the spaces like the HDS remain intact preserving their past despite of the various interventions that occur over and around them. The space retains the memory because it is in a constant dialogue with the people. Sociologically-based orientation and close reading methodology rendered in the mode of heterotopia as described by Michel Foucault, whose idea the researcher has elaborated at the very introduction and textual analysis chapters, has helped the researcher to prove the ideas of space that scampers, which means becomes kinaesthetic again and again, in the site of research called the Hanumandhoka Durbar Square used as HDS throughout the text.

The case in point as the creative writings, perspectives of tourists and the folk culture like the Indra jatra performance remain pivotal to strengthen the spatial dynamic of the HDS. The locals themselves are more instrumental in safeguarding the spatial dynamics rather than the UNESCO that only codifies, describes and highlights the significance of the space. Also, rather than looking at the external interventions like the earthquake as negative factors, the role of the public using the tools of theatre performance during Indra jatra can be shaped in such a way that the HDS can retain its exuberant memories. The process further acknowledges and creates something new to advocate for the preservation of the historic site like the HDS. By the same token, the role of public and the creative writers can thus be very important to protect the importance of space, which the researcher has portrayed in the case studies. With the help of social theorists and geographers and literary critics the research has introduced the techniques to look at the performativity of the HDS site.

Space like the HDS remains dynamic. It allows all forms of interventions. But in the meantime it trusts the people who live in this space culturally, emotionally and ritualistically. It

may speak to tourists with loud gestures; it may speak to business people with lucrative words; it may speak to anthropologists with mysterious language, and may speak to poets and literary writers and so on. But the way it speaks to the people or vice versa when they come and perform on its premises during the Indra Jatra festival, remains very important. This is a unique form of dialogue that has remained one of the most dominant forces in maintaining the continuity and changeability of the space.

The HDS is a heterotopic space, scampering as it were, with many other spaces for the reason that the way in which it is experienced and conceptualized as a place in relation to other places varies from culture to culture and person to person. Conceptualizing the HDS as space is never a merely topographic/ spatial exercise. As a space it encapsulates many other spaces through myth, customary ritual activities Jatra, performances, political speeches, concerts residential locations, processions, mandalic mappings, and other ways. It is conceived of and experienced differently according to how it is placed within the various kinds of conceptual frameworks that people bring to it.

Heterotopias often replicate and challenge. In terms of the HDS this reproduction of multiple existing meanings and the interventions by the earthquakes give rise to the question of authenticity. That happens not in its articulation but in the predicament of confrontation and contravention that follows in the past. The researcher calls it depiction of heterotopia that mirrors wider concern of spatial relationship among individuals. In this regard, the spatial attributes of the HDS site will be reliant on the steadiness, and at the same time, heterotopia goes some way to offering an intangible spatial setting to overcome the problem of resistance.

It is the amalgamation of different professionals and communities in which the space is functioning diversely. Within this area the emphasis is always on the ‘possibility of possibilities’

as the creative writers have found. The space is functioning in the ways with multiplicity and solidarity, the one and the many. The HDS being a mono space outwardly it's a center in which other so many spaces revolve around. Multiple spaces created there. Finding out multiple spaces certainly helps to understand the cultural varieties of the place working at the horizontal level. For some, this has not only been the place for worshipping but for others it is the amalgamation of the entire ethnography formed in and around the space. Moreover, the historical logs and carvings, the statues and house of Kumari, statue of Kalacbhairava and Hanuman remind the period of the Licchavis of the early centuries of the Christian era, making one go back to the past and giving a sense of being in the present. The entire spatio-cultural dimension of the HDS thus gets transformed into a pure aesthetic experience. Despite of several structural losses in the April earthquake, the HDS has not lost its aura of being dynamic. No intervention can harm the latent kinaesthesia of the HDS. Spaces perennially scamper under the canopy of the HDS.

This is evidenced by the dynamism of space acted by human force i.e. performance and the creative writings are simply the metaphors of heterotopias. These are the metaphors of creativity and continuity. The researcher has come to find that every interpretation of the HDS opens up modes of interactions with its counterparts. What one can state is that the HDS site is rich and complex; it presents a way of interpreting the human civilization itself. My conclusion of the study, however, is not a monolithic all encompassing declaration about the functioning and dynamism of a particular space but to suggest ways to look into its multifarious scampering spatial identities. To keep up the spirit of the space the public must continue the dialogue with the space in various modes as in *jatras*, festivals as well as in creative writings and art works of various genres as have always been practiced.

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