

# Documentation of Culture and History in Prateek Dhakal's Tyo Ujyalo Karnali

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## Abstract

Travel writing generally expresses the feelings, ideas and experiences of the traveler in the form of nonfiction. However, in the modern period, many travelers began to explain history and culture of the places they visited. Dhakal travels Karnali and collects the events and incidents, language and literature, dress up and life style and rituals and the glory of past time related to the people of the region. The major query of the study is what past events, tradition and culture the writer incorporates in Tyo Ujyalo Karnali. The major objectives of the research are to infer the writer's collection of information related to art, culture, history and people of Karnali and to expose the richness of Karnali's civilization. For this, the travel theory of Hulme, Santos and Rubiés is taken for the research activity. Hulme claims that travel writers act like historians whereas Rubiés explains that they present the history chronologically. This study is significant as it informs the readers about the geography of distant Karnali region and people and their culture and history by Dhakal's traveling experience. The research is qualitative and it explores the description of rituals and narratives of Karnali region as mentioned in the text. The major finding of the paper is there are several traces of history and culture collected and incorporated in Tyo Ujyalo Karnali. Travel writer Dhakal globalizes the local culture and history of Karnali. Dhakal travels Karnali and discloses the social values, art, culture and history of the region. High land agriculture and natural resources makes Karnali region the land of immense possibilities. Dhakal begins a new practice in the text making travel writing a source for culture and history for the readers. This paper searches the traces of past events and customs as well as rituals of the places and people in Dhakal's Tyo Ujyalo Karnali. The researchers can further study the text for exploring the authorial presence in it.

## Keywords:

travel writing, nonfiction, culture, ritual, history

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## Introduction

Travel writers bring home information about the places and people they visit, experiences they gain and feelings and emotions they collect during the travel. Travel writers play the role of major characters in travel writing as they

describe everything they encounter in the journey from their point of view and also add the flavor of imagination and personal judgement to explain the issue. Prateek Dhakal brings the narratives of mountains of Nepal, its beauty and hardship of life. In Tyo Ujyalo karnali, Dhakal expresses his emotions and feelings he had in the journey

of Karnali and also includes the historical and cultural facts of the place and people. Unlike most of the writers and visitors of the region, Dhakal presents Karnali positively and shows its glory in terms of history and culture [1].

Most of the travel writings become the record of travelers' daily activities, description of place and information about the hotels. They resemble the guide for travelers with transportation and accommodation details. Dhakal's Tyo Ujyalo Karnali makes the readers feel as if they are travelling with the writer. Dhakal addresses new theme and issue in it that is rare in travel writing. He has added historical and cultural facts and descriptions and provided much information to the readers about Karnali region. The text becomes the rich source for readers to know about culture, rituals, past events and life of Karnali people. Dhakal mixes up the features of travel writing with the collection of folk culture, songs and past events. This paper raises the following questions on this issue:

What are cultural and historical facts presented in Tyo Ujyalo Karnali? How do the rituals, customs, art, language and folk culture of people and the past of Karnali build the region prosperous and bright?

Why does the writer present the past events of Karnali and customs and rituals followed there in travel writing?

Tyo Ujyalo Karnali presents both bright and black sides of Karnali and the writer even spreads light of knowledge wherever he finds darkness. The major objectives of the paper are to explore the rituals and cultures of Karnali, explain their importance for them and describe how the writer points out the historical details of the region. Narratives about Karnali were very gloomy and people outside Karnali region believed that it must have been remote, underdeveloped and backward area. But Dhakal travelled the place and showed a bright side of the region. The text becomes very informative travel writing to know about Karnali, its rich culture and glorious history. Some other objectives of the paper are to investigate what beautiful places, mountains, lakes, rivers, villages and agricultural land the writer mentions in the text which are the identities of Nepal and to infer how is life of people in distant Karnali.

Dhakal travels around the mountains and hills and writes about them in detail. Nepali readers get enough information about the distant villages of Nepal, its mountains and hills after reading his travel writings. This paper analyzes the writer's experiences and feelings during the travel and discusses the cultural and historical description related to Karnali. This paper is for the global readers who want to know about the life, customs, rituals, history and daily activities of people in western Nepal as mentioned in Tyo Ujyalo Karnali. The writer explains name of the place with its historical importance and the real meaning of the

name. The rituals and customs are not only described but also logically analyzed and even criticized in the text. Dhakal has prepared an important document of history and culture in the form of travel writing.

Paudyal in 2022 points out that Dhakal's Tyo Ujyalo Karnali marked the shift in his travel writing from reactive to investigative writing and emotional and informative to anthropological study. He believes that Dhakal has shown the bright part of Karnali as people have been listening only to the bleak side of it [2]. Likewise, Gurung thinks that readers find Dhakal as a student, researcher, social worker and tourist in the text. He reaches Sinjha of Karnali and studies the origin of Khas language [3]. He writes Dhakal has collected matters about religion, culture, lifestyle, language, customs and rituals cautiously and laboriously. Khatiwada states that Dhakal sounds different from his other texts in Tyo Ujyalo Karnali [4]. He includes everything in the text, the description of Karnali's geography, culture, history, women, trees, hills, conflict, life, customs, vision and many more. In her view, Dhakal has presented a vision for Karnali's total transformation. Krishna Prasad Paudyal judges that Dhakal has found Karnali bright while everyone has thought it black [2]. According to him, Dhakal has carried Karnali on his shoulder by saying it is not only river but a whole human civilization and comparing it with Sindhu civilization.

Dhakal's Tyo Ujyalo Karnali covers several themes and subject matters that a paper can not deal totally in detail. Although it is a travel writing, Dhakal highlights the customs, rituals, lifestyle, tradition and past events related to Karnali region. Various commentators and book reviewers raised the issues of books from different angles. However, this paper fulfills the gap of research by discussing Dhakal's efforts to inform the readers about the history and culture of Karnali through travel writing. The paper describes the folk songs, the typical language of local people, past of the place and people, traditions, lifestyles, dresses, nature, hills and mountains with evidence that Dhakal includes in the text [1].

In this study, travel writing theory is proposed to analyze Tyo Ujyalo Karnali. Rubiés and Hulme are theorists of travel writing and their view is followed for the study of the text [5]. Rubiés believes that travel writers play the role of historiographer or cosmographer and Hulme thought that personal reporting of travel writer mixes with the socio-political analysis of the writer. For Rubiés, travel writer works like an ethnographer by writing about people, their culture and customs. The conceptual framework is prepared by linking the theory of travel writing with history and culture and further defining them with the description of people, customs, past life of people in Karnali and past events and narration related to the places. The folk songs, language, dress up, life style, historical importance of places, financial activities and many other

matters are searched as evidence.

Tyo Ujyalo Karnali has much information for the readers that are studied in this paper. Readers get informed about Jumla, Kalikot and Mugu of Karnali and enlightened by the tourist's destination, festivals, people, rituals and history of Karnali. They understand the richness of Karnali in culture and history and find it just opposite of what they have heard and imagined. The paper dissects the Dhakal's new implementation of researching culture and history in travel writing. He visited several places of Jumla, Mugu and Kalikot and gathered information about the places, people, rituals, customs and the past that he interweaved in text. Therefore, Tyo Ujyalo Karnali becomes the text of the rich culture and history of Karnali and an important document for the readers to know about the distant villages of Nepal. From this perspective, Tyo Ujyalo Karnali is researchable for readers' benefit also.

## Methods

Hulme [6], Santos [7] and Rubiés [5] have immense contributions in the theory of travel writing. Rubiés emphasizes the role of travel writers as historians. Basically, a travel writer prepares a document for journals and other purposes. However, Rubiés claimed:

In effect the genre of travel writing moved from the primary account of the traveller (a journal, a synthetic relation, or another document) written for a variety of practical purposes, to the more elaborate versions of the historian or cosmographer, dealing, respectively, with an account of particular events organized chronologically, or with the description of the world organized geographically. (2002, p. 245)

Travel writers present the history of events or places and that becomes the prominent document for permanent record. Hulme believed that travel writing is the conglomeration of personal and socio-political analysis. According to him, "Given that the world is constantly in flux, there is still a prominent place for the mixture of personal reportage and socio-political analysis which has been a component of travel writing since its earliest days" (2002, p. 94).

Generally, travelers seek the glorious past of any place or people. "Journeys seeking evidence of, or confirming knowledge about, the past have played a significant role in the history of travel. Exploration narratives often included the history of a region, particularly if the place could be assimilated into a classical or ancient frame of reference" [8]. Finding the narratives of the region is travelers' goal in travel writing. Therefore, travel writers include the introduction and description of the history, knowledge and insight. Travel writers also write about the culture and rituals in travel writing. "All travel writing is a product of the writers' extraordinary experiences

and their own culturally specific interpretation of those experiences (ways of seeing). It is the writers' use of culturally specific ways of interpreting and narrating an experience that provides narratives with a cultural shape of their own" [7]. Every traveler has a cultural background and identity that helps to identify the similarities and differences between their own culture and the others. That cultural sense is reflected in the travel writing.

Travel writing style depends on the travel writer's intention and objectives. Some travel writers develop their own style and interact with past events and particular epochs in writing. Therefore, travel writing is observed to be its "absorption of differing narrative styles and genres, the manner in which it effortlessly shape-shifts and blends any number of imaginative encounters, and its potential for interaction with a broad range of historical periods, disciplines and perspectives" [9]. The travel writer may use different narrative techniques and bring into conversation the particular history and idea. On the other hand, Theroux defines travel writing as "a journey of discovery that is frequently risky and sometimes grim and often pure horror, with a happy ending: to hell and back" [10]. Travel writing digs out the hidden that can be history, culture, civilization, people and place.

## Results and Discussion

Traveling educates travelers and broadens their minds. They meet new people, come across new cultures and listen to new sounds and have new sights. Therefore, Iyer appreciates traveling and writes, "We travel to open our hearts and eyes and learn more about the world than our newspapers will accommodate" [11]. Travelers overhear the conversations of people, or have conversation with them. That adds knowledge and information to them. Iyer loves traveling because "it enables you to bring new eyes to the people you encounter" (p. 144). Dhakal travels to Karnali zone, a remote region that is supposed to be undeveloped and gloomy [12]. But traveling shows Dhakal another side of Karnali as traveling expresses "the sights and values and issues that we might ordinarily ignore; but it also, and more deeply, shows us all the parts of ourselves that might otherwise grow rusty" [11]. Dhakal finds Karnali affluent in history, culture and civilization which is why it is bright but not dark.

## Description of History

Dhakal [12] informs the readers about the history of Karnali and its places wherever he reaches there. He introduces the history of Jumla, its palaces, Mugu, temples, Rara Lake, Khada Chakra, Samrat Bamma, and Sinja Village. Travel writing and history has a strong relationship as "Travel writing has traditionally been accepted as an important source of historiography. In a of ways, travel accounts can be helpful to the historian" [5].

Rubiés believes, “The travelers generally provide such information which the local writers ignore as being ordinary and commonplace. Some educated and refined travelers have at times been able to offer unusual insights into the political events and social customs of foreign lands”. Travelers bring stories of their societies also as “Travel accounts are important not simply because they are windows on distant places but they are also mirrors that reflect the values of the travelers and throwback light on their own societies” [5]. Dhakal introduces Karnali’s society, history and culture in the text that attracts even the common readers [12].

Introducing the history of Jumla, Dhakal [1] exclaimed Jumla has been the capital of that historical Khas dynasty (P. 11). In 1888 BS, king Rajendra Bir Bikram Shah and minister Bhimsen Thapa sent Bhakti Thapa’s grandson Nain Singh Thapa as the administrator there. When King Shree 5 Rajendra and Shree 3 Janga Bahadur divided Nepal into four districts in 1910 BS, Jumla remained a single district. Jumla had 18 Dara and 22 Pakhaa (p. 11). Bir Samser divided Nepal into twenty administrative units including Goswara, Gauda and Gadi whereas Jumla remained a Gauda. Before Sugauli Sandhi, there were eighty kings whereas only one Takure king was in Jumla. Even King Prithvi Narayan Shah could not touch it though he got victory over Kathmandu valley. Later the kingdom Jumla was mixed in Nepal during the reign of Rana Bahadur Shah (P. 11). It was the most powerful kingdom of King Shovan shahi among Baise Rajya (Twenty-two kingdoms) as Palpa was the most powerful in Madimukund Sen’s reign among Chaubise Rajya (p. 11). Barfansingh Basnet got appointed as Badahakim (Chief administrator) in so early as 1901 BS. In 2015 BS, Jumla had two electoral areas, electoral area number 73 and 74 (p. 12). It proves how deeply Dhakal narrated the history of Jumla by providing the historical details minutely. It shows the historical importance and depth of Jumla.

Dhakal explained how the place was named Jumla. Dhakal quoted Ratnakar Devkota and wrote that ‘Yamal’, a Sanskrit word, meant ‘Jumlyahaa’ (twins) in Nepali. ‘Dewaldada’ and ‘Garaldada’ of Jumla looked alike and they were called Yamal. Then Yamal was misspoken as Jamal-Jumal-Jumil-Jumala and then Jumla (p. 160). Chandannath was a yogi who brought the seeds of paddy for the high land for agricultural purpose and helped people of Jumla. In Chhinasim valley, there were big three lakes- Danadaha, Yaladaha and Maladaha. Yogi Chandannath had a trick and released water from the lakes. Then people saw the feet of lord Dattaatreya and they built the temple and called it temple of Chandannath. Dhakal has filled the text with minute details of historical events, places and people in Tyo Ujyalo Karnali [1].

When Dhakal visited Jumla, he remembered the history of some communities and analyzed their glorious past.

He reported the history of Newar living in Jumla and analyzed their contribution. ‘Given that the world is constantly in flux, there is still a prominent place for the mixture of personal reportage and socio-political analysis which has been a component of travel writing since its earliest days’ [6]. Bhakta Bahadur Nagarkoti and his son Tulbir arrived in Jumla in 1875 BS and then made bricks in Jumla first time to build Chandannath and Bhairabnath temples (p. 66). People of Jumla sang for them as Tulbir was also like Bhakta Bahadur but Dewman was not like them (p. 66). They created folk songs on their name and sang. Lalitpur’s Mojman Shrestha came after some time and then Krishnabir Shrestha arrived around 1945/50 BS (p. 66). The entrance of Nagarkoti, Shrestha and Gubhaju changed the place into a market slowly according to Ratnakar Devkota (p. 66). Dhakal [1] mentioned their name to say that Newar meant activeness, economic activities, creativity, culture and the nature to follow entrepreneurship (p. 112). Dhakal explains how history is formed. History is not created in vacuum but human beings work and create the event and characters and then move forward the cycle of history (p. 66). History and geography are the eyes of any nation. Dhakal imagined it was very challenging for those Newari people to come to that distant village and make history (p. 66).

Dhakal [12] narrated several historical elements in the text making it a travel writing of Karnali’s history. Rubiés beautifully explains the plurality of travel writing as “Travel writing, the varied body of writing that takes travel as an essential condition of its production, appears in so many forms that it is best defined in its plurality” [5]. When Dhakal reached Manma, he saw a Lahorkot, a rock. Then he narrated history related to it. A government official called Nishakusum, Dhakal’s pupil and a fellow traveller, told him an anecdote of the rock. She said that the rock was the proof of Lohaar (goldsmith) being the king of that area. “Khanda”, popular in the contemporary language “Khundaa” was built in that place. “Khanda” or “Khundaa” meant a sharp weapon. That area was called Khandachakra Municipality named after the historical importance of the place (p. 117). Dhakal [12] also highlighted how goldsmiths were dominated in society in the past and are even dominated now. However, they were the major helpers for the farmers as they built the agricultural tools like small shovels, knife, spades, axe, sickle, hoe, accessories of plough and some tools for kitchen. Dhakal appreciated the hardworking Kami (goldsmith) being the king in the past.

Dhakal [1] also mentioned the story of ‘Ranidhungo’ that was in another side of the market. King Malai Bamma’s wife used to sit on that rock. Then the queen and Lahor king had eye contact and love. King Malai noticed it and he chased King Lahor away. Malai Bamma was the king of Raskot and he became Baderaja or Samrat (powerful king) after Manma was dissolved in Khandachakra. King Bamma was the grandson of very popular king of Sinjha



called Nagdev and the son of King Totali. King Bamma ruled from 1432 BS to 1475 BS and he reconstructed Kathmandu's Kasthamandap also. He made the broad road from Sinjha to Terai for elephants to take them there (p. 119). He built the Khandachakra palace in Khandachakra also. For irrigation, he worked for making canals in Sinjha. Dhakal narrated the historical details of Khandachakra's king Bamma through blessings sung with musical instruments also.

Dhakal [1] has praised the works of many kings like Ripu Malla of Sinjha, Malai Bamma of Khandachakra, Shovan Shahi of Jumla, king Baliraj Rawal founder of Jumla, and Abhaya Malla, last Malla king of Jumla. Dhakal also explained the historical meaning of 'Dara'. Dara is a geographical division that separates villages' group and area (p.173). Dara was named after 1448 BS when the Katyal Dynasty began to rule in Jumla. Jumla was divided into four dara. They were Ashi dara or Chhinasim dara, Sinjha dara, Paansaya dara and Chaudhabis dara. In Chaudhabis dara, there is Chhumchau Jyula where they grow paddy. That is the highest point in the world where paddy is grown. Its height is 8600 feet from sea level (p. 174). Paddy of Jumla, 'Marshijumli', is very remarkable and it is popular for several reasons. First, it is famous because of its production in the high land and it has a different taste and color.

### Beliefs, Behavior, and Values

Dhakal [12] has embroidered culture in travel writing so well that Tyo Ujyalo Karnali sounds like a cultural text. For Carr, "Modernist texts register a new consciousness of cultural heterogeneity, the condition and mark of the modern world; in both imaginative and travel writing, modernity, the meeting of other cultures, and change are inseparable". Dhakal includes cultural details of Karnali in the text and gives a different flavor to the travel writing. From Jumlamaa Paailaa Tekekai Din (The Day Stepped in Jumla), Dhakal introduces culture of Jumla and other districts of Karnali. He has collected many folk songs that show how the people of Jumla celebrate the success of people and the king. He has discussed about many cultural details like celebration of child birth, worshipping of gods and goddesses, description of some festivals like 'Biswaa' and civilization of Sinjha.

Travel writers' interest in culture seems to have a very long history. Rubiés claimed that the trend began after the sixteenth century. He pointed out that "The description of peoples, their nature, customs, religion, forms of government, and language, is so embedded in the travel writing produced in Europe after the sixteenth century that one assumes ethnography to be essential to the genre" [5]. Once the travel writers embed culture in the text, it becomes global. Therefore, Rojek and Urry remark, "It is now clear that people tour cultures; and that cultures and

objects themselves travel" [13]. Dhakal [12] also inserted many folk songs in Tyo Ujyalo Karnali and highlighted the culture of narrating the events of kings, worshipping gods and goddesses and celebrating the success of king and people.

Dhakal [1] presented one folk song about the last king of Jumla Shovan Shahi that narrated how he left Jumla after his twenty-two hundred soldiers lost the war with Gorkhali soldiers. The following folk song was popular in the Jumli community:

Bhaatu khaayaa Shobhan Saaile taauli haalyaa kumlaa  
Jiti aayo Gorakhaya janimaar Jumla...  
Gorkha badhi aayaa bhuni saai baagayaa bhot  
Naula dhaja haalna laagyaa Chunnannathkaa kot...  
(Eating rice Shovan Shahi made a bale of pot  
Gorkha came winning, Jumla became weak...  
Shahi fled to Tibet knowing Gorkhali arrived winning  
New flag is being placed in Chandannath's fort...) (p. 12)

Dhakal [1] has collected folk songs in the local colloquial language of Jumli and embedded them in the text. The folk songs prove how rich Karnali is in culture and tradition. Culturally, Jumla is the land of paikalo, narration of daring warrior's self, embellished with fundamental music and songs like maagal, deudaa, padeli, nyaaulaa, aarati, uchedaa, aasikaa, dhamaari, dhusko, aahanaa, sagan, faag and bharat and dance like hudke (pp. 11-12). Dhakal has embedded bharat sang for praising king Gitari Malla (p. 38), bhasso began with King Baliraj of Jumla after being powerful king (p. 39), ucheda to pray for goddesses focusing on women (p. 58), paikalo singing bharat (p. 69), maagal, dhamari and faag sang by women on the sixth day of a child's birth (pp. 146-147) and paturne or chanting by witchcraft (pp. 162-163).

Iyer [11] focused on two-way benefits of travel. According to him, travel "enables you to bring new eyes to the people you encounter. You can teach them what they have to celebrate as much as you celebrate what they have to teach". Dhakal [1] taught the people of Jumla to celebrate the birth of not only the boy child but also the girl child. At Kholichaur, Jumla, Dhakal and his fellow travellers saw around hundred people having a feast. That was a celebration on the occasion of a boy child's birth. Some women were singing maagal and dhamari. Dhakal asked the women if they had the feast on the birth of a girl child also. A woman replied, 'Why should there be a feast just for the birth of a valueless girl going to the husband's home? The feast is after having a boy child only. There is no feast on the birth of girl child' (p. 146). Dhakal sang a faag sang by Doti's women to celebrate the birth of a girl child. He sang:

Devijyu ko Janam bhaichha  
Tama Devi kya bara delaa

Dhaudheutaa daainaa bhayaa rubasa kanya janmi  
Tama Devi kyaa bara delaa...

[Goddess has taken birth What blessing you give goddess God and goddess became positive and beautiful girl child has taken birth

What blessing you give goddess...] (p. 147)

Dhakal [1] taught all women and men there including the father, Ganesh, and mother, Shobha Budhthapa, of a boy child that they had to celebrate the birth of a girl child also. He instructed women to respect women for getting identity and prestige in society. He did not take part in the feast saying that he would enjoy it if it was the celebration of a girl child (p. 149). It shows culture travels with traveler.

Some travel writings express philosophical notes as in Michel de Montaigne's travelogues but Banerjee claimed "many European travel narratives during the sixteenth and seventeenth centuries sought to present descriptions of exotic lands and people, their customs, dress, food, manners, and religion through empirical observations to readers at home" [14]. Dhakal [12] also described the culture of worshipping gods and goddesses that showed very different practices in Jumla. Karnali's culture is so rich that gods and goddesses have been invited for auspicious ceremonies or festive occasions by dividing the work for them (p. 87). They call the god as:

Nyutun main nyutun main Ganesh devaa unale saguna  
dinnaa

Nyutun main nyutun main Saraswati devi unale mangala  
dinnee

Nyutun main nyutun main Biraspati devaa unale lagan  
dinnaa

Nyutun main nyutun main chaturmukhi Barmaa unale  
rekhi haalanna....

[I invite you lord Ganesh to provide goodness

I invite you goddess Saraswati to provide bliss

I invite you lord Biraspati to provide the right divine  
time

I invite you four-headed Brahma to make a line] (p. 87)

Lord Ganesh, Brihaspati, Brahma and goddess Saraswati were provided the task for completion. At the death of a person, people of Karnali play the music of 'Surjbaajaa' and 'Aaratibaajaa'. They sing 'Indrabaar' and even inform the king of heaven to welcome the new arrival in his kingdom from Karnali. 'Indrabaar', song on death, even orders Lord Indra to arrange everything including the bed and blanket of gold to the dead person [1] (p. 87). Travel writer Dhakal had very peculiar information that he collected from Karnali's travel.

Travellers encounter many cultures during their travel and they search for the similarities and differences between these cultures. "Of course, much of the scholarly discussion of travel has revolved around issues of the

encounter between different cultures" [5, 15]. Dhakal reached Dhaulapani from Manma to Jumla where he met a group of women who were very happy. They were celebrating the festival 'Biswaa'. It was on 20<sup>th</sup> day of month when they visited their maternal home and had very delicious food, wore new clothes and did make up well (p. 138). If a daughter was unable to reach her mother's home, they were sent delicious food to their husband's home. Dhakal thought that women got a moment of happiness at least that day.

Travel helped to develop modern identity and cultural mechanisms. 'The literature of travel not only exemplifies the multiple facets of modern identity, but it is also one of the principal cultural mechanisms, even a key cause, for the development of modern identity since the Renaissance' [5, 15]. Another benefit of travel writing is it helps to make local global. 'Travel writing in this period becomes increasingly aware of globalization – not a word used but a condition that was widely recognized – and the resulting mixtures of cultures and people it brought with it' [16]. Writing Tyo Ujyalo Karnali, Dhakal has globalized the local culture and tradition. He was successful unveiling the hidden treasures of Karnali [1].

## Hidden Prosperity

Travelers learn a lot about people, culture, monuments, history, landscape and society when they leave home and begin their journey. "But more significantly, we carry values and beliefs and news to the places we go, and in many parts of the world, we become walking video screens and living newspapers, the only channels that can take people out of the censored limits of their homelands" [11]. It happened when Jumli listened to what Dhakal [12] said about the importance of Jumla and the historical and cultural values of Sinjha. He proposed Ganesh and other people to spread the brightness of Jumla and the light of Karnali all over the nation. All the listeners clapped for Dhakal [1] and got enlightened (p. 151). At Rara, Dhakal opened the eyes of even the Major of the army and his wife. He taught them the importance of time and the values of human beings. They had to excuse for not caring about the time and humans. They listened a lot about governments, duties of leaders, government principles and what good things the chief of the army had done and what they missed (p. 96).

Dhakal [1, 12] travelled in hilly and mountainous regions to write about mountains and hills. "Earlier travel writing often came out of travel undertaken for reasons of work, as soldier, trader, scientist, or whatever, or perhaps for education or health; increasingly in the twentieth century it has come out of travel undertaken specifically for the sake of writing about it" [16]. He accepted that he liked to write about the distinctive geography of Nepal so that he would not have to be lost in the future (p. 98). He further said, "That means I write mountains. I am serving

the motherland by doing that about which I can move my pen” (p. 98). He was sure that he would be remembered a lot when people talk about the mountains. For Dhakal, “To travel is to make a journey, a movement through space” [10]. That travel would make him immortal by writing about it.

When Dhakal [1, 12] writes travel writing, readers get much information about the mountains of Nepal. He highlights the beautiful mountains in the text and they become the subject of interest for the readers. Travel is an epic journey as it takes “the traveller to the other side of the world or across a continent, or up a mountain; possibly it is more modest in scope, and takes place within the limits of the traveller’s own country or region, or even just their immediate locality” [10]. When Dhakal stepped in Jumla first day, he got the correct name of one mountain ‘Patarashi’ that they used to call ‘Patraasi’ [1]. A village municipality was named after that name of a mountain. He was happy that he lived in a hotel named after a mountain, Kanjirowa. He reached Rara Lake and introduced high hills covered with snow, ‘Chuchimaraa’ and ‘Guchilake’. He climbed up to Murmatop and enjoyed the beauty of Rara Lake.

Dhakal [12] was very critical of contemporary politics on several occasions. According to Hulme [6], “Travel writing’s concern with witness and event make it an attractive vehicle for the engagement with contemporary politics” (2002, p. 99). Dhakal inquired how Raj Bahadur Budha who handed millions of rupees looted from the banks during the Maoist movement to his leaders would be thinking of looking at the changed leaders after years. Many youths had fought during the Maoist movement with the hope that their leaders would make a ‘new Nepal’ after they would reach the ruling position. Dhakal wanted to know, “How bitterness the youths who fought taking risk of life for the establishment of the government of proletariats have been feeling when they see their leaders having more sophisticated life than former king” (p. 207). No Maoist warriors who were writers might have thought that their party would decay and fall so badly one day

(p. 207). Dhakal not only expressed his dissatisfaction regarding the contemporary politics but also highlighted the fear of people’s uncertainty.

## Conclusion

Dhakal’s travel writing *Tyo Ujyalo Karnali* set a benchmark in the history of Nepali travel writing by researching and incorporating history, culture and hidden prosperity of Karnali. The writer seemed to have studied the history and culture of Karnali in detail before travelling there and writing about the glorious past, prosperous present and luring future. However, the writer suggested Karnali people to celebrate their magnificent history and culture and follow them by making it their lifestyle. Dhakal collected many folk songs that tell the lifestyle of people and celebrate the deeds of the king and queen. He described several cultural and social activities of the Karnali people and even suggested to them how they could modify their stereotypical rituals and thoughts. His advice to celebrate the birth of a daughter to the people of Jumla was an example of it.

Dhakal unveiled the hidden prosperity of Karnali and proved that it was a bright land not a dark zone. Karnali had a very suitable climate for medicinal herbs and other agricultural products. In the educational field, many new institutions like medical colleges were established. Road conditions were being improved and concrete houses were being built. He is successful to persuade the people of Karnali that there are many reasons to be proud that they are from Karnali. The place is the origin of Khas-Arya culture and their language. Karnali people have been saving the historical monuments, their festivals, folk songs, language and religious places. Natural beauty of Karnali is unmatched. The mountains, rivers, flora and fauna and vegetations make Karnali bright. Therefore, Dhakal proves that Karnali is not dark as it has been described without the proper research. It is glorious and magnificent in reality. *Tyo Ujyalo Karnali* has been a masterpiece of travel writing for further researchers to study authorial presence in the text.

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