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Mobility in Dhakal's *Seti Pani Kali Pani*

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Abstract

This research focuses in the area of niyatra, a Nepali term to denote a travel writing with the writer's personal feelings and experiences. Prateek Dhakal's Seti Pani Kali Pani picturizes many distant villages and hillsides of western Nepal and Nainital, India. This research is helpful to introduce the local area into the international arena and Nepali niyatra theory and literature in global context. It adopts Balkrishna Pokhrel, Nirmohi Byaas and Jaya Chhangchha's theory on niyatraas research approach. The research also borrows concepts of travel writing proposed by some other western theorists like Carl Thomson and Mary Baine Campbell. For them, mobility is a key point of travel writing in general and niyatra literature in particular. This research addresses the issue how the theme of mobility is dominating in the text. The major objective of the research is to point out the movement from the beginning to the end of the text. The findings present many evidences of movement in Dhakal's Seti Pani Kali Pani. To show the mobility, the description of landscape and places, society and culture and events and lifestyle in the text is analyzed. The research concludes that Dhakal's Seti Pani kali Pani has the theme of mobility. This text has to be studied further by using another theme of Niyatra that is depiction of local.

Keywords: Niyatra, travel writing, landscape, place, event, lifestyle, society, culture.

Introduction

Niyatra literature expresses the experiences, imagination and personal feelings and emotions of the writer that evolve during the travel. *Niyatra* is originally a Nepali word that denotes the prosaic creation of a traveler by collecting the details of a travel adding personal feeling and experiences. Jay Chhangchha defines *Niyatra*as travel writing with personal feelings or details of travel in essay form involving the original feelings of the writer (3). The writers travel themselves and express their feelings and experiences in their essays of *Niyatra*. Travel enhances knowledge and helps to gain experiences by facing new situation, places and people. Travelers' imagination trigger by people, places, culture, dresses and environment they explore during the travel. They have new feeling and emotions by visiting new location and facing new circumstances. *Niyatra* incorporates these various

subjects faced during travel and stands as different genre of literature.

Prateek Dhakal's *Seti Pani Kali Pani* is a prosaic description of Western Nepal and some places of India with the personal travelling experiences of the writer himself. Fourteen essays are included in the text and they describe different city and villages of Tarai and hillside of Nepal and India. The text begins with Far-Western Nepal's city Nepalganj and ends with a remote village 'Dewra' in Bajhang district. Dhakal as a traveler travels to different places like Tanakpur, Dipayal, Safebagar, Bajura, Mangalsen of Achham, Dadeldhura, Khodpe, Darchula, Pithauragadh India, Dharchula India, Nainital India, Mahendranagar, Bank of Seti River and Chainpur Bajhang. He picturizes these places in the fourteen essays and shows his movement by adding his personal feelings and experiences he has had during the travel. He started to visit these most of the remote villages of Western Nepal in Paush 21, 2056 BS and continued for one and half year taking break in between. Before the book *Seti Pani Kali Pani* was published, fourteen essays of the book had been published in different newspapers. Six essays were published in *Drishthi*, three in *Tarun*, two in *Kantipur Diary*, one in *Soluka Susheli*, one in *Spacetime* and one in *Kantipur* as the names of publishers given at the end of each essay.

Niyatra literature has its own elements that make it different from other type of essay. One of the major elements of *Niyatra* is mobility. The writer becomes traveler and travels new places. They do not stay in one place; they keep on moving and experiencing new events and environment. This study shows the mobility in Dhakal's *Seti Pani Kali pani* through the changes in landscape and place and the writer's encounter with society and culture, and events and lifestyles. The major objective of the study is to investigate how the writer becomes successful to present his mobility in *Seti Pani Kali Pani*. For the study, all the essays of *Seti Pani Kali Pani* are taken and analyzed.

Problem and Objectives

More than five decades' ago, '*niyatra*' word was coined (Chhangchha 3). Prefix 'ni' is added in a Nepali word 'yatra' and a new word '*niyatra*' is given birth. Prefix 'ni' denotes the meaning 'oneself'; therefore '*niyatra*' is a travel writing with the involvement of writers themselves. In *niyatra*, the writer makes the readers feel the movement through the description of the writers experiences of travel, different places, culture, society, people, events and lifestyles. Dhakal's *Seti Pani Kali Pani* has the writer's involvement in the travel as well as text. The question is how he makes the readers feel the mobility in the essays. The study answers the following questions:

What are the landscape and places described in *Seti PaniKali Pani*?

How are society and culture presented in it?

What is the purpose of presenting the events and lifestyles in it?

Niyatra literature emphasizes the writers' presence in the essays; the presence is through the inclusion of their experiences of travelling. In the course of travelling, they keep on moving place to place. The general objective of this study is to explore the authorial presence in various places in the text. His presence in the travel and writing is ultimately linked with the mobility. Some major objectives of the study are:

To explore the landscape and places described in *Seti Pani Kali Pani*,

To find out the society and culture presented in it, and

To justify the purpose of presenting the events and lifestyles depicted in it.

Seti Pani Kali Pani reflects the pain and pleasure of Far-western Nepal. *Niyatrakar* [travel writer] has been successful to reach almost unidentified places and meet unnoticeable people.

Methodology

Niyatra literature needs the writer's mobility from one place to another for the depiction of places, culture and society and the readers also travel with the writer as they read the text. For this study, the theoretical perspectives of Balkrishna Pokhrel, Carl Thompson, Mary Baine Campbell, Jay Chhangchha, and Nirmohi Byaas are applied. Balkrishna Pokhrel used the term *Niyatra* for first time in 2026 BS in the preface of Taranath Sharma's *Belayattir Baralida*. Chhangchha quotes Sharma from the preface as "The dry description of travel makes writing travel essay and the mixture of joy of intoxication becomes *Niyatra*" (4). Pokhrel declares Taranath Sharma as the originator of *Niyatra*. Pokhrel has differentiated *Niyatra* from other different types of essays. Writing about travel is not enough to be *Niyatra*, the authorial presence is the most.

Carl Thompson believes that the self and the other encounter during the travel and all travel writing becomes the detail or the record of the encounter. He thinks, "Sometimes the encounter will be described directly in the writing, which will accordingly offer a narration of the events that occurred during the writer's travels" (10). To be *niyatra*, the description of the surrounding and places that the writers encountered during travel need to mix up with their experiences and feelings. Thompson explains travel writing as a report on the wider world, an account of an unfamiliar people or place. He further writes: "Yet it is also revelatory to a greater or lesser degree of the traveler who produced that report, and of his or her values, preoccupations and assumptions. And, by extension, it also reveals something of the culture from which that writer emerged, and/or the culture for which their text is intended" (10).

Thompson clarifies that author happens to be the traveler and his appearance results in writing from the glimpses of his culture and values.

Mary Baine Campbell discusses some issues covered by travel writing. She mentions 'the nature and function of the stereotype', local vocabulary, 'the subjective presence of the author(s) in texts of knowledge and truth value in narrative writing as some of them. "The independent or hard-wired shape of narrative itself, the rhetorical nature of 'fact', 'identification' in reading (with its consequences in social and political life), the representation of time, inter-cultural 'translation', and the function of metaphor and other figures" are also the areas of travel writing (Campbell 263). The representation of time shows the mobility of the writer and the travel. Campbell focuses on the author's presence and his expression of experiences in the travel writing.

Jay Chhangchha points out the importance of mobility for the creation of *Niyatra*. According to him, "It is not possible to create *niyatra* sitting in one place" [*ekaisthanwathauma baser kadapiniyatrakosirjanagarnasakidaina*] (61). He points out five different elements of *niyatra*. They are: the foundation of *niyatra* five Wh- (How, where, when, why and who), creation in first person, realism, mobility and excavation of hidden mystery (36). These elements make the *niyatra* an excellent creation. *Niyatrakaar* [traveler writer] visits new place and faces new environment, culture and society. That triggers his emotions and adds experiences of life. All these show the mobility of the writers and the readers also make journey with them. Chhangchha thinks that mobility is necessary in *niyatra* because it is impossible to write it without traveling as writers create other genres like novel, story, essay, etc. He mentions, "With mobility, the sight like camera and brain and ear like tape recorder or magnet etc. are urgent" [*Gatika asthma camera jastaidristi, taperecordwachumbakjastaidimakhrakaanaadihunajarurichha*] (62). Mobility is the heart of *niyatra* and the writer, as a traveler, has to be inquisitive also. Until and unless a person has enthusiasm to travel and energy to roam from place to place, *niyatra* is not possible.

Nirmohi Byass emphasizes the urgency of mobility of the traveler with the speed of the travel for *niyatra*. He defines travel writing as the realistic prosaic creation. It is presented from the subjective way in delightful style with the appropriate adjustment of emotions and imagination by flowing with the motion of travel and coloring the reality and objects encountered on the course of travel with the personal melody (411). He writes, travel writing is “an important kind of creative prosaic and realistic writing with the fusion of absolutely mobile, emotional and personal attachment” [*Yo nitant rupale gatisil, anubhawaatmak ra nijatmak raagle samanwit yatharthaparak lekhan ho ra sirjanatmak gadhyalekhanko ek mahatopurna bhed ho*] (411). The writers take part in the travel and their experiences are poured in the text. They get excited for travelling new place and even collect information of it. The travelers’ inquisitiveness increases as they encounter new place, society, panoramic view, culture, lifestyle and events in the course of travel and grows until the travel continues and ends with the end of it (411-422). Their emotions and experiences also increase with all these meetings and they reflect them in writing.

It is qualitative research and it is based on the secondary data mainly the books, research articles, documents, dissertations and newspapers available in the library and internet.

Mobility in *Seti Pani Kali Pani*

Dhakai’s *Seti Pani Kali Pani* foregrounds several distant villages of Nepal by highlighting the painful situations and events, introducing reality of society and unfolding the untold mysteries of Western Nepal. Fourteen different prosaic creation of *niyatra*, *Seti Pani Kali Pani*, pleases, astonishes, saddens and even fatigues the readers along with the traveler. The mobility of the traveler and the narrative is reflected through the description of landscape and places, society and culture and events and lifestyles that he comes across during the travel.

The Description of Landscape and Places

The description of the landscape and places the writer travels shows the mobility. Dhakai’s *Seti Pani Kali Pani* begins with first person narrator “we”. They are at the airport of Kathmandu and waiting for the boarding to land at Nepalganj. Their excitement has no bound because of their eagerness to travel new places and collect new experiences. Before they enter the plane, their mind reaches Far-Western Nepal. In the first essay, With the Mind flying towards Far-west, [*Sudur Paschimtir Udeko Mansagai*], the traveler who is the writer himself reveals, “But the excitement of the travel of Far West has been appearing in another corner of the mind” (1). This is the feature of *niyatra* that the traveler gets excited about the places he is going to visit. Dhakai narrates his desires and writes, “Many desires like going to north after praying Ghatalbaba, if possible, travel at Khaptad, watching Khalanga and Darchula with own eyes, arriving at Martadi, touching Bayalpata of young married girls etc. have grown at the corner of mind” [*Ghatal babako darshan garer uttartil laagne, sakiechha bhane Khaptad pani pugne, Khalangara Darchulalai aafnai aakhale herne, Martadi pugne, baikiniharuko Bayalpatalaincc hune jasta bibhinna raharharu manko kunama palauna thaalisakekaachhan*] (1). Travelers’ eagerness and enthusiasm to reach new places and enjoy the adventure and mystery strengthen the motifs of their travels and their completions.

Peter Hulme believes that “As the earth’s wildernesses get paved over, travel writing increasingly emphasizes the inner journey, often merging imperceptibly into memoir” (94). Dhakai describes Dipayal in ‘Kumari Dipayal’ in his own emotional expression. He has arrived at the bridge of Seti River after crossing a long distance but gets dissatisfied with its appearance. He finds it like an adult woman who wanted to get married but remained unmarried for many reasons. Dipayal is like those beautiful young girls whose eyes speak the language of youth are

virgin due to lack of contact (17). The reason behind it is the development of another side due to roadway. Pipalla market develops rapidly due to motorable road and Dipayal remains in shadow. Dhakal writes, “Yes, Dipayal is virgin. But virginity is not the desire of Dipayal. Dipayal wants to be the mother of son” [*Ho, Dipayalkumari ho. Tara 'kumarityo' dipayalkoraharhoina, Dipayal ta putrawatihunachahanchhe*] (17). Dhakal reaches into the inner part of his own mind and the bitter truth of Dipayal’s backwardness. He remembers its past and looks its bitter present and merges his emotions with reality. He softly enters into memoir.

Peter Hulme argues, “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” (94). Dhakal’s reporting on Tanakpur Dam and his analysis of socio-political situation in this treaty highlights nationalism and devalues the sold politicians. He analyzes that Indian politicians are assumed the role of ‘Big Brother’ and Nepalese become weak on the table of conversation. He asks “But why do we want to please him instead of caring the national welfare?” [*Tara hami kina aafnorastriyaswarthahernukosattausailaikhusipaarnakhojchhausadhainai ha?*] (11). He thinks Nepali politicians visit India and do treachery to the nation and return. They are the deceitful politicians of the nation. Returning to Nepal, they tell lie even in the parliament. His analysis has bitter truth and informs the readers of *niyatra* how worst leaders they have been. *Niyatra* expresses the political concern of the traveler and it is visible in some whereas it is embedded in some others.

Susan Bassnett explains, “The history of travel writing is linked to the history of mapping and surveying. Nor was mapping restricted to geographical features: the process of mapping the natural world, of labelling flora and fauna, ran parallel to the process of mapping territories” (231). Dhakal travels places and describes the natural world and also informs about the region. When he reaches Bajura, he describes villages, rivers, roads, houses, lifestyle and flora and fauna of the district and also informs overall about the district. His *Seti Pani Kali Pani* does the mapping of whole Far-Western Nepal. He presents the glimpses of Tanakpur to Darchula and Baitadi to Bajhang. Readers get the picture of whole region after reading this *niyatra*.

Carl Thompson observes, “Either way, to begin any journey or, indeed, simply to set foot beyond one’s own front door, is quickly to encounter difference and otherness. All journeys are in this way a confrontation with, or more optimistically a negotiation of, what is sometimes termed alterity” (9). As soon as Dhakal leaves his home in Kathmandu and starts the journey to Nepalganj, he faces the weather issue and his plane is delayed. He experiences fearful situation all of sudden as the plane is scheduled to fly despite the bad weather condition. On a day, it has been like a dark evening due to the thick cloud. Dhakal writes, “In this bad weather, the plane is going to fly-now the excitement of the past has disappeared- getting afraid continuously” [*yastonaramromausamma plane udnenaibhayo-ab ta aghikoromanch kata bhagyo kata-eknaskodar po lagirahechha*] (2). Dhakal and his fellow travelers get hurt in Tanakpur and remember the martyrs in Pithauragarh. They continue the travel in spite of difficulties and agony in mind. The coziness of home is left and the unfavorable situation is faced leaving the home. At every step, they encounter new sight and sound, people and landscape.

Ramesh Bhattarai believes that the place of travel is varied as it can be city and village and sea and mountain (692). Dhakal’s *niyatra* also describes different places including inner part of hilly region. In *Anido Raatko Manko Bagh* [*The Fear in Mind at Unslept Night*], Dhakal narrates the terrific event faced at midnight. They arrive at Syaule Dadeldhura at midnight and have to stay in a very small room without lock of the door at night. They can not sleep the whole night as they think

anything may happen at night. Whoever comes at the door, they assume the thief may be looking at them. The terror compels them to stay awake the whole night. On the one hand, Dhakal describes the village like *syaule*, on the other hand he writes in detail about the city like *Dadeldhura*, *Nainital* and many district headquarters of far-Western Nepal.

Chhangchha thinks *niyatra* is a genre that can be written by including geographical scenes, historical monuments, cultural traditions, the city and villages encountered during the travel, friends at travel, comparable things, matters appeared during travel and overall experiences etc (2). Dhakal writes about the government officials of different district headquarters, common people of villages and rich people of towns in the hill side also. His description of culture and historical monuments like temples attract the readers. In *Madyaraatma 'Khodpe' Sag*, [With 'Khodpe' at *Midnight*], Dhakal talks with local people, customers of post office, and asks why they have deposited money in post office instead of bank. They reply, "It is easy to open account here. Nothing like people to introduce or citizenship is needed here" [*Yaha khatakholsajilochha. Parichayagaraunemanchhewanagarikatakehipanichahidaina*] (45). In *niyatra*, writer gives information about many things and people encountered during the travel.

Carl Thompson admits, "In most of its forms, travel writing's principal business has been to bring news of the wider world, and to disseminate information about unfamiliar peoples and places" (62). Dhakal never misses the minor places' names also in his *niyatra*. In *Darchuladekhi Nainitalsamma* [From Darchula to Nainital] and *Nainitaldekhi Kantipurko Deshsamma* [from Nainital to the country of Kantipur], Dhakal does not miss the names of places and description of people and lifestyle even though he is traveling in India. Dhakal and his friend return from Nainital with Nepali students of Trichandra College. He describes how they travel and what they do on the way also. However, *niyatrakar* filters some information or details of travel as each detail may change the writing into only a travel record.

The Description of Society and Culture

By describing society and culture of different places, writer, a traveler, shows the mobility in the travel as well as *niyatra*. Traveler finds both pleasing and painful situation of people arriving at different places. Joan Pau Rubies states, "The description of peoples in their variety was one of the most valued parts of the narratives of travel that proliferated after the Renaissance, both for the entertainment value of the depiction of curious behavior, and for the philosophical issues which this evidence for variety raised about the existence, or not, of universal human traits" (243).

In *Mangalsenka Batoma* [In Mangalsen's Road], Dhakal meets many Nepalese returning from India after doing job. They sing songs of Far-western Nepal that are full of human agony. The writer and his friends cross *Safabagar* and reach *Bayalpata*. Dhakal describes *Bayalpata* as 'the same *Bayalpata* flown in the tears of young married women' [*Uhi Baikiniharukoasumabageko Bayalpata*] (35). Most of the young married men go across the border to India and the young women wait them and stay in *Bayalpata*. Dhakal informs that they return with life taking disease AIDS and push the innocent wife into the danger (35). It shows how difficult life is in the villages of Far-Western Nepal. Dhakal's *niyatra* gives much importance to the life of people and their living condition in distant villages of Nepal.

When the writer and his friend go across *Bayalpata*, they reach *Jamal* village. They sit in a tea shop and drink tea. Some people have been sitting on the ground and drinking tea. Dhakal writes, "These people sitting on the floor have to wash the glass they have drunken tea themselves. Even after paying money of tea, need to wash glass oneself getting water separately"

[yibhuimabasneharuleaafulechhiyapiekoglass aafailemajhnuparnerahechha. Chiyako paisa tirerpanialagaipanithaperaafailegilasmajhidinuparne] (36). They say these people are of low cast and therefore untouchable. It shows backwardness of Nepali society. The writer and his friends move forward and go across Jamal village, down towards Kailas river's suspension bridge and ascend the steep of Dhalpa, Khati village and Naubis into the road of Mangalsen. They find two taps near road and Regmi, the co-traveler, warns the writer not to drink water from one of the taps. That is for untouchable and the rest or upper cast people do not drink water from that tap as Regmi explains. But the writer drinks water from the tap separated for the untouchable. Regmi and some women there get astonished. *Niyatrakar* [Writer of Niyatra] discloses the bitter truth of society and make them public. They also try to change the society giving the message as Dhakal breaks the social rules for the change.

Nepali *niyatra* mainly focuses on nature and culture as Nepal is rich in both of them. Ramesh Prasad Bhattarai explains travel writing as very useful for the presentation of diversity of cultural life. Although it presents the life and people, culture and cultural thought and struggle, and administrative, business, scientific and soldiers' condition, travel writing focuses on nature and culture in Nepal (Bhattarai 693). While moving to Martadai, the district head quarter of Bajura district, the writer and co-traveler Mahadev Regmi follow the bank of Budhiganga river in between Bramhatola and Kailasmandau Village Development Committee. They come across some small cowherds who have been singing songs freely but they cannot understand the songs. These cowherds have kept flowers and ornaments on their robe on the ground. They say, "Robe is placed on the ground. Don't you see?" [*Chatrohalyachhan-dhekdaanaai?*] (24). It has been the culture of Bajura to welcome guest. The travelers have to give money to them as they wish and move ahead. One of the young cowherds says they take money and smoke 'bidi' [local tobacco]. *Niyatra* literature reveals the culture of distant village and the world knows it. Dhakal describes the local culture and makes it global.

Susan Bassnett states "Travel writing is always necessarily a product of a particular time and a particular culture...(239)." Time and culture play important role in Dhakal's *Seti Pani Kali Pani*. In '*Itihasma Man Aljhepachhi*' [The Mind Hanging in History], Dhakal explains the Temple of Tripurasundari and the culture of offering girl child to the goddess after people's desires get fulfilled. These girls have to live in the temple and cannot get married. They are "'Deuki', or 'goddess' or a girl offered to god" [*deukiarthatdebakiarthatishworlaichadhaiaki kanya*] (50-51). However, they indulge in sexuality with the rich men of the society around the temple as these well-dressed rich men come to them for sexual satisfaction secretly. They have the children and father remains unnoticed. They also get involve in prostitution after becoming younger. *Niyatrakar* Dhakal unfolds the mystery of *Deuki* culture to the readers.

Dhakal reaches Dharchula India from Baitadi crossing Jhulaghat and staying at night in Pithauragarh. Carl Thompson defines travel as "the negotiation between self and other that is brought about by movement in space" (9). Dhakal steps in Pithauragarh and feels it like Nepali town. Some Indian territories near Baitadi and Darchula have similarities in terms of culture, language and dresses. Before Sugauli Treaty, Nepal's western border was at Kagada and eastern border at the Tista. "We were separated by Sugauli Treaty. And our relatives have become stranger within own home, or living in ancestral home. Nepali children were left in Tista- in Kangada also" [Sugaulisandhilehamichaitiyau. Ra, hamraaafantharuafnaigharbhitraajhabhanaupurkhyaulithalomabasdasdai 'paraya' hunapuge. Nepali santanharu Tista tirpanichhodia-Kangadatirpanichhodia] (55). Dhakal compromises with

the other and visits Indian territory for visiting Far-Western Nepal. He cannot travel from Baitai to Darchula by vehicle as road was not built and could not walk on foot due to difficult road condition.

Ramesh Prasad Bhattarai explains that travel literature is personal expression because the writer expresses the self and personal matters. The writer enjoys the nature, culture, society and life of the travelling area and in its presentation, and shows own choice of the class and consciousness of revolution (Bhattarai 692). In *Seti Kinarko Prajatantra* [Democracy of the Bank of Seti], Dhakal shows the political consciousness of the youths in the distant villages of Nepal. Dhakal himself was the victim of Panchayat government while he was attempting to take Public Service Commission exam. Dhakal reaches Pokhara of Dadeldhura with his co-travelers walking from Chainpur of Bajhang on a day when the king declares the multi-party system in Nepal. He forgets walking along the difficult trail, crossing dangerous suspension bridge over Seti River and going across the landslide of Dhaulanagad as he listens the demise of Panchayat government. Dhakal expresses his happiness as he listens news, “Hurray! While listening to the radio I Liked to dance. But I did not find any reaction in other friends’ face, so I hid the happiness inside me,” [*Hurray! Bhandaiufrau ki jasto ta radio sunekaibelalagekothiyo. Tara arusathiharukamukhmamaile kunai pratikriyapaina ray o khusilaiaafaibhitralukaerrakhe*] (91). He cannot hide his revolutionary thought as he has been on travel and expresses it in *niyatra* also. The political consciousness gets reflected in *niyatra* as traveler also lives in society and socio-political culture.

The Description of Events and Lifestyle

Nirmohi Byaas believes that the closeness of new situation, nature, society and events that come during the travel, the full time or partial presence of the traveler and the friends and other common or special and local or foreign people and full-time mobility or travel motion’s disordered order provide much attraction to travel literature (415). Dhakal mentions an event how their journey has been disordered due to rain in *Ghumifiri ‘Kalaam’*. From Martadi, they begin the journey on foot at two in the afternoon and arrive at Tate at night crossing Serabazar, Guigad, and Bekatiya, Malta and Saredew of Kulmandau. They stay at the house of Prakas Bahadur Shahji, a well to do person of the area. There has been a culture of saying ‘king’ or ‘babusaheb’ to Thakuri. The guests arriving at that place are welcomed at Shahji’s home as it is really a grand home at the distant village. Dhakal and his team have decided to start the journey early in the morning but it has been raining so heavily that they can not begin it until two in the afternoon. The travel schedule has been disordered. However, they arrive safely at ‘Kalaam’ walking across Saredew, Sarapla, Baarjugaad, Baddheli Chaur, Dudimungra and Singada and the disordered journey becomes ordered.

Chhangchha points out that the visited that places’ geographical, social, cultural and religious matters and lifestyle and behavior etc. have to be described well to create attractive and informative *niyatra* (40). Dhakal has expertised this quality as a *niyatrakar*. In *Ghumifiri Kalaam*, he describes ‘Bhagawati Dhungo’ and local ‘Bhuwo Dance’. They find Bhagawati Dhungo near Dudimungra that has historical importance. The fellow travel Ganesh Upadhyaya says, “This ‘BhagawatiDhungo’ is the biggest stone of Bajura. According to legend, this is thought to be the stone thrown by Malika goddess staying across the river on the top of the hill after wiping up the stool” [Yo Bhagawati Dhungo Bajurakosabaibhandathulodhungo ho. Kimbadantianusarparidadamaraheki Malika bhagawatiledishapuchherfalekothungomaninchhayasalai] (31-32). The stone has been really huge and looks as if it has hardly got stuck. Dhakal also describes how some people including children have been dancing ‘Bhuwo’ dance at Deulisain. People carry wooden swords and dance merrily to celebrate the victory of Pandava over Kaurab. In *niyatra*, Dhakal describes the religious matters and cultural identity and informs the readers about the local tradition and culture.

Nirmohi Byaas explains that in spite of its subjective nature, travel writing mainly object centric writing because it is realistic picturization of various matters like geography, nature, society, person and events that appear during travel (414). In Dhakal's *Seti Pani Kali Pani*, the readers find the real picture of distant villages of Nepal. He takes the readers into the inner part of the hillside and make them feel the terrible and painful life people are compelled to live. To inform the readers about Tanakpur Dam made by India, Dhakal takes risk of having verbal battle with Indian police. While the writer has been looking at the dam, one of the polices with moustache tries to inquire and interrupt him. The policeman with moustache asks what he has been watching so long. Dhakal answers, "Watching dam. Why at how many minutes has it to be watched?" [*Baadh hereko. Kina kati minute ma herisaknuparchhara?*] (9). He gives the detail how Nepal has been cheated and India gets benefitted by taking water for irrigation. In Nepal side, the canal has not been made while Dhakal inspects the dam. Dhakal raises national issue and provides the facts objectively with proper field visit.

Chhangchha claims what is found reading *niyatra* of either the native or the foreigner writers is that they try to inform as much as possible about the place they visit so that the readers get information in advance about what they have to be alert or make alert visiting that place in the future (41). Dhakal also gives as much information as possible about people and their life in his *niyatra*. In *Man Kalpaudai Darchulama*, he mentions 'Sauka community' living in Darchula Nepal and across Mahakali Dharchula India. The word is used to address Bhote community with respect. These Sauka community depend mainly on business. Sauka people live in both Nepal and India, Darchula and Dharchula, geographically just Mahakali separates them. Dhakal writes they get married not caring the border as people across the border get married in Tarai. Doing crime in one side, the tradition of fleeing into another side has also been there as the border has been linked (60). By reading Dhakal's *Seti Pani Kali Pani*, readers can collect information about the route of Darchula via Pithauragarh and Dharchula.

Conclusion

Dhakal's *Seti Pani kali Pani* fills with evidences of mobility as his description of landscape and places, society and culture and events and lifestyles of Far-Western Nepal and some area of India proves it. Dhakal and his fellow travelers travel by plane, buses and jeep and on foot and visit distant villages of hilly region. The description of landscape and places show the difficulty of people to travel and do agricultural work. Road condition has been terrible and travelling by bus becomes painful. All the areas or villages are not touched with motorable roads. Therefore, people have to walk in trails with landslides and through broken suspension bridges. Life is risky in hillside of Far-western Nepal. Dhakal takes the risk and completes the travel.

Dhakal raises issues of untouchability and poverty of Far-Western Nepal. Low cast people have to suffer publicly in the villages. They have to sit separately, drink water and tea and wash the glass themselves. Society of Far-Western Nepal is backward and traditional. People go to India for finding job and earn for living. Wherever Dhakal reaches, he cares about the local culture and rituals. Dhakal also describes many events he faces during the travel. He focuses on the lifestyle of people in the villages of Nepal and even some parts of India. He mentions the life style of people and several events he sees or experiences to move the readers and make them feel they are also traveling with the writer. All these descriptions show the mobility of the writer and prove it as a feature of *niyatra*.

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