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Subjectivity in Prateek Dhakal's Parikrama Annapurna

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Abstract

Travel writing specially *niyatra* is becoming popular globally for introducing the hidden culture and location by travelers' point of view. This research focuses on Prateek Dhakal's *Parikrama Annapurna* as *niyatra*, a travel writing in which the writer expresses his experiences and emotions he has had during the travel. The study helps to promote Nepali *niyatra* literature globally and make the mountains of Nepal as described in Dhakal's *niyatra* known to the world. Dhakal informs the readers about the hills and mountains of Nepal and describes how beautiful are the trekking trails for the nature lover to roam around the snow filled mountains. He explains the readers about the experiences of trekking in the Himalayas. The major objective of the research is to show how the writer's personality appears in *niyatra*. For this, the theoretical approach of Byaas, Thompson and Blanton on *niyatra* literature are used. All of these theorists claim that writers involve in the travel and express their personal thoughts, feelings and emotions they have had during the travel in the writing. The writer steps out of home alone or with friend or friends and completes the travel by the means of transportation or on foot. Several evidences of writer's appearance in *niyatra* are presented in the findings. Regarding methodology, the study draws the insights of travel writing and specially *niyatra* literature of Byaas, Thompson and Blanton as a theoretical framework and adopts descriptive research design for pointing out the voice of author, expression of his self, emotions, experiences and personal matters in the course of travel as conceptual framework. The major findings of the study are that Dhakal goes on trekking with the friends in Annapurna circuit, feels and experiences many things personally, watches mountains and hills and expresses his views

and ideas in the text. The main conclusion of the research is that Dhakal expresses his self in the text and his appearance is dominant in *Parikrama Annapurna*. The text is a travel writing in which the personality of the writer is visible, his voice, feelings, emotions, and personal matters are audible. For the further researcher, use of imagination in travel writing can be another area to investigate in the text.

Keywords: Niyatra, travel writing, individuality, travel, imagination

Introduction

Prateek Dhakal's *Parikramaa Annapurna* [Travel around Annapurna] introduces Nepal's mountains to the world and attracts the readers to trek with him as they read it. Inclusion of twenty-four travel essays in the book informs the readers about how to plan for trekking in mountain, how to prepare for the travel and what precautions should be taken for the safety and then how to travel Annapurna region. The first essay begins with the discussion of writer and his friends regarding the plan of travel of mountain region. *Sikeko Paath* [Learned Lesson] highlights Dhakal's importance at travel of the mountain region because of his experience. The writer listened quietly when Rajesh Dai, the fellow traveller, said, "*Maja aaena. Patakkai maja aaena*" [Not enjoyed. Did not enjoy at all] (p. 1). Young claims, "Sounds may be external but they also function in travel texts in profoundly symbolic ways. They reinforce our sense of the identity and character of the protagonist-narrator, of the traveller's relationship with the surroundings and with other people, and they vibrate with cultural significance" (2020, P. 218). Rajesh Dai's acceptance that they had not enjoyed was symbolic. They had missed the experienced traveller Dakal and faced lots of obstacles. Dhakal as traveller and writer had strong presence in *Parikrama Annapurna*.

Prateek Dhakal travelled distant villages of hilly and mountainous area of Nepal and described his thoughts, experiences and emotions in his writing. Taranath Sharma admired Dhakal, "Our mountains which are important place, resource and identity also of Nepal, Prateek is found to centralize himself in them and picturize those same mountains in his creations. Picture of that becomes clear after reading his books"

[*hamro himal jo Nepalko mahatwopurna sthal, sampada ra parichaya ho, Prateekle afulaai tyasaimaa nai kendrit garer aafnaa kritiharuma tinai himalharuko sarhai raamro chitran gareka paainchhan. Unakaa kritiharu padhepachhi tyahaako chitra nai chharlanga hunchha*](p. Na). The authorial writing claims in this research that *Annapurna Parikrama* is *niyatra* literature and Dhakal's subjectivity dominates the text

from the beginning to the end of it. *Niyatra* is a Nepali term that means the travel with the writer. Sharma quotes Balkrishna Pokhrel and writes about his views on *niyatra* that the writer is himself a traveler and the readers also feel they are travelling with him through his experiences (p. Na). The research approach adopted in this study is the theoretical tools of travel writing especially *niyatra* literature proposed by Byaas, Thompson and Blanton. The major objective of the study is to explore the authorial presence in the text. For the study, Dhakal's *Parikrama Annapurna* is selected and established theoretical tools and elements of travel writing are applied.

Niyatrakar [Travel writer] Prateek Dhakal exposed the inner mountainous trekking experiences and details in *Parikrama Annapurna*. Dhakal started the travel from Kathmandu with his four friends and ended it in Pokhara after ten days. The research explores the writer's involvement in *Parikrama Annapurna* as authorial presence in travel writing is marked as the most essential element. The study answers the questions as follows:

What personal matters has the writer expressed in *Parikrama Annapurna*?
 How do the writer's emotions and experiences reflect his personality?
 Why is the voice of writer important in *Parikrama Annapurna*?

The writer's personality, emotions, experiences and voices interwoven in the text mark the authorial presence.

Dhakal's *niyatra* guides travellers who want to visit mountains of Nepal, digs out the untold stories of distant villages and makes the readers feel the pain and pleasure of life with himself or with local residents. To expose Dhakal's originality in *niyatra* literature is one of the major objectives of this research. Some other objectives of the study are:

To explore the writer's individuality appeared *Parikrama Annapurna*,
 To find out the emotions and experiences in the text,
 To evaluate the presence and importance of writer's voice in the text.

Dhakal travelled in very difficult trail, reached high altitude (5416 mtr) and descended from very difficult but adventurous path to Muktinath. He introduced Nepal's mountains to the readers and promotes them to visit the places to experience the beautiful world. For all these, his authorial presence in writing has played a great role.

Methods and Procedures

Niyatra is a Nepali word that means travel essay with personal experiences or the description of free travel with the mixture of elemental experiences (Chhangchha, 2021,

p. 3). *Niyatra* word is originally coined in Nepali language though 'yatra' is derived from Sanskrit language. 'Ni' is prefix in *niyatra* that means self. The word *niyatra* was coined by Balkrishna Pokhrel (Chhangchha, 2021, p. 4). As quoted by Chhangchha, Pokhrel defined *niyatra* as, "If there is the dry description of travel that becomes travel writing and if the intoxication of travel is mixed it becomes *niyatra*" [*satyako nisto barnan chha bhane yo yatralkh ra ramramko aanandbat muchhieko chha bhane chaahi niyatra kahalaauichha*] (p. 4). For *niyatra*, authorial presence with expression of travel's experiences is essential. Pokhrel emphasized inclusion of the writer's feelings begotten by travel in *niyatra*. Travel guide and *niyatra* differ because authorial presence is not found in travel guide.

Travel can be solo or in group. In both condition, traveler as writer becomes dominant in *niyatra*. Authorial presence in travel writing has been in practice since Romantic period. "Although travel writers are seldom alone when they travel, and their journey always entail a certain degree of dependence on others, from the late eighteenth century onwards with the emergence of subjective Romantic travelogues, modern travel writing has been characterized by its construction of individualism" (Jones, 2020, p. 73). In *Parikrama Annapurna*, five travellers accomplished the travel. However, the writer had strong presence from the very beginning and became the center of the travel. His individualism is constructed and his personality is built as *niyatra* is completed.

Travel is a source of knowledge and ideas that may even change the traveller's life. When a writer begins to write about the travel, reflection of authorial experiences and life becomes visible in writing. Every travel helps the traveller to understand their own life and readers acknowledge it from the text. Therefore, Thompson claimed, "In this way, the travel account does not just offer a larger history of the self, it is also plotted as a developmental narrative of growing self-knowledge and self-realisation (Thompson, 2011, p. 114). Author's presence is so obvious in travel writing as Thompson views. He added, "It thus becomes a record not just of a literal journey, but also of a metaphorical interior 'voyage' that represents an important existential change in the traveller" (Thompson, 2011, p. 114). Readers feel the authorial presence in *Parikrama Annapurna* vividly. They also realize some changes travel brings in the life of author also.

In *niyatra*, the writer incorporates their interaction between selves and the world. Writers collect and express information and experiences while they encounter new place, people and environment. Blanton remarked, "What travel books are about is the interplay between observer and observed, between a traveler's own philosophical biases and preconceptions and the tests those ideas and prejudices endure as a result of the journey" (Blanton, 2002, p. 5). Traveler carries their personal thoughts and philosophies while making the journey. These concepts of traveler collide with the outside realities and

new facts come out. Blanton further writes, “The reverberations between the observer and the observed, between the self and the world, allow the writer to celebrate the local while contemplating the universal” (2002, p. 5). *Parikrama Annapurna* has also several occasions when writer faces new situation and strange events that change his thoughts and concepts.

Niyatrakar describes the facts, experiences and emotions collected and felt during the travel freely in *niyatra*. However, they follow principles and ethics of travel writing. Byaas believed that travel writer chooses the travelling place by their own interest and vision. He explains;

“Traveller expresses travelling experiences freely and openly like zigzag rivers or birds flying in circle ecstatically being in a certain boundary with self-motivated passion by fully realizing the ethics of travel writing and not having any obstacle in the presentation of travel related objective reality” [*Yatragat bastutathyako yatharthapararak prastutimaa badhaa napanne kisimbaat yatrakhanako maryadaalai sampurnataha aatmasaath gari ek nisshit simaabhitra raheer aafukhusi lahadbaajikaa saath kholaajhai naagbeli pardai waa charaajhai akaasier kaawaa khaadai manamoji paaraama aafnaa yaatraakaalin anubhawaharulaai swachhanda waa unumukta bhaawale abhibyakta gardachha*] (2019, p. 415).

Authorial presence in travel writing is very powerful and obvious as they decide where to travel and how to travel. In *Parikrama Annapurna*, the total travel project depends on Dhakal as his friends select him as guide for the travel at mountain. In the text, readers find how Dhakal's passion for travel at mountain inspired his co-travellers also for the successful completion of the difficult mission of passing high altitude. “And he provides life and quality to his creation by his personal passion like ideas, thought, knowledge, inquisitiveness, experiences and inner thinking” [*saathai usale aafno chintan, bichaar, gyaanasampadaa, jigyaasaa, anubhab, anubhuti ra manogumphan aadi nijatmak raag dwaaraa kritilaa praanawattaa ra gunawattaa pradaan gardachha*] (Byaas, 2019, p. 415). The authorial claim in the research is that *Parikrama Annapurna* has Dhakal's subjective expression including his passion for investigating lives in Himalayas and expressing knowledge of mountains in Nepal.

This is qualitative research and follows interpretive approach for analysis of information and ideas. The researcher collects information from the secondary sources mainly available in library and online sources. The above-mentioned theories of travel writing are applied for finding the authorial presence in *Parikrama Annapurna*.

Results and Discussion

Dhakal's *Parikrama Annapurna* and other creations picturize hills and mountains and make Nepal's mountains known to the world. In preface, Sharma viewed, "On the one hand I am impressed by his description of mountains and on the other hand his approach in *niyatra* is the best" [*Ekatir ma unako himalako barnanbaat prabhawit chhu bhane arkotir unako jun niyatratmak dhristikon chha -tyo sarhai nai uttam chha*] (p. Dha). Dhakal's special feature about *niyatra* is that he is involved in the travel and its text passionately. Sharma further added, "Others write only the description of that like the road is like this, river is like this, hill is like this etc. But Prateek writes with his feelings" [*Arule chahi lekhdakheri khali tyasako bayan matra garchhan-jasto ki bato yasto chha, khola yasto chha, pahad yasto chha aadi. Tara Prateekle lekhdad aafno anubhuti sahit lekhidinchhan*] (p. Dha). To write feelings about the travel means to show the subjectivity of the writer in the text. Sharma praised the writing style of Dhakal. In his *niyatra*, mountains start speaking because of the expression of feelings of the writer. The readers feel as if they are travelling with the writer and mountains are speaking with them and welcoming them (p. Dha). This ability of the writer is the result of his full involvement in the creation.

Dhakal's language is simple but symbolic, conversational but meaningful. He travels in the mountains but also takes the readers into his inner world. Sanjeev Upreti claims, "Being realistic, the movement of *niyatra* has become symbolic in many places. It seems Prateek has been in the inner travel of inside not only in the outer world" [*yatharthabaadi hudahudai pani katipaya thaumaa niyatranko prabhaha bimbatmak hunu pugeko chha. Yasto lagchha, maanau Prateek baahiri sthalharuko maatra nabhaer antarmanko 'bhitri' yaatramaa niskeko chha*](p. Ya). This proves that Dhakal's presence in his creation is really visible and *Parikrama Annapurna* is not an exceptional. Dhakal makes the readers travel in the mountains with him and also leads them to his inner self.

Gopikrishna Sharma believes that Dhakal's creations are not only 'travel' and not only 'literature' also. They are the subjective feelings raising the inquisitiveness and details of mountainous travel. Sharma explicated, "Where ever traveller goes, he goes taking the readers with himself and gives the taste of travel's beauty by providing the generalized feelings" [*yaatraakaar jaha jaanchhan, paathaklai pani saathai liear jaanchan ra saadhaaranikrit anubhuti pradaan gardai paathakalai samet yaatrako saundaryako aaswaad dinchhan*] (p. Ya). Dhakal travels in the difficult trail but the readers travel with him and feel the difficulty from the comfortable and cozy reading room. Dhakal as a travel writer is successful to express his feeling and experiences of the travel with perfection in the text and also make the readers feel and experience the same. Dhakal's subjectivity in his *Parikrama Annapurna* can be traced so well by the evidences of his personal matters,

experiences, feelings, voice, nationalism and description of mountains expressed in it.

Writer's Personal Matters

Travel writing has become passion of many writers and they travel for the purpose of writing also. "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" (Carr, 2002, p. 74). Carr pointed out that writers went for travel for writing about it. Dhakal also liked to travel mountains and write about them. In "*Akaashbatai Padyatra*" [Trekking from Sky], Dhakal ended his *niyatra* with the hints of another trekking and plan for another *niyatra* "*Gandakiko Muhantir*" [Towards the Origin of the Gandhaki] (p.152). His passion for travelling in the mountain is expressed in "*Tarkanasagai Tarangidai*" [Waving with Logic]. He does not have interest to travel to abroad or neighboring country India. Dhakal justified his interest to travel to mountainous region saying, "I assume, no other country is in the world like Nepal embellished the majestic magic of nature. Therefore, I flee to the north whenever I get chance carrying a backpack" [*Malaai laagchha, prakritile yasto adbhut jadugarile sigaarieko desh Nepal bahek arko kunai pani chhaina-biswama. Tyasaile ma chaahi mauka parna saath uttar tir huikihaalchhu-byaackpack boker*] (p. 6). It answers his personal matter why he travelled and wrote mainly about mountains and hills.

Niyatra combines ostensibly two opposite looking information and details in writing. It does not only have subjective details but also have objective facts. It is literary genre, therefore it has features of literature. But it has also practical and factual detail like a travel guide has. Therefore, Pettinger and Youngs claimed, "Its seemingly competing strands of the empirical and the rhetorical, the scientific and the literary, the documentary and the artful, the objective and the subjective, are in fact among the main elements that continue to generate scholarly inquiry and debate" (2020, p.1). Dhakal's *Parikrama Annapurna* has also many subjective details as well as objective description. He had no illusion that wearing Nepali dress 'daura suruwaal' one became fully Nepali. Scolding India standing at the border would not make a person nationalist. He admitted, "I am simply a man who loves country" [Ma ta deshlai maya garne maanchhe maatra hu] (pp. 6-7). Dhakal expressed his personal opinion about the country in *Parikrama Annapurna*. In '*Bahundadatir Lamkadai*' [Stepping to Bahundada], Dhakal describes 'Manaslu' mountain, the eighth highest mountain of the world. He wrote, "No mountain is easy to climb. But this mountain is given the surname 'killer mountain' in the talk among the mountaineers" [*Kunai pani himal chadhna sajilo hudaina. Taipani aarohiharukaa bichma kurakani huda yas himallai 'killer mountain' bhanne upanaam dieko sunna paainchha*] (p. 11). He informs the readers that the height of Manaslu is 8163 meter and Japanese mountaineer Toshio Imanishi got victory over it in 1956 and the whole world noticed it (p. 11). Dhakal presented both these subjective and objective description in the text and showed his personal opinion as well as knowledge about mountains.

In travel writing, writer narrates the sound coming either from nature or from culture. The sound of nature is the sound of river, wind and animals. The sound of culture is the sound of songs or the travellers. Regarding sound, Young wrote, "They reinforce our sense of identity and character of the protagonist-narrator, of the traveller's relationships with the surroundings and with other people, and they vibrate with cultural significance" (2020, p. 218). In *Parikrama Annapurna*, Dhakal mentioned the sound of rice boiling. He listened the sound 'gudugudu' which comes from boiling rice. The sound is meaningful as the sound comes from rice when cooked in bowl not in cooker. It was traditional method of cooking rice in fire. Dhakal loved that sound and loved organic food. He preferred village life, organic food and natural habitat. In '*Jagat Pugdaa*', he expressed the joy, "Today, I am watching/listening the music of 'gudugudu'. After it cooks, we should sit to eat keeping it on burning coal well" [*Aaj yahi guduguduko sangeetlai bhae pani ramrari herirahechhu/sunirahechhu. Ajha chhadki sakos, ani majjaale bhungraama bharsyaaer maatra khaana basnu parla*] (p. 27). Dhakal's joy of listening and watching rice in bowl while cooking it shows his affiliation to the village life and their traditional way of life. To watch that scene is difficult for city people who use rice cooker or pressure cooker.

Travel writing exposes the self of the writer by informing the readers about the subjective interest and inner thoughts. "From the late eighteenth century, then, travel writing starts to look inwards as well as outwards. At the same time, however, this new concern with the travelling self could be pursued in several different ways, and it has since the eighteenth century encompassed a variety of styles and techniques for writing about the self" (Thompson, 2011, 111). Dhakal also expressed his self from different aspects and makes the readers build his picture. At '*Highcampko Baas*', Dhakal asks what sleeps, wakes and dreams in people. Dhakal and his friends can not sleep at night in high camp and stay awake the whole night. He inquires if the fear of death is the cause of sleeplessness in the high camp. In fact, sleeping at the height of 4850 meter is not an easy task. Dhakal gets excited that it can be the highest altitude he may climb in his life. He believes, "this is the stream of knowledge one can meet in life. This is Mount Everest, Kanchenjunga and Annapurna for us" [*Jiwanma bhetana sakine gyaangangaa yahi ho. Haamraalagi ta Sagarmatha, Kancenjunga ra Annapurna pani yahi ho*] (p. 130). Dhakal is much excited to reach there where his ancestor has never ascended. It shows the motif of Dhakal that he loves nature and mountains.

Experiences and Feelings of Writer

Travel writers use their experiences and information during the travel and also mention them in the writing. They bring the facts of their life's past as well as future. "As well as including more information about how they thought and felt at various junctures of their travels, some modern travel writers also go to much greater lengths than was ever previously the case to situate their journeys in a larger personal history of the self" (Thompson, 2011, 113). In '*Nadiko Gun Gaudai*', Dhakal finds a sign of '*Manokraanti*' that reminds him his travel in the past. He remembers. "I have seen the same type of sign of '*Manokraanti*' on a stone of hill's steep while travelling from 'Deng' to 'Saamagaau'"

[*Nikai pahile 'Deng' baat 'Samaagau' jaana hiddaa pani maile yastai manokraantiko chinha dekheko thie eutaa paharaako chepko dhungaama*] (p. 36). He mentions that he has also written about the sign in '*Gandakiko Muhaantir*' getting impressed by the sign reverse question mark (p. 36). He evaluates his personal assumptions by that sign and expresses his happiness for the static thought. He finds his ideas, assumptions, ideology, thoughts and positivity have been the same for long period of time. He has written long paragraph about the praise of '*Manokraanti*' in '*Gandakiko Muhaantir*' that he cites in '*Nadiko Gun Gaaudai*' of Parikrama Annapurna. It shows Dhakal enjoys traveling and learns a lot from observation during the travel. In *Parikrama Annapurana*, his future plan of travelling to *Gandakiko Muhaantir* is mentioned in two essays-*Bahundadatir Lamkadai* and *Aaakasbatai Padayatra*. In this way, the past and future life of Dhakal can be known from his *niyatra*.

Travel and observation during travel assists the traveller for self-realization. "Travel writing in this mode presents the journeys being undertaken as an important rites of passage and as processes of self-realisation" (Thompson, 2011, p. 115). Self-realization renovates the person and brings changes in life. "Often, indeed, they are figured as some sort of pilgrimage or quest, since these are traditionally two types of travel that bring about a significant reinvention or renewal of the self" (Thompson, 2011, p. 115). Dhakal has also self-realization during the travel at 'Bhraka' village of Manag as described in '*Managko Aaganma*'. They find the idol of Buddha, the identity and glory of the village. Dhakal realizes, "In my mind, there was always a question- Why is God a 'God'? I have got the answer of the question while looking at the idol of Buddha" [*Mero Manama sadhai euta prasna uthirahanthyo-aakhir bhagawan kina bhagawan hun? Tyasko jawaf maile yahi buddhamurti heriraheko bakhat paae*] (p. 89). He realizes that Buddha is God because no one has been harmed following his principles. Though he was born 2500 years ago, but his ideas, vision, religion, education and talent has been doing welfare to us. He writes, "We are alive and are in this society-however, the nearest neighbor or next house's man also have not been benefitted from us. Spit on our life! And I knew- Why God is God? Why God is grand?" [*Hami jiwitai chhau ray ahi samajama chhau-tara pani hamro nikatam chhimeki wa pallo gharako manchhe samet hamibat labhaawint bhaeko chhaina. Tukka hamro juni! Ani maile thaha paae-Bhagawan kina Bhagawan hunchhan? Bhagawan kina mahan hunchhan?*] (p. 89).

Travel writing highlights a subject directly or indirectly. "In a variety of ways, then, travelogues are often exercises in self-promotion and the accumulation of cultural capital; this is perhaps especially the case with the self-consciously literary modern travel book, which is frequently little more than a vehicle for the author to present his or her distinctive sensibility and unique outlook on the world" (Thompson, 2011, pp. 124-125). Dhakal promoted mountains of Nepal in his *niyatra* and inspired the readers to travel to

the mountain and make the life meaningful. His main objective was to introduce beautiful mountains of Nepal in the world and prove that how rich is the country because of it. The author promoted his knowledge of mountains by writing about them in detail.

Voice of Author

Writer demonstrates what changes they want to bring in the society by writing about the travelled places. "Travelogues, then, usually offer a carefully staged presentation of the self." (Thompson, 2011, p. 119). Dhakal presented the voice of the self in *Parikrama Annapurna*. While he was a Chief District Officer of Tanahu district, he worked for the change by breaking VIP culture. He remembered how he persuaded former speaker of parliament Ramchandra Paudel saying, "You are obviously high-level people. Why is it necessary to escort? I have to get time to devote on works of these helpless people!" [*Tapaiharu ta tyasai thula manchhe! Escort garirahanu parchha ra? Maile ta yi nimukha Janata ko kaamma po samaya dina pauna paryo ta!*] (p. 9). Speaker Ramchandra Paudel agreed and later on he persuaded former Prime Minister Krishna Prasad Bhattarai also. Former prime minister Krishna Prasad Bhattarai replied, "The decision you have taken is right. Love the people, they are our god. Police will bring Ramchandra and Govind Raj! I like your matter respected CDO!" [*Tapai lieko nirnaya thik chha. Janatalai maya garnus-tinai hunh hamra Janardan! Govind Raj ra Ramchandra lai ta police le lyaihalchha ni! Tapaiko kura malai man paryo CDO saab!*] (p. 9). Dhakal represented the voice of Nepali people and clearly proposed the stoppage of escort system.

Dhakal quoted long paragraphs and introduces his knowledge regarding any subject but he did not lose the control on the narrative presentation. "Similarly, attempts to decentre and diffuse the narratorial self in travel writing, by the use of extensive quotations, multiple narrators and so forth, do not necessarily undermine significantly an author's controlling presence in his or her text" (Thompson, 2011, p. 128). As Thompson pointed out the writer's power of controlling the narrative, Dhakal also had the same quality as demonstrated in *Parikrama Annapurna*. Dhakal not only controlled the narration after long quotations but also added his voice powerfully. In '*chuchuroko Devatalai Namaskar Chha*' [Greeting to the Peak], Dhakal quotes three long paragraphs from the Rigveda that describes the appearances and list of Gods under the heading '*hami namaskar garchhau*' [We greet]. He claimed that even the veteran environmentalists of the time could not imagine all the area and the names of the gods mentioned in the Rigveda. He quoted:

Our greeting is to the lord Shiva saving the creatures living in the Mountains,
Gods living in the small streets and roads of villages, gods living in the canal and

lakes, gods living in the river, gods living in the small ponds, god living in the well, god living in the pit, god living in the light, god living in the warmth of the sun, god living in the cloud, god living in the heavy rain and the god who stops that heavy rain, god living as storm, god living as natural disaster, god living in the decorum of home, god living in the home and other place, god living in the Moon, god eradicating evil Lord shiva, god in the form of yellow sun in the evening and god with the red color in the morning in the form of the sun, god living at the bank of the sea and across the sea, god taking across, god living in the pilgrim, god at the river bank, god living in trees as 'kus' etc., god living in the foam of sea (pp. 75-76).

Luitel has translated Vedas into Nepali and contributed to Nepali language.

Dhakal raised the voice that wise person like Luitel had to be awarded. Many prizes were distributed in Nepal but the real contributors were missed. Then he criticized people in power and authority for not recognizing the wise person like Luitel. He complained, "Darkness is here - where is no light, that country is dead – where there is no literature" [*Andhakar chha tyahaa – jahaa aaditya chhaina, murdaa ho tyo desh – Jaha sahitya chhaina*] (p. 77). He believes that the right person who contributes to the society has to be awarded.

Feeling of Nationalism

For nationalism, freedom of people, unity in them and autonomy of the nation is very essential. People have the freedom to choose their future and lead the nation. According to Hutchinson and Smith, "Nationalism was, first of all, a doctrine of popular freedom and sovereignty" (1994, p. 4). They further elaborated, "The people must be united; they must dissolve all internal divisions; they must be gathered together in a single historic territory, a homeland; and they must have legal equality and share a single public culture" (1994, p. 4). However, Nepal is a multicultural and multilingual country with geographical diversity. Therefore, the search for the principle of unification among multicultural and multilingual people becomes very essential for Nepal as a nation. Dhakal turned towards the high mountains and suggested all Nepali people to travel in the mountainous region and feel proud being Nepali. When Dhakal reached Bahundada, he remembered Joan Wood, Marketing director of Microsoft in China, who promised to quit the job and work for children's education after visiting that village. In leave of twenty-one days, he came to travel in Nepal and changed his life's strategy. It happened when a small Nepali boy served him beer at hotel. He decided to provide education to the children like the boy who were away from the light of education. Dhakal regreted how many Nepali people waste those twenty-one days playing cards. He concerned, "We have this huge

mountainous resource but we are unknown ourselves” (p. 20). Dhakal travelled to unite all multicultural and multilingual people by single creed of mountains. He visited various mountainous villages in *Parikrama Annapurna* and praised the hardworking people there. He appreciated ‘sauni’ [Woman Vendor] selling apples in Danak, Maili of Thanchowk and a tea seller at the peak of Thorongla. When he found people doing hotel business at Thorong Phedi, Manang, he expressed joy, “Felt joy seeing the people working and earning” (p. 117). All these incidents help to understand life and difficulty of high hills and mountains of Nepal. These are subjective expression of Dhakal in *Parikrama Annapurna*.

Dhakal loved the nation and expressed his positive attitudes towards the nation *Parikrama Annapurna*. He believed that nation never became trivial; the leaders became trivial or their vision and approach became insignificant. He complained, “Don’t know how long these wretched rules in this grand nation” [*Thaha chhaina, yo ‘ucho’ rajyama kahili samma yasta chuthha harule raj garirahane hun!*] (p. 4). He had strong belief that Nepal would get its lost land back again if it had strong government, logical talk with evidence and honest leaders (p. 7). Dhakal mentioned, “I am just a man who loves the country” [*Ma ta deshlaai maya garne manchhe matrai hu*] (pp. 6-7). He loved to visit mountains and thought no another country like Nepal was in the world that was decorated with the magical beauty of nature (p. 6). He is not a showy nationalist; he is practical and logical Nepali who regards the diplomatic solution of any misunderstanding between Nepal and neighboring countries (p. 7). When Dhakal reached Muktinath, he felt proud because Nepal had immense possibility of religious tourism. Pasupatinath, Lord Buddha’s birth place Lumbini, Baraha Chhetra, Pasupat Chhetra, Muktinath, Ruru, Damodarkund, Gosaikund, Dudhpokhari, Bauddha, Swoyambhu, and many ancient temples and mosques are in Nepal that may attract tourists. However, he was worried about the honesty of people and leaders to manage religious tourism and utilize the income for development.

Portrayal of Mountains

In Dhakal’s travel writing, mountains have great value as he describes them in detail and adores them like God. Therefore, he wanted to have the auspicious sight of Manaslu’s feet (p. 12). In Srimadbhagwadgita, Lord Shree Krishna said to Arjuna, “Among the great seers, I am Bhriгу and among sounds, I am the transcendental ‘Om’. Among the oblations, I am Holy Name ‘Japa’ and I am the Himalayas among the static or immovable things” [*maharshinam bhriguraham giramasmyekamakshyaram, yagyananam japayagyoasmi sthavaaranam himalayah*](Baral,2011, pp. 362-363). Dhakal claimed, “hills, cave, den, river, forest, stone, trees all are our gods” (p. 75). In ‘*Chuchuroko Devatalai Namaskar Chha*’ [Greeting to the God of the Peak], Dhakal found a big stone on the hill. The stone looked single and had about 35000 square feet. Gurung community

worshipped it as God and Dhakal and his friends also worshipped it. It was called 'Swargadwaari' that was the sacred place of Gurung. He mentioned that the god living on the top of the mountain was also worshipped and greeted in Veda (p. 76). In 'Manangko Aaganma' [In Yard of Manang], Dhakal reached at 'Adhityaka' from where they could see the 'idol' of Gangapurna, Annapurna III, Annapurna IV and Annapurna II (p. 90). He addressed them as God saying idol. In the past, he remembered how the mountains were worshipped and greeted from the distance so that the Gods living there would not be angry and would not befall any problem on the life. He informs Mt Everest is called Chomolungma in Tibetan language. It means 'the mother of Gods' (p. 90). Dhakal travels to the mountains and writes about them because he knows that Gods live in mountain and mountain is God.

Mountain is dominating theme in Dhakal's travel writing and specially *Parikrama Annapurna*. From the very first essay *Sikeko Path* [Learned Lesson], Dhakal started discussion and explanation about mountains. In the third essay, *Bahundadatir Lamkida* [Moving to Bahundada], he saw Manaslu mountain and began to describe the first mountain climbers of different mountains of Nepal. In *Jagat Pugda* [Reach at Jagat], *Talko Baas* [Stay at Taal], *Nadiko Gun Gaudai* [Singing the Benefit of River], *Thanchowkko Mailisag* [With the Maili of Thanchowk], *Sahunika Syauharu* [Apples of Businesswoman], *Dhungako kura gardai Jada* [Talking about the Stone], *Pisangma Ek Raat* [One night at Pisang], *Chuchuroko Devatalai Namaskar Chha* [Greeting to the God of Peak], *Marsyangdiko Tiraitir* [At the Bank of Marsyangdi], *Manangko Aaganama* [At the Yard of Manang], *Kuro Manangkai* [Talk of Manang Again], *Bhadra Prakritisag Ekakar Hudai* [Being One with Gentle Nature], *Yakkharkako Batoma* [In the road of Yakkharka], *Garikhane Manchheharu* [People Earning by Working], *High Campko Bas* [Stay at High Camp], *Arohanko Tayari* [Preparation of Climbing], *Thorangla ra Thorangri* and *Oralo Jhardai Naam Samjhadai* [Walking down and Remembering Name], Dhakal described his travel experiences, facts, scenery, trails, roads, rivers, people, culture, and life style of people in hills and mountains. He presented detail information about mountains also. Dhakal informed about accommodation and food with price available at hotels of mountainous region. He explained what precaution the travellers had to take and what clothes and equipment they needed in travel is also mentioned. He points out the spots from where mountains are looked better.

His pictorial description of mountains and mountainous villages and towns make his writing very interesting and vivid. Describing Manang, he narrated:

Manang has been big. A whole city is of stone. Everywhere you look, there are only stones. Stone's houses, stone's roofs, stone's corridor, stone's balcony, stone's fireplaces

and stone's streets. Everything that exists is a stone and everything that exists belongs to a stone. There is art in a stone, gods in a stone, existence in a stone, culture in a stone, ritual in a stone and principle in a stone. There is respect in the stone, dedication in the stone, heaven in the stone and grave in the stone. Expertism in stones, introduction in stone, identity in stone, and glamour of Manang is in stone. Farming in stone, nature in stone, trust in stone and body of Manang is in stone (p. 90).

Thulo rahechha manang ta. Purai dhungaakai sahar. Jataa heryo utai dhungaa maatra . Dhungakai ghar, dhungaakai chhaanaa, dhungaakai peti, dhungaakai pidhi, dhungaakai aagan ra dhungaakai galliharu. Je chha sabai dhungaamai chha ra je chha sabai dhungaakai chha. Dhungaimaa kalaa, dhungaimaa devataa, dhungaimaa athitya, dhungaimaa sanskriti, dhungaimaa riti ra dhungaimaa niti chha. Dhungaimaa shradaa, dhungaimaa samarpan, dhungaimaa swarga ra dhiungaimaa samaadhi chha. Dhungaimaa bisistataa, dhungaimaa chinaari, dhungaimaa pahichaan ra dhungaimaa saan chha manang ko. Dhungaimaa kheti, dhungaimaa prakriti, dhungaimaa bharoshaa ra dhungaimaa aang chha manang ko.

Dhakal informed fully about the place and subject that he starts to discuss. In a paragraph to describe Manang, he used the word 'stone' twenty-eight times and showed how important is stone for Manang.

Dhakal and his friends reached Thorongla and watched Thorongri. 'La' is a pass and travellers pass that Thorongla and go downwards to Muktinath. In Sherpa language, 'ri' is peak (p. 137). Thorongla was very beautiful and it was covered by ice. Dhakal described Thorongla in the following way:

Snow is of the same level. In some places, stones have torn the curtain of snow and pushed their heads out. It looks-the stones have felt warmth by covering the blanket of snow. And they might have taken heads out for some time to breath easily (p. 136).

Hiwko eknaasko sataha chha. Kunai kunai thauma hiwko parda chyater kala kala dhungaharule tauko nikaleka chhan. Herda lagchha-dherai ber hiwko sirak odhepachhi tyo dhungalai pani 'ukhum' bhayo hola. Ani yaso sajilo gari saas ferna ekchhinka lagi sirak hataer tauko bahir nikaleko hola.

The description of snowy mountains is vivid but literary. The sight of snowy area attracts the readers and arouse the interest to travel to the area. In 'Taalko Baas', an Australian tourist expressed his joy of visiting Nepal as, "This place can not be

anywhere in the earth” (p. 28). It was his seventh visit to Nepal mainly for trekking around Annapurna. He said, “The heart does not satisfy how many times I come. And I come here to enjoy holiday every year. We experience plain to Mountain walking in this trail. This is the real heaven” (p. 28). This is the evidence of the beauty of mountain that Dhakal highlighted and promoted in *Parikrama Annapurna*.

Conclusion

Regarding the findings about the study of Dhakal's *Parikrama Annapurna*, his subjectivity becomes dominant from the beginning to the end of the text and expression of his personal matters, experiences, emotions, his voices, nationalistic feelings and promotion of mountains demonstrates his powerful presence in *Parikrama Annapurna*. Dhakal loved mountains and he viewed that every Nepali had to visit mountainous area of Nepal. Foreigners visit mountainous region for trekking and enjoying the beauty of life in high Himalayas. Dhakal also prefers visiting mountains as it is the place of God and the means to unite all Nepales. For nationalism also, each Nepali must feel proud that they have beautiful mountains in the northern region. He had the experience of travelling in the high Himalayas with inhospitable climate and condition to stay and trek; therefore, he traveled in the region with friends or alone. He described his personal experiences of travelling in the mountains in *Parikrama Annapurna* and many other travel writings like *Beyond the Himalayas*. His personal voice against the political and bureaucratic dishonesty sound very powerful and his voice against the malpractice to change the social inequalities echo everywhere in the text. Describing snow covered land, beautiful rivers, hills, mountains, villages, people, environment, natural world, fellow travelers etc., Dhakal mixed personal feelings with the fact, imagination with the reality, emotion with the intellect.

In conclusion, *Parikrama Annapurna* narrates the writer's self, emotions, voices, ideas and experiences that arise during the travel of Annapurna mountain's area and therefore it is a *niyatra*, the description of travel with the writer's intoxicating feelings. Dhakal faces each situation whether pleasant or difficult readily with the support of his experience and criticizes the authority where he finds their lack, praises the locals when they seem hardworking and honest and uses his knowledge to inform about the place, people and mountains. Though travel writers get inspired by what they see, feel or experience during the travel, they also use their knowledge to explain the things in detail and be imaginative to compare the things, solve the mystery and ascend the unreachable. For further research, use of imagination in *Parikrama Annapurna* can be a better area. Researchers can choose this area as it adds new knowledge for the readers interested to read travel writing.

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