



Significance of Erotic Arts of Carving and Tourism in Hindu Temples in Kathmandu Valley

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Abstract

Cultural tourism plays a key role in economic development and the study of heritage that signify different meanings for the host society and guest tourists. For host society, the erotic arts of struts (Tudal) is one which manifestly indicate the interrelationship between sex, nudity, arts of sex with fertility that are acts as the mechanism to maintain the socio-cultural order or equilibrium through the offerings of various cultural events and celebrations both manifestly or sometimes latently. But for the guest (tourist), these may be different than the host and these arts and architectures were the means to study the overall society and culture in very short time frame not only for the entertainment but also for the knowledge. So, cultural heritage and rituals are the window through which guest can understand the host society.

The aim of this article is to explore the significance of these cultures, arts and architectures of host society to maintain the mode of production, fertility and it is the means to socialize sex and religion together in Hindu orthodox system where sex as sinful activities in one hand and "sex is essential and basic human need which is related with the fertility and sexuality; that determines the production" to all. In other hand, this way of contradiction is very important in subject matter for the guest, researcher and anthropologist to dig out the depth of the knowledge, facts and figure that associated with the dialectic acts in the Hindu cultural system. This model of sharing system of knowledge and ideas that emphasizes the power relationship between the guests and host society across socio-religious, politico-economic, psychological, ecological and many more domains. So, apart from these, such arts of carving play vital role to promote tourism industry, knowledge sharing between guests and host.

Keywords

Erotic arts of carving, Sexuality, Fertility, Religion, Struts (Tudal), Tourism

1. Introduction

The country Nepal stands as the land of Gods and Kathmandu as the city of temples (Neupane, 2019) and many spiritual people from all over the world and scholar who wanted to know the culture in Nepal. There are numerous god and goddess to whom Hindu temples were made. These temples were decorated with various arts and among them erotic arts of wood and stone carving through which the cultural tourism is promoted. Many tourists have been attracted through these culture and arts (Dahal, 2020), (Dahal, 2020a).

Carving is a kind of expression of feelings of artist in various means and carving is not only the personal expression of a single artist, but it is reflection of the contemporary time, civilization and culture (Dharabasi, 2066 BS). In the history of Nepal, the Lichhavis and Mallas were treated as successful period and golden era because of development of arts, knowledge, culture and civilization (Dahal, 2008). Among them the erotic arts that carved on the struts (Tudal) of the Hindu temples in Kathmandu valley has great significance because of the multiplicity of skill, knowledge, presentation and the message that delivered from these arts that are pioneer and has meaningful to maintain the social order and to disseminate the information as well. The erotic arts that displayed in the struts of the temples has great meanings symbolically; first there was labor intensive society and the modes of production as well as the modes of reproduction were determined by the fertility, i.e. the fertility of land and the fertility of human (Dahal, 2020b). The erotic art of sexual contents serve as the motivational factors to convey the message, skill, knowledge, arts, on this as well as it also helps to unite the people with the harmony.

Here, the very common, but essential answers of the questions are; why these arts mainly focused on sexuality and fertility? The very simple but most important factor to create the erotic carving is for the purpose of the entertainment, but the question arises why it is in the Hindu temples? Ecologically, there was labor intensive farming system in one hand and in another hand, large population died because of the diseases, disaster and pandemics. So, to maintain the ecological as well as the economic balance (through the production and reproduction) people need to convey the message of fertility and sexuality (Dahal, 2020) even erotic arts carvings had purposes to motivate people with life

and to orient them towards reproduction. Mythologically, contemporary erotic carving also helped to prevent Hindu temples from the Muslim invaders, because Muslim is still rigid on to talk about sex and sexual activities religiously. It is believed that by creating such erotic arts, Muslim never go to the Hindu temples even to deconstruct because of the fear to see these erotic arts. But still what are the facts about it is unknown till today. The artistic presentation of union between male and female may not represent the erotic arts, but it should ultimately produce the erotic desire among them that should widely contribute to the satisfaction of the needs of the individual, society and culture (Dahal, 2020c). These union between opposite sexes that is fabricated in the wood carving artistically play a great role in the whole life of the people, which symbolizes the esoteric nature to understand the mobility of life and entire social, philosophical, cultural and other dynamics (Yogi, 2014).

In another way host society understands erotic carving symbolically, signify the various meaning about the arts, knowledge and skill related to the human sexuality and fertility in their cultural context. But in the case of guest it is different because they are from the different cultural context and different pattern of socialization with their own value system (Zheng et al., 2021). The liberation of women within the contemporary patriarchal society can also be understood through the sexual expression, position, posture and various types of arts in which multiple actors were presented also provide the complex meaning according to the contemporary society and their time (Machrowicz, 2015). Erotic carving is a kind of sexual creativity or kind of art that is physically subjugated, mentally, socially, culturally, and sexually enslaved women might think differently and the exposure of women who were marginalized, suppressed and oppressed. It is kind of liberated skills of artists symbolize erotic carving.

There are various Hindu temples which are famous for the erotic art of carving in Kathmandu valley;

- Jagan Nath Temple; Hanuman Dhoka temple square
- Nautale Durbar of Basantapur Durbar square
- Mahadev temple of Hanuman Dhoka temple square
- Temple of three goddess, Thamel of Kathmandu
- Laxmeshwar-Mahadev Teku
- Mahadev temple, of Gyaneshwor (Near the road leads to Pashupatinath)
- Ajima or Shitla Devi temple, Balaju
- Jasi Deval temple
- Bhagwati temple of Naxal
- Mahadev temple of Gokarna
- Dakshin Murti temple ,ear Pashupatinath(On the way to Guheswari Devi)
- Basuki-Narayan temple inside Pashupatinath
- Guheswori temple near Pashupatinath
- Indrani temple (On the bank of Bishnumati river near Shobha Bhagawati)
- Bijeswori temple (Near Sobha Bhagawati)
- Jalavinayak temple of Chovar
- Vajra Varahi temple near Godawari
- Char Narayan or Jagan Narayan temple near Krishna Mandir of Mangal Bazar
- Solakhute Rest House, opposite Krishna temple of Mnagal Bazar
- Taleju temple of Patan Durbar Square
- Pashupatinath Temple of Bhaktapur Durbar square
- Dattatereya temple of Bhaktapur
- Nyatapola temple
- Bagh Bhairab Temple

1.1 Research gap and focus of the study

Culture is a man made things of complex whole and it can be learned, shared and understand. Culture is radically different terms which deserve that all the societies which passes in the same or similar courses in the development process i.e. universal progression of human civilization from savage to modern one (Tylor, 1871, 1873). So, one from different culture (guest) can understand the culture of host because the origin of owns culture can juxtapose with others. But, one should pay more attention, time and interest to know others culture through participating, observing or with the help of the anthropological methods of study "ethnography".

Such complex cultural components can be understood with the help of various methods; comparative methods of study or by using certain theoretical models. Here, I want to prefer "thick description" of Clifford Geertz and Techno-environmental determinism propounded by Marvin Harris as the theoretical model to describe, explain, compare and analyze erotic arts of carving as one of the component of the Nepalese culture as the window to identify or visualize the interrelationship between the cultural components of Hindus of Kathmandu valley with the diasporas cultural actor (guest) or outsiders. It is very hard to identify the significance of erotic arts of culture in Hindu society and worldview. So, there is wide gap between significance of erotic arts of culture with the people who practiced this culture by knowingly or by unknowingly (emic), but in case of outsiders (etic), how they understand and how they compare with their own culture (Dahal, 2020c).

Kathmandu is popular for many touristic areas with arts and architectures and temples with pilgrims. These sites are popular for the attraction for tourists. Not only is the tangible heritage, Kathmandu also rich in its intangible and livingness of the cultural products that have equally contributed it to be one of the favorite destinations among the people of the world (Pant & Bisht, 2018). Few of the major attractions that is situated in the capital itself is Kathmandu Durbar Square, Patan Durbar Square, Bhaktapur Durbar Square including more in the Kathmandu valley, these holds the history, ancient arts and artifacts, archeology and many more untold stories of the valley. But, these arts may signify the same meaning for the host society as their ancestors have created and their epic texts justified them, in case of guests, it may not signify the same meaning that host perceived as and there are host-guest interactions (Capistrano and Weaver, 2017). The power relationship between host and guest mostly is perpetuated in economy and in culture symbolically. In both host and guest model of tourism, economy and culture have got priority and the interaction between host-guest is determined by the five forms of interactions as; conflict vs harmony, dominant vs dominated, social vs economic, collectively or mutuality vs individualistic and protection vs exploitation (Zhang & Xu, 2023).

Culture is associated with the heritage, images, shrines, beliefs and devotions of the people's identity, religious feelings and faith and all these are the consumptions of tourists and important for tourism industry (Canoves et. al., 2012). Cultural tourism including religious variants is found very important in the sector of cultural tourism in Kathmandu valley where cultural and religious expression in various forms either in festivals or in any kind of artistic form that have become multi-motivated tourism products, albeit with significant socio-religious base.

2. Theoretical review

Here, according to the nature of this research title, it is better to visualize the theory in two folds; first is the theory of techno-environmental determinism to visualize the existing fertility, migration, mortality, production, ecology and so on. Second is the theory of tourism anthropology, which deals on symbolic interactions and tourism activities with the help of exchange theory, symbolic theory and interactionist theories. Mainly, techno-environmental determinism is going to juxtaposed with the help of Harris model, critical model of Habermas, archeology of knowledge propounded by Foucault etc. in one hand and in other hand thick description by Clifford Geertz, Victor Turners concepts of pilgrimage and communitas, Herbert Blumer's concept of symbolic interactionism, Homans' concept of social behavior as an exchange of material and non-material commodities along with various tourism and anthropology related theories were reviewed to visualize the how erotic arts of carving influences the tourists and how tourists perceived these culture through the interaction between etic(guest) and emic (host).

The theory of techno-environmental determinism states that, the structure and superstructure of a particular society is determined by its infrastructure. In Harris' perspective, the infrastructures comprises the mode of production in which the what type of subsistence technology that society largely practices, what are the techno-environmental interrelationship between the technology adopted and the existing environmental situation of that society, and what types of resources that available in the ecosystem, how much resources can enjoyed the human as well as non-human populations within the ecosystem and the pattern of energy flow, food chain etc. that determine the more of production of the society. Likewise, the modes of reproduction comprises the demographic composition, mating pattern, fertility and so on in which modes of production and modes of reproduction interplay symbiotically to determine the infrastructure of the society(Harris, 1979), (Dahal, 2021).

According to the Harris model, structure comprises its domestic economy; family composition, family size, social organization including division of labor, authority, responsibility and roles, duties, socialization, education knowledge, sex roles etc. and political economy; socio-cultural and political hierarchies, political organization or institutions, taxation, class, control mechanism, state machinery etc. It also comprises the organization of reproduction and organization prior to the production system within the domestic structural units, and political economy, organization of reproduction and (re)production, production, exchange and consumption within larger political entities(states, chiefdoms, bands), while its superstructure consists of the ideological elements of culture, its religious, symbolic, and artistic and intellectual activities.

Harris argued that in infrastructure, human population is considered as biological where the relationship between population and environment is direct or say primary, forms of labor, technology and demography. Similarly, the web of economy, politics and society is considered as structure of the society. The thinking process, mentality, attitudes, beliefs, norms and values and cultural peculiarities are also considered as superstructure of the society. After that Harris overlap these three components by the umbrella of cultural materialism and causal web is embraced with a principle of techno-environmental determinism that means the mode of production and modes of reproduction i.e. infrastructure determines the domestic and political economies; as well as ideologies, philosophy and value systems i.e. structure and superstructures of the society respectively. The determinations has a dual nature or say dialectic in a sense of setting margins and limits, in one hand and external causation, from the other (Williams, 1980).

According to Harris, the universal existence of a superstructure also is divided in to two components as; behavioral and mental. In this structure mostly refers to behavioral whereas superstructure to mental though-beliefs, values and norms. Harris categorized the behavioral superstructure in to the recreations activities, art, sports, empirical knowledge etc. and other aesthetic products including arts, music, dance, literature, rituals, games, entertaining activities and the practice of science. The mental superstructure comprises those behavioral patterned or activities in which the

members of a society think, conceptualize, and evaluate their behavior or acts such as erotic arts in Tundal of Hindu Temple. Such symbolic images, iconography or representations bears esthetic, emotional, spiritual or intellectual values that are the product of religious ideologies and the product of science and arts. Harris believes on these mental superstructure operate parallel to the universal behavioral patterns of the social structures of belief system to encourage behavior in infrastructure, structure and superstructure of the society (Harris, 1979), (Dahal, 2021). As the changes in infrastructure changes the structure and superstructure may change accordingly. The material base of society is its system of production and reproduction, which is determined by a concatenation of ecological, technological, environmental and demographic variables. Thus, the study of infrastructure of society identifies "how people of that society obtain basic needs- food, shelter, cloths, identities and sex, to maintain a population base, and satisfy other basic biological and emotional needs and drives (Harris & Johnson, 2000).

Demographic anthropology is one the alternative approach to describe fertility shifts in relation to mortality events, such as war, natural disasters(Hill, 2004) and pandemic, earthquakes, hurricanes, famines, economic crisis, terrorist attacks and genocide (Caldwell, 2004, Finley 2009). According to critical theorists, Marxian theories mainly concentrated on work and labor though the theory is called economic determinism. It is interplay between labor value of money and money value of labor. That's why, people always tends to grow their population for the production and reproduction. Critical theorists also criticized positivistic approach because it could not incorporate total knowledge. Single method is not applicable to all and that knowledge has certain their own value. The school criticizes the positivistic approach because the law of sciences cannot be applied blindly or without question to human actions. It reduces "human activities" to passive entities determined by natural forces. The school argued that sociological knowledge must help for political change that could lead to "just human society". The school also criticizes modern society and mass culture; expansions of technology and bureaucracy and mass culture dominate the society (Ritzer, 1996).

Jurgen Habermas is most influenced by Marxism and he revised Marxist's approach on the more humanistic approach. Marxism needs revision in the modern capitalist world and Weber's conception about rationalization need to be revised. Habermas combined Marxist emancipatory theme, Weber's rationalization of political sphere and action approach in his theory. He wanted to follow Marx in giving on account of the history of society as a process of development i.e. society becomes more complex and better adopted in the course of social transformation, but unlike Marx the process of social evolution is also characterized by the accumulation of the knowledge (Ritzer, 2000). According to Habermas there are generally three kinds of knowledge system; Instrumental knowledge is based on an ability to predict and to profit making, which has an interest in the technical control or mastery of nature. Second is Hermeneutical (linguistic) knowledge; It represents an impressed in the clarification of inter subjective understanding (shared meaning). It is shared in to two persons or more. It has an interest in the day to day life activities for practical mutual interest. Third, is Critical knowledge; Critical knowledge has an emancipatory interest from domination. Free from illusion of reification interpretation of an abstract general concepts as real when this is considered to be done illegitimately or misleading (Ritzer, 2000).

Another important theoretical framework that is appropriate to study the various dimension of belief system and erotic carving in Tundal of Hindu temples of Kathmandu valley is the theory about "the archaeology of knowledge" of Foucault. The theory of archaeology identifies the nudity on art of erotic carving, its reason and significance. Foucault's theory of archaeology of knowledge explores the networks of population composition with social arrangement and resources available. If the changes in population ultimately changes the production, reproduction not only the infrastructure/base (ecology/environment) and structure (behavior) but also determine what type of perception, values, attitudes, norms towards the overall process (Dahal, 2024) . Foucault's theory of archeology of knowledge is not any research methods or tools to find of the meanings of associated factors. It is a practice that systematically forms the objects of which it speaks further as an unlimited process (Gutting, 2005).

The archaeology of knowledge propounded by Foucault oversee the different perspectives on the problems, the problem of knowledge outside consciousness that may believe the continuity and direction that we understand and experiences in our lives (Foucault, 2004, Gutting, 2005). According to Foucault, there is no any inherent source of archeology, knowledge and history is superior to others since the analysis can be generated for multiple interpretations which may present people having alternative modes of thinking. His theory states that the archeology of knowledge is there are only different interpretations of the world and that there is actually no basis for claiming one of them to be superior to others (Faucult, 2004). The archaeology of knowledge has its own political or ethical potency, which arises from its ability to present us with alternative modes of thinking that challenge the necessity that we find in our own modes of thought (Gutting, 2005). This mechanism of thinking breaks the grand narrative that developed with archaeology of knowledge of Foucault that allows us to unearth the assumptions that various theories of learning that provides a refreshingly new way to think about concepts of interdisciplinary approach into existence opening up the new avenues of thinking and conceptions about the erotic carving of Tundal of Hindu temple (Walshaw, 2007). In this regards, the archaeology of knowledge help to explore 'what is said' and 'what can be seen' in a set of social arrangements regarding the erotic carving of Tundal of Hindu temples of Kathmandu valley.

The main concept of "thick description" to visualize Geertz's anthropological analysis to erotic arts of carving with the help of symbolic interaction among guest and host culture in broader notion of anthropological interpretation can perfectly visualized. The "thick description" or "great tradition" means usually text based Hindu religious based literatures

such as Gita, Puran, Ramayan, Mahabharata etc. including various arts, architectures and the "thin description" or "little tradition" signify a set of practices, associated by divinities and spirits not found in the "great tradition" and both are the liberation of human (Dahal, 2020a), (Dahal, 2021), (Dahal, 2023).

The symbolic interpretations cum interaction lead by the symbolic interactionists were found more tilted towards the sexuality of either actor or practices those were traditionally followed by the ancestors. But religious studies have not been yet a central focus of the symbolic interactionist research, especially rituals involving quite different sets of religious beliefs. Mostly, there are two legitimate forms of theories which studies religious rituals; symbolic interactionism and another is interpretive theory (Blumer, 1954).

So, the synthetic approach of "thick description" as a theory to visualize the significance of religious, spiritual or psychological world in one hand and how these arts of carving especially erotic profoundly associated with the fertility, production, tourism, interaction, entertainments etc. both material as well as non-material components of the Nepalese culture that ultimately helps to find the path nearer to the god and goddess in the name of salvation, merit making and earning "dharma". This phenomenon of worshipping god inside the temples and perceiving the erotic arts in mental sphere symbolically and structurally attributes these events, and especially regarding the presence or absence of "structure", "anti-structure", and "liminality" (Turner, 1974), (Dahal, 2024).

Similarly, in second fold of theoretical review "social exchange theory" propounded by George Homans was mentioned earlier. Homans theory of exchange focus the social behavior of human is based on the exchange of materials and non-materials things that people motivate towards rewards and endures costs. The behavior of every human is guided by the rewards they gets from their both material as well as non-materials investments (Homans, 1958). In case of studying the social exchange between the etic(guest) and emic(host) model of host- tourist interaction it is found that the erotic arts of carving culture of Hindu temples of Kathmandu valley were found as milestone where tourist pay monetary value for their psychological satisfactions through the sight-seeing, by observing the cultural artifacts and visiting new places for the extension of their knowledge or for the other purposes (Dahal, 2024).

Such kind of socio-cultural phenomena of interaction between guest and host can be visualized through the dynamic approach that was developed by the Butler (1980). This model deals with the complexity of the interactional process with various stages; exploration, involvement, development, consolidation, stagnation and decline (Butler, 1980) and these interaction process held on two opposite but determining factorial axis of four categories; active-passive and positive-negative. The attitudes or attributes of etic (guest) and carrying capacity of the emic (host). So, anthropology of tourism focus on the interaction between guest and host depends on an aggressive promotion and support, slight acceptance and support, silent acceptance but opposition and aggressive opposition (Butler, 2006, McGehee, 2004)

2.1 Anthropology of tourism to tourist as anthropologist

The anthropology of tourism focus the discipline in Nepal should develop a unique strategy to exchange culture, empower community, enhance economy and create job through tourism. There are vary but unique sectors of tourism development probability in Nepal; cultural tourism, seminar tourism, sports tourism, expedition and adventures tourism, tourism of mountaineering, tourism of academia cum research in botany, zoology and anthropology etc. So, in this regards, anthropology of tourism can play a vital role in providing theoretical guidance and inspiring thinking of solution to practical problem in tourism sectors (Wang, 2020).

So, in case of studying the significance of erotic arts of carving to attract the tourist as an researcher, scholars, visitors give full play to the disciplinary role of the anthropology, culture, arts, religion etc. can help to promote the tourist in various forms such as in students as researcher, as visitors, as explorer as writer and as means to exchange the cultural, religious, artistic knowledge to the world and vice versa. In addition, the diffusion of local culture towards the migrant society then the migration process of local identity of consumption through the cross-culture and cross- border flow of food culture (Wang, 2015). Social adaptation of tourist determines what kind of tourism develop in the host area and mobility, modern technology especially information technology determine the stability and mobility (Sun et al., 2020) of tourist and dynamism of tourism that have been changing day by day.



Fig.1 Nautale temple of Basantapur Durbar Square and erotic arts of carving in Tadal

2.2 Erotic carving and its significance in literature

There are various reviews, literature, studies and reports on various dimensions on erotic carving in Nepal as general and Kathmandu valley as particular. Generally, there are two perspectives stands while studying the erotic carving, first what are the people's opinion, perceptions and their interpretation of erotic carving that found in Tundal of Hindu temples. Second, what actually perceive and what they do in their daily life. According to Virginia Woolf, the process of multiplication of self and the celebration of differences within the self that mostly help to lead the creativity and liberation from sexual prejudice in literature world (Woolf, 1996). The Rajaneesh posit different opinion on the sexuality as; thinking about sexuality is a kind of meditation with peaceful mind with various images of events of intercourse that has inner impulse various kind of behavior (Rajaneesh, 2011). The theme of argument is; the person who has peaceful mind meditating upon sexual and erotic images can help to make a peaceful, civilized, less harmful human life. This virgin area of research, study, talk program, visuals and many more helped to promote cultural tourism in Nepal. This is an appropriate way to promote tourism industry and the promotion of it ultimately contribution towards the tourism industry as a whole directly and it contributes in the GDP indirectly.

The carving arts about the various posture and position of images of intercourse in the strut (Tudal) of Hindu temple in Kathmandu valley are assumed as the hypnosis and meditation. Winnie Tomm on this issue outlines a positive interpretation of erotic carving that an art of expression or presentation of spiritual energy in the human body (Tomm, 1995). Thus, erotic carving can help to relate the spiritual energy with human sexual behavior through the art of carving wood in temples. Erotic carving on Tundal of temple shows that ancient societies were more open and they had rational attitude and values towards human sexuality, but now a day society especially Hindu society are found more rigid on sexuality and people usually ignore, embarrass and they found more unhappier than previous about sex and sexuality in orthodox Hindu society (Kapoor, 1993). Thus, from the review of available resources it is necessary to explore the significance of these erotic arts carving in the strut (Tudal) of Hindu temple that widely found in ancient artistic temple in Kathmandu valley.

3. Methods of research

The data was collected by using various methods, such as; ethnographic fieldwork of Hindu temples of Kathmandu valley, in 2023, the study areas of the present research on which this research article is based. The focus of the present study is to find out the significance of erotic arts of carving that found in the Hindu temples of Kathmandu valley. The sample respondents were selected as the visitors of these temples from the various parts of the world. To find out the significance of erotic arts carving and the response of people towards tourists various questions were asked to the respondents, visitors, management committee of the temples and historians, archeologists including tourists, and respondents associated with religious tourism etc. those concerned with the research title. This study also concerns about sacred specialists (temple priests) of various temples and tourist as well as people in tourism sectors.

To conduct research scientific, reliable, valid and easy, sample should be selected because of impossible to study universe. For this reason, I have adopted stratified random sampling method for selection of informants for data collection. Open ended questionnaires were also administered to the respondents and necessary data were collected. For study Jaganath temple from Basantapur, Pashupatinath temple from Bhaktapur, Char Narayan temple in Patan Durbar square, Nautale Durbar of Basantapur, Mahadev temple of Hanuman Dhoka temples etc. were selected as sample temples to study the erotic art carving as arts and tourists who visited these area were as respondents (guest).

This research was conducted to identify the significance of the erotic arts of carving in both host and guest of different society and culture with varies socialization. So, guests and hosts were asked about the five contradict dimensions of behavior as; conflict vs harmony, dominant vs dominated, social vs economical, collective vs individualistic and protection vs exploitation (Zhang & Xu, 2023) and analysis was based on these five dimensions.

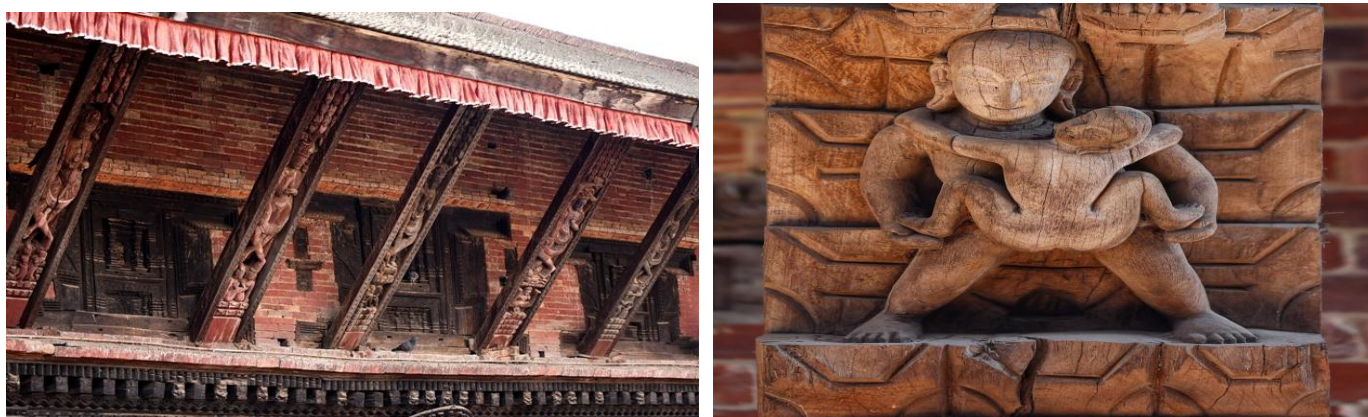


Fig. 2 Char Narayan temple of Patan Durbar Square and erotic arts of carving in Tudal

100 samples were selected from 20 respondents each from the sample temples. Among them 10 respondents (5-5 male and female) were selected visitor as respondents and 2 respondents from each categories as; temple priests, management committee, historians, archaeologist, wood carpenter were selected as respondents from 5 different temples respectively.

Various data, information, facts, myths etc. were collected by using various methods, tools and techniques such as semi-structured, structured interview schedules, interview, observation, case study. Group interviews as well as individual were conducted to explore the information regarding the perception, values, and attitudes on significance of erotic arts of carving. Key informants of respective temples were asked the key questions related with the respective temples.

4. Findings and discussion

The Kathmandu is well known as the city of temples and the name of it is given by the Kasthamandap temple that stood near Basantapur in Kathmandu Durbar Square. In Newari language, it is known as Maru Satal, built by the Malla king Laxmi Narasingh Malla in 1596. According to the past tale, the two-storey structure of pagoda of the temple was made by single tree, that was without irons nails and without other's supports.

The beginning of Malla dynasty in Kathmandu valley is the basis for the emergence of erotic art carving, because of Muslims attacked to the rulers of Trihut, fled north to the Kathmandu valley. The history showed that the immigrants from Trihut married with the Nepalese royals and then begins the Malla era, and at that period, both Khas and Turk Muslims were attacked them. Similarly, there was a great devastating earthquake, which were the reasons that population of Kathmandu valley were highly died. Such great loss in population in one hand and destruction of most of the architecture of the Licchavi era i.e. Mangriha and Kailashkut Bhawan along with various arts and literatures of that time. At that time, Kathmandu stand as the center of civilization, trade center between the India and Tibet and the exchange currency was the Manaka in trans-Himalayan trade (Dahal, 2008; Yogi, 2014).

From the study of wood carving arts of temples, it is found that, the religious believes that found was binary opposite with the erotic arts of carving that stand in the holy temples of Kathmandu valley of medieval period. The socio-religious norms, values, attitudes that people, had had completely opposite with the arts that we found in the struts (Tudal) of the Hindu temples. The masculine, patriarchal dominated trends of erotic arts of wood carving were started with the institutionalization of patriarchy in all sphere of human life including sexuality of women by men. The expression of sexuality intensified the Hindu system that highly appreciates sexuality as human bravery i.e. *Purusharthas*. These *Purusharthas* were perceived as the objective of a human being- *Kama*- pleasure or desire, *Artha*-wealth, *Dharma*-merit making or morality and *Mokcha*- liberation from the cycle of reincarnation (Yogi, 2014). So for the success of the human life one should go through the sexual satisfaction.

In Malla Dynasty, it is believed that, during the time of war between the Kathmandu, Lalitpur, Bhaktapur, many soldiers died and soldiers stand to defend to protect their kingdom but the number of soldiers began to decrease. At those moments kings were decided to increase the number of children (future soldiers) to relief from the chronic shortage of soldier. So that, they created the erotic carving to encourage libido in their people and they installed these in struts (Tudal) of Hindu temples of Kathmandu valley. It was carved there because people usually go to the temples and they can easily see them. Thus, it is very important to encourage sexual desire to raise the population of warriors for future army, so, erotic arts of carving of struts (Tudal), has great significance. Similarly, the mythical history showed that erotic arts of carving helps to deflect the negative vibes, attitudes and values while entering the temples. The erotic arts of carving denote a mantra (chanting) inscribed within those characters that defect negative vibes, attitudes and so on and they believed that the power of the god is safe there due to those chanting characters. But it is only the myths that most of the people still believed on this state.

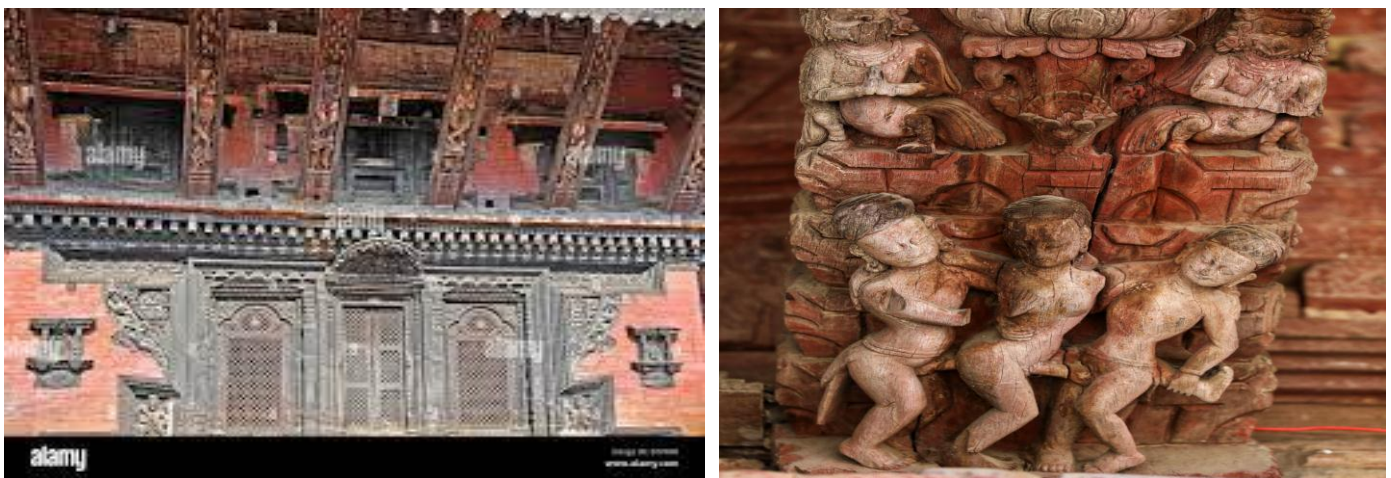


Fig. 3 Pashupati Nath temple of Bhaktapur Durbar Square and erotic art in Tudal

The negativity of human characters is; anger, lust, jealousy, selfishness, greediness etc. are supposed to demon inside of human. Human as living devils can transfer to get light of knowledge and in search of those light; people follow the supernatural power of gods. Similarly, there are many ways to teaching from gods that help humans to be human and erotic arts of carving is one of those according to the values that have established in Nepalese Hindu religion. The erotic arts of carving that found in Hindu temples of Kathmandu valley has another great significance because, if a person with negative vibes, thought or energy after looking at those carvings but later on, (s)he will have no negative energy

(her)himself. This is hard to believe but it's true because even having a lust after seeing those arts of carvings (s)he will end up with positive feelings and thought when entering the temple. This is due to the chanting inscribed in those characters which are still believed. Therefore, when people go to temples to worship, all their negative energy is taken away by the power of those chanted erotic carvings in the Hindu temples of Kathmandu valley. On the basis of data/information/ facts collected from the respondents, key informants, archaeologists, historians etc. It is very easy to categories the facts in different subtitle headings and their descriptions.

4.1 Erotic arts of carving promote sex education

In Hindu philosophy, sex is neither a taboo nor pornography, but it is assumed sacred, pour and recognized as human desire which satisfies and is used to attain the ultimate goal of life in Tantric belief system. An erotic art of carving that found in struts (Tudal) of Hindu temples has presented the sexuality and eroticism as a part of important discourse. In traditional moral codes, sex is allowed somehow in terms of religion in one way and in another way it is completely restricted in the orthodox Hindu belief system where performing sexual arts verbally as well as non- verbally is sinful. In Malla period, sex was perceived as sacredness performance that gave the romantic, luxury and fun than any other holy work. The significance of these erotic arts of carving expresses about the illegal love sex-not a sensual pleasure a part of religion that always has a holy purpose to serve for the betterment of the entire human society. One of them is several lingam shrines of Pashupatinath Temple (Deep, 1993). According to Deep, Malla period is doubtful in diminishing morality and a rise in sexual behavior beyond moral codes and conducts. At that time, the immoral color and sex was given attempts by the religion, that was turning to be merely a pleasurable thing. The sex loosed its essence and its basic qualities. Erotic arts of carving is also greatly signified because of the theme or presented in the arts are the interest of common query and it is also related with the native folks that shows the participating in the act of sexual intercourse sometimes uncommon in matters of multiple actors that presented in the arts. Sometimes, the humanly possible and sometimes impossible postures that presented in the struts (Tudal) of Hindu temples can also be understood as one of the best methods of imparting sex education through religious platform and through public forum (Deep, 1993).

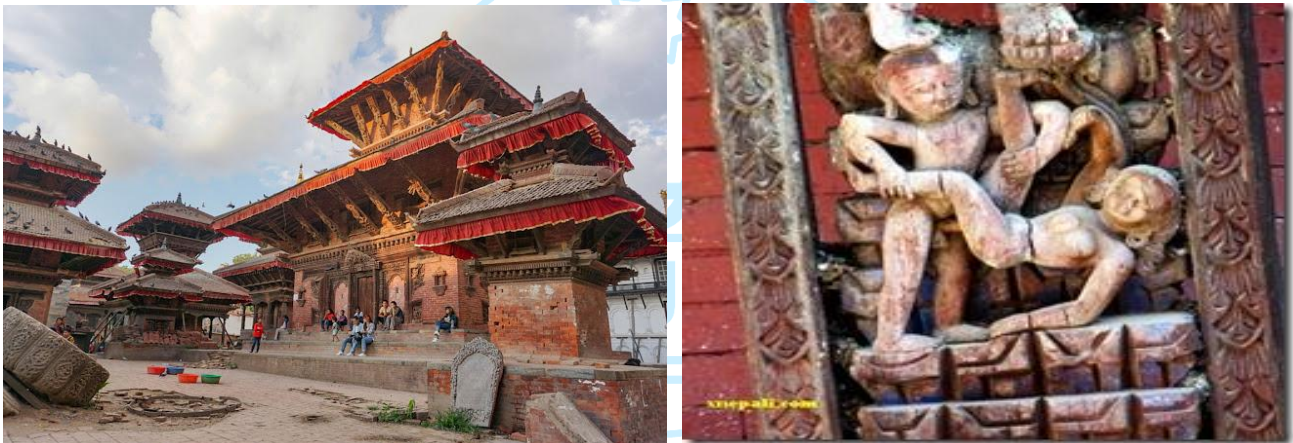


Fig. 4 Jagannath temple of Basantapur Durbar Square and erotic art of carving in Tudal

The erotic art carving of temples presented the content to their quarries coming across the existing posture of sexuality that help to provide the knowledge of existence of erotic arts in practical life of human sexuality. So, the significance of erotic arts of carving is considered as the practical skill, talents and proficiency of craftsmen with their performance of epistemic significance. This kind of specific arts which is always ignored by the government and other intellectual circle has great significance because it is complex whole through which one can understand the norms, values, attitudes and perceptions of the people both individually or in group. Usually, societies perceive those images of erotic arts of carving very hard to imagine a more controversial topic in art history than erotica. The subject matter presented in erotic arts of carving is mostly ignored by the society but it has great scope and significance in academia as; an erotic art of carving has been greatly significant in the focus of the research while studying in culture in Nepal.

What are the reasons behind the carving of erotic art over the temples?

Erotic arts of wood carving in Hindu temples of Kathmandu valley got mixed response from the respondents. Mostly, male respondents laughs a bits while asking about the significance, importance, reasons behind these arts, but female respondents were asked about the erotic arts of carving, they turned away and simply to expressed their response by pretending she hasn't seen it. The binary opposite behavior of Nepalese people however justify the erotic arts of carving because Nepal is conservative and religion stands as the key factor to determine the life of people. Sexual virtue is held high and even to hint to the dogmatic subject in speech would be unimaginable for most Nepalese people. Nepalese society is conservative, and sex is still a big taboo. Erotic arts of carving were found displayed in the struts (Tudal) as fine arts in Hindu temples (the center of hearts of religion, culture, tradition and morality), where many erotic, arts of scene, posture are displayed side by side with merit making.

4.2 Erotic arts of carving protect the temples from thunder and lightning

According to Hindu mythology and belief system, if erotic arts of carving installed in the struts (Tudal) of Hindu temples, the god of lightning will shy to see these naked posture and erotic arts, then, won't strike. People believe on that the erotic arts of carving are in fact these erotic arts helps to protect the temples from thunder and lightning. The mythology founded reason being that the shyness of god lightning does not provide the destructive forces towards the Hindu temples which carry open displays of sexuality of erotic arts of carving. Some of the Hindu people believe on that the myths about the lightning and thunder. According to respondents, people believe on that god of rain Indra may attract on the erotic arts of carving and he would never think of destroying them.

4.3 Erotic arts carving promote the Tantra, spirituality and mystical thought

In Hinduism, the religio-philosophic ideas on myths about Tantra tradition mainly describe the human body and their physiology. Tantra and Mantra were once very popular and widely practiced traditions of ancient Nepal. The objectives of these ritual practices were to channelize the cosmic power and energy through the human body and reach into the divine world through various acts. Among them, sex was one of the important traditions that were used in Tantricism for the purpose of spiritual liberation despite the procreation and pleasure purposes. The orgasm through sex was and is still perceived equivalent to the way near heaven. That's why, such important spiritually, religiously and physiologically important matter of everyday life of ancient human that was enlightened by the religion was got high priority and then it is installed in the struts (Tudal) of Hindu temples, which was supposed to have holy, visible and mass accessible public places of that time.

4.4 Erotic arts of carving promote the social order through worshiping power (Shakti)

Hindu system of worshiping power has significance to maintain social order. The concepts about worshiping power have hierarchy too. All god goddess were not treated and worshiped as same rank and with similar trend of worshiping. Shiva and Shakti has great manifest function of significance. The symbols of Shiva and Shakti can hold the society in to order through the power of spirituality. The Shiva Linga (a phallic erected stone) placed in the middle of a Yoni (a vagina shaved platform), i.e. Lord of Universe and Divine Mother. These two powers are also described as two complementary components of cosmic energy in Hindu mythology that ultimately promotes the worship of these powers as well as to grab the power to their bodies as devotee. These contents of spirituality used to fabricated in the public places as the source of knowledge, skill, faith, beliefs, power and so on and the erotic arts of carving has great significance.

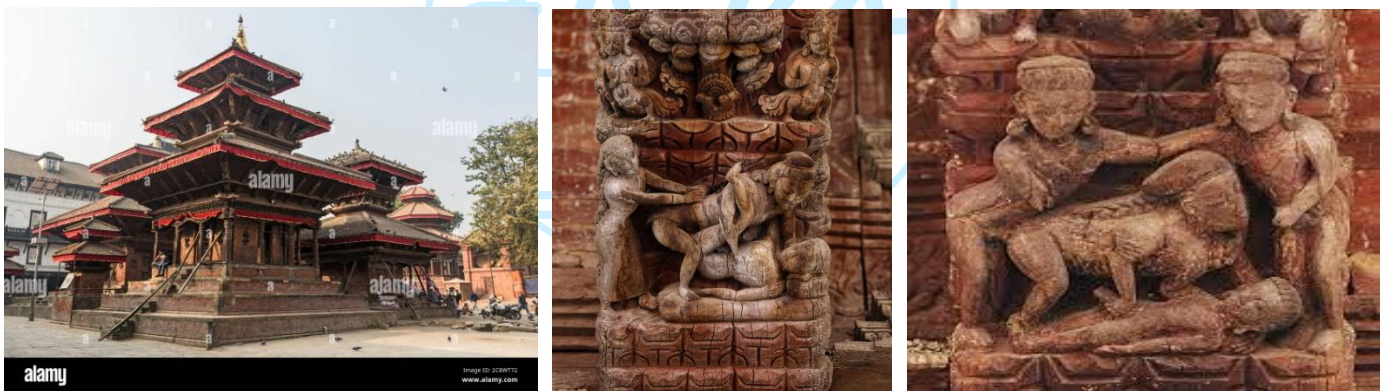


Fig. 5 Mahadev temple of Basantapur Durbar Square and erotic arts of carving in Tudal

4.5 Socio-cultural significance of erotic arts of carving

The significance of erotic art of carving is found very symbolic; one should study these languages of symbols through distinct language using holistic perspectives to identify the meanings. The figures that are used in erotic arts of carving may be male or female, however the symbolism of gender used in this context is manifold and it is related to express the perceptions and attitudes of masculine and feminine power or energy through the symbolism of gender. Similarly, one of the important reason that many scholars, respondents, historians and students of cultural studies pledged that, these erotic arts of carving was carved to give education of sex to the people of that period to create the desire of sex for people. Another important arguments that led the erotic arts of carving has great significance because there were war and the numbers of soldiers were diminished during war and the need for extra population of human as well as soldiers have made great significance of the erotic arts of carving to promote sex and population. Likewise, another school stands to argue on such erotic arts of carving also protect from the lightning in the temples.

From key informants it is noted that the erotic arts of carving was used as a metaphor of sex is the normal, biological and socially important to regulate the society and the images that used in the arts were found symbolic to express particular meaning. It is also found that from the observation of erotic arts of carving, women appeared in more carving than men. In Hindu mythology, men was assigned to play a major role of actors, and female were used as the receiver and in the course of creating erotic arts or in the daily life sex pleasure was depended on male who was the main actor according to Tantrism too. From the observation and interview with key informants of cultural studies; the erotic

wood carver had no limits on the imaginations, and they created their arts bold, unfettered, expensive, and metaphoric and say nothing is profane in arts. Even it is found that many vessels were found under the sex organ of the erotic arts of carving to collect the fluids and that signify the importance of sexual fluids, which would be ritual offerings.

These are the common claims about the erotic arts of carving socio-culturally, but are many counterclaims too. One of the counterclaims is; why erotic arts of carving were carved exactly? Although there some justifiable reasons behind. If these erotic arts of carving were meant to protect temples then why not in all temples and in not public buildings excessively? Similarly, if it was meant to convey sex education and knowledge, skills then why did the temples made after those temples have not such erotic arts of carving?

Besides that, the erotic arts of carving of Hindu temples have also noticed that these carving were stand as the showcases of the lifestyle of that period. Bathing, dancing, pattern of dressing, style of attempting sex with different style a position also helps to know the influence of different factors in carving such erotic arts. One of the respondents as key informant told to the researcher that during early Malla period there were domination of male or female in erotic arts as male stand up position, but some erotic arts were found that in which female got chance to stand up position in sexual intercourses. It is because during the late Malla period, arts of carving signify that there were heavily influenced by female of ethnic community in which there were found matriarchal domination of society.

4.5.1 Significance of Erotic arts of carving in religion

Sex is considered as binary opposite in Hinduism because, one of the prominent school of Hinduism consider sex as one of the essential and basic need of human life, and in another school of Hinduism perceive as the sex is basic, essential but it should be managed with the ethics, morality and value system of religion. Performing sex is sin for Hindus. Then, believes about erotic arts of carving on temples are for the purpose of promotion of sex education for people is controversial, contradict, binary opposite and dialectical.

According to Hindu mythology, the basic human needs or the materialistic reality of human life including sex, which is defined as Kama, is one of the four paths suggested in Hinduism to merit making or liberation or Moksha (rebirth). So, the installation of such erotic arts of carving in Hindu temples were found to promote or motivate to attain the material reality of the life in one way and in another way towards the liberation of human life from this world.

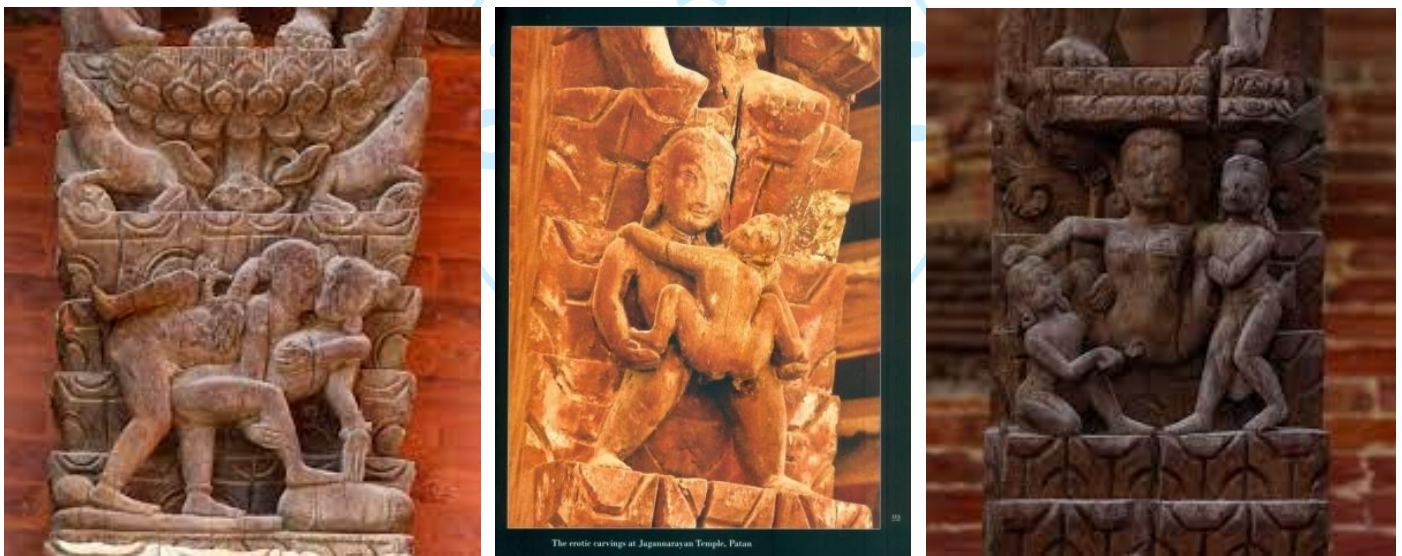


Fig. 6 Various postures of erotic arts of carving in Tudal of various temples

4.5.2 Significance of erotic art of carving to reduce the religious tension

Most of the respondents claimed that the influence of the Tantric philosophy is one of the prominent reasons for the establishment and installation of erotic arts of carving in Hindu temples. The culture of Malla period of Nepal had encompassed both learning of Hinduism and Vajrayana Buddhism, which were reflected in the arts and architectures. In the Malla period, Buddhism was popular than Hinduism and at that time one of the preposition of Buddhism was to become unmarried. Mostly, Buddhist teachers warn to marry and they taught the married man became fell in sorrow. So, the conflict between Hinduism and Buddhism at Malla period was climax on whether one should be unmarried or married? Thus, Hinduism created the idea to establish and install the erotic arts of carving in the strut (Tudal) of the Hindu temples of Kathmandu valley. Hindus worried on when many people started to remain unmarried, it ultimately helps to decrease the population. So though Hindus were regit to talk and expose about sex and erotic arts, they came to know the omit shyness and they became liberal on erotic arts including sharing sexual creature in public especially in the Tudal of Hindu temples.

4.5.3 Demographic significance of erotic arts of carving

Demographically, there is direct and reciprocal relationship between population dynamics; fertility, mortality and migration with resources and opportunity including geography and culture. To get positive impacts on demographic

factors, socio-cultural, techno-ecological factors have valuable role (Dahal, 2020), so the erotic arts of carving also help to stimulate the demographic factors; physiology, psychology, biology of human. Such arts of carving help people to involve in sex and that ultimately promote fertility and population, which is work force of the society. Due to the work load, busyness people might forget to copulate, at that moment such arts of carving may help to erect to remind that duty and responsibility.

4.5.4 Significance of erotic arts to save the temples from other religions

During Malla period, Muslim rulers destroyed the Hindu temples after they captured the kingdoms and cities of Simraungarh or Simraongarth (pronounce varies) of the Tirhut kingdom. In Muslim religion, they are closed and rigid in sex and they have rigidity in control the vulgarity, nudity and the sexual behavior of the people. So, they won't go Hindu temples to attack if the outside of the Hindu temples is installed and erotic arts are carved in the struts (Tudal) of the Hindu temples. As parallel to this arts of erotic carving outside the temples will keep the wrong, negative vibes and bad spirit out of the temples and will safeguard the god and goddess inside.

4.5.5 Significance of erotic arts to promote cultural tourism and tourists

Culture is a man made things to adopt, to cope and to survive in different situations and circumstances. Culture can be understood as an identity of a society and it is shared, learned, integrated, and dynamic comprises of symbols whose interactions add meaning to own lives. Cultural tourism in this sense is a form of tourism that allows tourists be immersed in local cultural related activities such as festivals, chariots and rituals. It is kind of cultural exchange or socialization through which locals create the opportunities for visitors in the destination (Adhikari, 2019). It encourages local communities to embrace their culture and boosts economic growth, developing culturally geared tourism programs; encourages destinations to celebrate and promote what distinguishes their communities for an authentic cultural exchange between local and visitors (IGI Global, 2019).

In all over the Nepal 601, 360 tourists visited which is 114, 092 higher than the previous year in first eight months of 2023 and the records show that the number of tourists who visited the study area in Fiscal Year 2022/23 167,652 (NTB, 2023). According to the tourist visited in the temples of the study areas, erotic arts of wood carving was found one of the mysterious, dialectic towards the Hindu orthodox religious myths on sexuality of women and the various myths, stories that found was quite interesting and they are parallel to the arts of sex that expressed in the strut of temples. It was found very simple and artistic but when one will get the reason behind the creation of these arts in the strut of the temple, he/ she may surprise because of the rationality that creatures applied for the maintaining fertility, social context and the survival that deeply related with religion as culture.

4.5.6 Erotic arts as window of Nepalese society and culture for the tourists

Erotic arts for tourists who visited Kathmandu valley are treated as the window through which one can see the Nepalese culture and society (Dahal, 2020). Knowing Nepalese arts and sculpture is kind of doing archeology in the course of studying Nepalese culture, history and society. These arts provide the clear cut pictures of Nepalese everyday life, demography, social structure, production and economy, ecology and environmental resources including religions. The cultural calendar provides the total sketch of cultural ceremonial and festivities along with the participation of stakeholders, their social organization to conduct and performs, their economy and productions, the food patterns, dress patterns, ornaments, etc. helped to know the status, role and responsibilities and authorizes.

So, overall cultural artifacts, social compositions, demographic compositions, economic situations etc. can be understand through the Nepalese arts, festivals and ceremonies lucratively attracting the tourists once visited these places and it is found that most of the tourist revisited the places and many found during the field work were recommended to visit by their friends who had visited many times before.

5. Analysis

From the discussion, it is cleared that, during the Malla period, they know how the religious values can control the society's both material as well as non-material life. In this regards, sex is one which is promoted through the arts of carving in the struts of Hindu temple, where people were found orthodox, rigid, closed and restricted on even to talk about that matter in public places. The lack of communication systems, due to the limited resources and opportunity with simple technology, the artists successfully presented the arts of erotism in the wood carving that greatly help to maintain the various structure and the functions in orthodox society.

So the erotic arts of carving that found in the struts(Tudal) of Hindu temples of Jagannath temples of Basantapur Durbar Square, Shiva-Parvati temple, Pashupatinath temple of Bhaktapur Durbar Square and Char Narayan temple of Patan Durbar Square etc. have erotic arts of carving and that greatly signify the meaning of various aspects; spiritual, religious, economic, demographic, ecological, technological etc. Many researchers believe that, during Malla period, the creation, promotion and expansion of such artistic expression and arts were well recognized and respected which encouraged the arts of erotic carving in bold, imagination and ichnographically. Sex was considered as the key and basic human need and the erotic carving artists can fabricated the core value of erotic arts of carving in the struts (Tudal) in order to depict the norms, values, need and necessity of the society during the Malla period.

Similarly, these arts of carving also helped to attract the tourist in study area. From the study, it is found that one of the attractions is the erotic wood carving among the cultural tourism and heritage study for visitors either domestic or international. Few tourists compared the arts with Indian Hindu temples and some with Spanish temples and monasteries. The psychology of particular society is determined by their structure and the infrastructure of the society (Harris, 1979, 2000), which is associated with the everyday life of Hindu people. It is more or less impossible to know the depth of Nepalese culture through the simple, superficial and shallow arguments with even a visit and study for a month. So, thick description is only the alternate to study Nepalese culture for outsiders (guest) or even insiders (host) in particular subject matter. The super structure such as, religion, law, politics, norms, values attitudes etc. Are prime factors that determine the nature of society? The value guided the material and non-material life of people. Here, study of erotic arts of Hindu temples denotes that Hindu itself was found orthodox and their culture particularly religious activities were found paradox on materiality and non-materiality. The study of them is only possible through the thick description not through thin and the Clifford Geertz is the appropriate to explain such events and phenomena with the help of particular model of analysis i.e. thick description. With the help of thick description of erotic arts of carving one can describe the Hindu society, culture, knowledge, norms, values, economy and so on. The interrelationship between these material culture and non-material culture of Hindus of Kathmandu valley can only be possible with the help of these models because the interrelationship between material and non-material components of culture were found reciprocal causality and both material and non-material cultures were interrelated with complexity and without the knowledge of one other cannot be explored or described. So, the study of erotic art of carving was like explored the archeological findings from the ancient culture.

The symbolic meaning associated with these erotic arts were found associated with the fertility, mortality, migration, family structure, social structure, economy, religion and many more. Here, the symbolic meaning deserved by the erotic arts of carving was found deeply rood with the techno-environmental associations of culture with Nepalese society, Nepalese family that determines what kind of fertility they need, what kind of family structure they follow, what kind of economy they practiced and what kind of the arts, laws and religion they follow. A tourist as outsiders with their etic knowledge can compare the cultural significance of erotic arts of Hindu temples because fertility, sexuality and sexism related arts can be found universal but the presentation may be different. Such arts of creation, presentation and perceptions ultimately showed the status of the society. So, Geertz's model of "thick description" and techno-environmental determinism model of Marvin Harris was found vehicle, means, window or way of study for both insiders (hosts) or for outsiders or tourist (guest), by using anthropological methods like ethnography, participation and observation to understand the significance of such arts of erotic.

Anthropology of tourism tries to visualize the concept of guest- host interaction through the five contradict perspective to understand the different impacts on both hosts and in guests as; conflict vs harmony, dominant vs dominated, social vs economic, collective vs individualistic and protection vs exploitation (Zhang & Xu, 2023). The research aims to identify the interaction process of guest and host in the course of studying the erotic arts of carving in struts (Tudal) of Hindu temples because these arts are in the host cultural context and the Hinduism is orthodox system where erotic and sex conversation is treated as sinful culturally and shameful socially, but how the host society perceived these arts of carving and what the guest perceived these arts. There is conflict of interest of host as well as guest in this course of interaction due to the differences in the value system, norms and attitudes that society has already set up in their mind (Liu-Lastres and Cahyanto, 2021).

Mostly, there were domination of guest to host found in the course of study and vice versa. Such relationship that built in the course of interaction between hosts and guest is because of differences in interests and their motives that all guests did not like the same things equally and all hosts were not from the same background of socialization.

It is found from the study that tourisms is either economic industry or in is a global process of sharing or diffusing ideas, knowledge and experiences to the others. There were contradictions that host society of Kathmandu behaves as the member of the tourism business or the member of the society that guests were comfortably shares and interacts with host not their own value judgment. There were sometimes conflict between hosts and guest in case of understanding whether the hosts were doing business with the guest or they were interacting as the members of the different societies not for the profit but only for the knowledge. There were conflicts between host and guests in terms of exploiting host to guest and guest to host in terms of business and economic activities for profit maximization.

Another way of interactions between hosts and guests were wide gap in value system, norms along with the cultural components. Mostly, except Indian tourists others tourists were found from the different cultural background that they have their own value system than the host society they found. The host society is communal, mutual co-operation, harmony and unity were the fundamental socio-cultural values that found, but the guest from the westerns societies were found more individualistic. So, there were wide gap between the guests and host in terms of values in which they interact. Mostly, tourists or guest who visited in the host society always felt the unsecured socially and economically too because of the gap between the interactions of guests and the hosts. Guest always resists the exploitation in terms of economically, socially, culturally and physically, while host society were on the motives of providing security, make the environment that guest felt full protected so as to make comfortable to stay longer and to expense properly, while in case of guest, he or she wanted to stay long. There were conflicts between host and the guest that the concepts of protection vs exploitation.

6. Conclusion

The study concluded that the host-guest interaction and relationship in visiting Hindu temples of Kathmandu and observation of erotic arts of carving in struts (Tudal), was characterized by collective, interactive, harmonious and mutual than the individualistic, prejudiced. For host these cultural artifacts of arts of carving found great significance in terms of religious, economic, cultural demographic, spiritual, and political and so on. Generally, Hindu mythology recognizes four stages of life; ashrams, through their calendared lifetime. The defined responsibilities, duties, actions were depended on the community or caste where they born and belongs to. The Hindu stage of life or ashram recognized four stages, where sex, lust, copulation, eroticism and sexuality were maintained, controlled and prescribed religiously, practically as; pupil or student; householder and parents; retirement from work and last one is give up all things of this world for spiritual purposes. An erotic art of carving has great significance in all for stages but second stage is most prominent and important where people experience the material life including sex and in rest cases, it signifies differently. Such arts, culture and heritage helps to promote the tourism industry either domestic or international. An erotic art of carving is not only desire for copulation, but symbolizes the unity of human mind, body and akin to the concept of Kama or Eros of Plato. In conclusion, erotic arts of carving is a science of expression where there is no value ethos of good or bad and sacred or profane, but it can be done for many purposes; knowledge, skill, power,... unlimited significance that helps to maintain the order in society through culture.

Similarly, for the guests, it was found the universality of language through the arts, painting and so on to understand the society and culture. These erotic arts of carvings were found the windows, through which guests can easily understand the host society, culture, and politics and so on. In the course of interaction between the guests with host there were found conflicts, harmony while sharing the knowledge and issues arose, collective efforts between guest and the host were found essential for the interactions and sharing with each other. The concepts about cultural superiority and inferiority were mentioned sometimes in the course of interactions between the guest and hosts. But they themselves made clear about their confusion.

Conflict of interest

No potential conflict of interest relevant to this article was reported. The author declares that the research was conducted in the absence of any commercial or financial relationships that could be construed as a potential conflict of interest. The research is about the issue of human that should not be granted permission from the concerned authority and the data used in this research is public and the ethic is maintained while using data.

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