

## Transnational Characters in Bhattarai's *Muglan*

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### Abstract

This article deals with the transnational characters used in Govinda Raj Bhattarai's novel *Muglan* (1974). Based on the centuries long trend of Nepali people's migration across the border and the pains they have been undergoing, the novel has presented three types of characters to show the types of Nepali transnational community living in India and Bhutan. The first type is that of transnational mobiles who leave Nepal for job and education, want to return to Nepal and cannot have any type of permanent settlement in the hostland. The main character Sutar is one of such characters. The highest number of characters in the novel is of this type. The second type of characters are diasporic ones who have left Nepal and have been permanently settled in Bhutan. Characters from the Nepali speaking community in Bhutan are of this type. The lowest number of characters in the novel are transnational outsiders who visit India from Nepal for a short time. The people who go for pilgrimage and cross-border purchase of everyday goods are the characters of this type. The discussion section of the article analyses the causes and effects of such migration resulting into the creation of such characters. The theoretical modality used for the analysis is Janine Dahinden and Steven Vertovec's ideas of transnationalism. This article will be useful for the researchers and critics who want to study Nepali texts from transnational perspective.

*Keywords:* Nepali diaspora, transnational character, Bhutanese Nepalis, cross-border migration

### Introduction

*Muglan [Foreign Land]* (2012) is a novel originally written in Nepali in 1974 and published in English translation in 2012. It is one of the early Nepali novels that depict the condition of Nepali transnational migrants to Bhutan. To reach Bhutan the Nepali migrants have to travel through India. So, some parts of the novel deal with their lives in different parts of India. The main character of the novel is Sutar Kanchho. He left his home place in Taplejung Nepal with his mate Thule. Both of them reached Dorzeling [present Darjeeling] being a part of

an annual trek to ferry the household goods. There are other reasons for such border crossing such as search for work, pilgrimage and visits to relatives in India.

*Muglan* has presented such characters. Among them Sutar and Thule are two transnational migrants who left their ferrying flock and disappeared in Dorzeling to run to *muglan* to get a better life than they used to live back in Nepal. The first section of the novel has presented a description of the causes of their migration: “drunk with their youth and vigour, might have been carried away by wild dreams, occasionally. They could not control themselves from the temptations of getting lost in this colourful world of *muglan*, away from home” (p. 2). This *muglan* has mostly been “British India where the grass was somewhat green” (Hutt, 1998: p. 25). These characters started with a dream of getting a golden future; went through initial wonder; plunged into the transnational trap to reach Bhutan as bondage labours; Sutar and Thule managed to escape from the trap; Sutar got some temporary settlement but fell into the diasporic trap; and he finally got mad and lost into the jungle never to be found.

The novel has ended at the ultimate fate of Nepali transnational migrants and hope of the people in Nepal: “A tale of pain, suffering and of cries: a tale of struggle and of defeat ... till today the tale has become unexpressed ... one day Sutar will return and the tale will end with a victory” (168). Depicting the thirteen year long transnational journey of the main character, Sutar, the novelist has declared that “the tale has become very long” (168) meaning that the story in the novel is just a symbol of millennia long Nepali transnational migration to different parts of South Asia. Ghimire (2012) has related the story of this novel to the present-day migration to the West and has commented that America itself “is a Muglan” (p. iv). She has explained how the theme of this novel has been relevant at present, too: “Half a century has passed (1960’s landscape) and yet the enchanted spell of *Muglan* continues to capture generation after generation in search of mirage; no matter it’s Arab countries, America, Korea, Canada or any alien land”. She has further claimed that “the theme of this novel is global (iv-v). She thinks that the reality of the Nepali society and the relevance of the theme of the novel have been the common phenomenon of Nepali society and at present that of the globe as a whole.

Shiwakoti (2012) has connected the novel with the emotion of Nepali people who have to leave Nepal for many reasons. He has described how the pathetic scenes have been the powerful aspects of the novel. In the same line, the novelist himself has explained the theme-character connection in the novel: “Muglan is dreamland, a Shangri-la, a utopia you never reach. It is in every Nepali’s psyche, rooted deeply”. He has further claimed that “*Muglan* is the story of those innocent Nepali youths who were beguiled by agents, human traffickers, criminals and sold as bondage labourers in the dark, dense forests and desolate mountains of Bhutan where they had to dig roads” (p. ix). He has stressed that this novel has been “a story of untold suffering” (p. xii) that his fellow men underwent in Bhutan. The novelist’s claim that he

himself had witnessed all those sufferings and he himself had become “a semi-character in the experience” (p. x) has made the story realistic.

Parijat (1974) asserted the point the novelist has explained. She has claimed that the novel is “the description of labour and exploitation” that “reflects a sharp disillusionment against *Muglan*” (p. 172). The novel is also a story that has captured “the image of our callow youths from Nepal, who steal some money from home and run away to *Muglan*, get cheated and suffer” (p. 178). This novel, thus, has presented the centuries long reality of Nepali society where the youths dream of going to a foreign land and earning at least to sustain back in the homeland.

The narrator has followed the main character, Sutar Kanchho, and has taken the readers through the journey of Nepal-India-Bhutan-India where different types of Nepali transnational people have been found. The condition of the other characters whom Sutar met has reflected the situation and sufferings of the Nepali transnational migrants in India and Bhutan. Thus, this article analyzes the life of these characters so that the types and reality of such Nepali migrants can be highlighted.

### **Research Methods and Materials**

This article is based on qualitative research methodology. So, it has used the theory of transnationalism for the interpretation of the novel *Muglan*. Here the novel is the primary data. Texts on the theory of transnationalism and review on the novel have been used as secondary data to support the interpretation.

Dahinden (2010) claimed that there are basically three types of transnational communities: diaspora, transnational mobiles and transnational outsiders. She has put the permanent settlers in the hostland as diaspora; those who legally migrate across the borders and stay for some time longer than the tourists for economic, academic and other reasons before they return to their homeland are transnational mobiles; and those national border crossers legally for a short time or illegally are transnational outsiders. This division is appropriate in the study of Nepali transnational community as Nepali diaspora and other transnational communities have been the results of gradual border crossing unlike the mass expulsion because of war and other political reasons that have created some diasporas in the world (Timalsina, 2019). So, the same approach has been used in the analysis of the text selected for this article. This research has also used Vertovec's (2009) idea of cultural diaspora to discuss the diasporic presence of the Nepali people in Bhutan as portrayed in the novel. Thus, in the analysis of the text my interpretation of the incidents has been included with the support from the theoretical inputs.

## Results and Discussion

### Transnational Mobiles

Sutar Kanchho is a transnational mobile in the novel. He is never settled permanently at any place from Nepal through India to Bhutan and back to India. He is a representative of the transnational Nepalis who are “victimized, discriminated, physically abused, emotionally crushed and succumbed to injustice” (Shiwakoti, 2012: p. ii). The journey of Sutar’s life is the journey of Nepali youths through/to India and Bhutan.

Sutar started his journey as an annual trekker to ferry household goods. But driven by his dream of getting a better future, he has left the flock and has disappeared into the vast Indian land that led him to Bhutan. His journey in the novel has undergone many ups and downs till he has gone mad and he has disappeared into the jungle of India symbolizing the tragic fate of Nepali transnational migrants. His journey by truck in the beginning has symbolized the predicament of Nepali transnational migrants to India and Bhutan: “The track of the train and the truck road meandered parallel to each other down the hill” (p. 2). The transnational journey has mostly been taking the Nepali people down; rarely up, in the achievement of their life.

It is natural for the transnational migrants to get into wow and wonder in the beginning at the new land. Such a feeling is the mixture of the beauty of the host land and their sweeping dream for the future in the new land (Parameshwaran, 2007). Sutar and Thule were in the same mental condition at the beginning of their journey to *muglan*: “They fancied descending down towards *muglan* and were swept away by the imagination of being recruited in the army. They felt their every pore filling up with eternal joy” (p. 2). But the novelist has posed a seriously meaningful question from the mouth of a stranger: “Where did you say you were going to?” And its answer depicts the uncertain mentality of Nepali transnational migrants: “It’s not certain, but we had started off thinking of going to *muglan*” (p. 3). This is the common mentality of transnational mobiles.

Sutar and Thule have been cheated and shocked for multiple times. The series started from the time they paid their truck fare that was high beyond their imagination. The dialogue “Brother, you don’t know, *muglan* is much farther than Assam” (p. 3) has predicted that their journey ahead was going to be a venture into the unknown land beyond their knowledge. Suddenly, an uncertainty has gripped them: “They had no idea where they would end up and in whose house they would find a shelter” (p. 4-5). This mentality has been the psychological condition of transnational mobiles. Sutar has never been certain about what would happen after one incident and condition in every step of his life in India and Bhutan.

People have cheated the Nepali lads showing them the great dreams that turned out to be deceptions that finally damaged both the dream and reality of the lads like Sutar. Sutar’s

dream when he left home was: “If I can at least release the mortgaged slope of lands of ours from the hands of the money-lender, then only would I consider myself to have paid my debts to my parents” (p. 29). His dream is to get recruited in the Indian army and earn a lot of price and prestige: “When you return home wearing a slanting beret cap, baggy pants and tie-up boots, with you walking ahead and a few porters following you with your trunks, only then will your coming here be meaningful” (p. 29). One of the young lads collected at the bank of Tista to be transported to Bhutan has innocently thought that “Now the diet of *dhindo* is over” (p. 32) without the hint for the future when he pined for the same *dhindo* before he died of hunger, pain and remorse in the labour camp in Bhutan.

In reality their life was just the opposite of their imagination. Even the food they had been provided for had some strange and foul smell. But they were not concerned about “whether the food was tasty or not” as “[e]ach of them was debating with their own selves about the outcome of the next day [future]” (p. 32). The journey to Bhutan that was full of innocent hope and joy in the beginning turned out to be foul and murky ahead as their experiences of pleasure did not last long. Gradually, their life “kept on rushing ... in a series of eventless slithering darkness” (p. 41) that has symbolized the dark and desolate life journey of transnational mobiles in the host land. There was “no sign of destination” (p. 42) where they would reach. Their trying times started when they were dumped into a road construction site in Bhutan. They got the order to follow every instruction if they wanted to remain alive. This is mostly the common fate of most of the Nepali transnational labour migrants across the globe for centuries.

Sutar has found the condition of the labourers in the construction site very pitiable. “Their clothes looked rather shabby and tattered. The chilly wind blowing from the foothills made everybody’s heart grow numb with cold” (p. 48). The narrator reports that “[t]hey had never imagined that the assurances and dreams that they had harboured would be crushed like this.” As a result, they were “all speechless” and nobody had “the courage to utter even a single word, either in protest or in approval” (p. 49). After the day-long work, “[a]ll the exhausted and hungry faces would squat around the fireplace and keep staring at the pot in which the rice was cooking” (p. 55). At the same time, some other labourers “were just seen lying on the floor inside the tents, probably not able to bear hunger” (56). The senior labourers have warned the new comers about the place, work and their future: “You all have come here with such enviable physiques and are full of dreams, but they will suck every drop of blood out of you and kill you” (p. 61). These instances have shown the pitiable life of the transnational mobiles.

Later, the situation got worsened. They were tortured so much that “they had not even imagined that human race could inherit and conceal such a deceptive character in its nature” (p. 63). They started to live with never thought of hope: “If our life remains, we will someday

escape from here. ... the pain at home will be a million times dearer than the pleasure here” (p.67). They finally reached at the situation of just waiting for death.

Even the Dashain, the greatest festival of the Nepali Hindus, “gave neither pleasure nor distress to anyone” in the labour camp. The narrator reports their situation: “In fact, the arrival of *Dashain* only made them remember their forgotten homes, making them miss everything about it, like digging the old wounds and making them bleed again” (p. 73). The following description in the novel presents a pitiable picture of the Nepali transnational mobiles in the labour camp:

The workers would shiver with cold the whole day and night.... Many of their friends died during the downpower in the rainy days. Some died of the unbearably severe cold of the snow; some left this world getting crushed and smashed under a rock, a landslide or under a machine. The remaining ones also appeared to be on the way towards their graves as they were famished and were losing their weight day by day. They all lost all hope of their body sustaining for more than a year or two, if they kept working like this. (p. 83)

To be free from such a life there, Sutar and Karki decided to run away from the construction site.

Like many other labours, Sutar and Karki were not sure about their future course of life when they left the camp at early dawn. They would be caught and taken back for punishment and harder works. They would be able to run away from the vigilance of the Bhutanese police who would be searching for any run-away labourers or they would die on the way. Thus, being full of fear and uncertainty “they kept on moving ahead towards an unknown direction” (p. 84). But when Karki died on the way, Sutar thought of dying, but could not do so. He decided to embrace death “only after struggling and facing all the possible events in his life” (p. 96). As a result of this determination, he finally reached to a human settlement after a weeklong walk through snowy peaks and thorny wilderness. He was elated to reach at a human settlement. Luckily it was the Nepali community settled in Bhutan for long.

Sutar’s single aim there was to cross the border of Bhutan and return to Nepal. He contemplated: “How relieved I would be if I could get out of this country of Bhutanese!” (p. 104). But gradually, in the Nepali community he made his image of a good man of labour, honesty and dedication. Later he married there and was about to settle with a family. But he had to run away from there, too. Then he reached a tea state in India and worked as a labourer. His condition of being a transnational mobile remained constant. He had some business and earned a good sum of money. It was his preparation to return Nepal. But Moktan, his Nepali friend working together, looted his savings and ran to Assam. He was shocked once more. Later he

was reunited with his wife. They had a child and were living with the hope of “a stomach full of meal” (p. 157). Slowly he began to lose all hopes of life.

His desire to return to Nepal ended when he met his father at Silliguri train station. His father recognized him and submitted his daughter and got relieved of his responsibility of the grand daughter who had never seen her father before. The old man went to Kamakshya to live a life of a hermit. Sutar was happy to get united with his never seen daughter who was born six months after he left his homeland. But his dream of going back to homeland was shattered. Then he began to remember all the incidents that he underwent and got insane. One day he disappeared into the jungle.

At the end of the novel, the narrator declared that it was not the end of the tale, but its beginning. This declaration means that Sutar’s transnational mobility is just a case in point. Sutar is just one of the innumerable Nepali youths who have been leaving Nepal in search of better life for centuries. Most of them had to bear lots of troubles in the host land and returned home being not better than the time they had left. Very few earned good amount and returned. Many of them stayed in the host land and developed Nepali Diaspora there.

Whatever is the result at the end, like Sutar these Nepali transnational migrants have remained the marginal minority in their respective host lands. Everywhere he reached Sutar had to accept his marginalized and low state position. Hutt (1998) claimed that the Nepali migrants to India and Bhutan have “the shared experience of living as a minority community in a region where its members are ever likely to be categorized as foreigners and from when they have sometimes been expelled” (p. 196). Their mind has accepted this position as their fate. When Sutar and Thule board the train for the first time in their life, Sutar told his friend: “Sit here, brother, it’s only the big sahibs who sit on the seats above” (p. 15). Their innocence and acceptance of the lowly position brought scorn upon them. The narrator reports: “Both of them sat down, cross legged. The beholders started giggling at them. Gradually the entire train compartment turned into a fountain of laughter. Thule and Kancha could only look at each other and got jittery” (p. 15). It is how the transnational migrants find themselves in the host land.

They found their language and dress humiliated. Sutar and Thule began to accept Nepali as a crude language in front of Hindi. So, Sutar suggested Thule that they “need to speak the *pakki bat* here, which we don’t know. Nobody understands our hill speech, *parbate boli*” (p. 16). Their Nepali *topi* got crushed in the scuffle with the rickshaw pullers in Siliguri on the very first day they started for *muglan*.

A good point is that all Nepalis became one caste in such a situation. “You can’t think of any *jat bhat* here. Whether you are Chettri or a Bahun or Damai you have to eat together, you can’t make any choice now” (p. 31). All of them together became nostalgic of their times

back in Nepal. The narrator has reported: “They thought of their homes back, and along with it came in their mind the memories of the moment they had spent in their jungle, cattle-sheds and the water-tap” (p. 18). The novel has portrayed the emotion of the characters in such a way that even the reader gets shocked and melted. Parijat has reported her experience of reading this novel: “I didn’t even realize how many times my eyes got moistened automatically while reading this novel” (p. 172). It is because the novel has been successful to generalize the characters’ emotion.

Most of the emotions are the result of the shock the characters got. The first among the shocks the transnational mobiles get is mostly the cultural one. Sutar experienced the same starting from Siliguri. He found that the people had “a completely different way of wearing cloths, walking and speaking and even their faces look different from what they had seen back in their village” (p. 5). Sutar was shocked when he could not understand the language in the new place. He found hatred in the eyes of the strangers: “This bastard hill man hits really hard” (p. 7). This was merely the beginning of the series of shocks they were destined to get throughout their lives in India and Bhutan.

They got badly shocked when they found that it was the Nepali speaking people who deceived them more than the other language speakers. The novel has contained many other shocking occasions and incidents in the life of the characters. The representative description of their effects on the character is: “Sutar’s eyes welled up with an unexpected pain. ... they realized that life could be so painful. They became disheartened. Hunger had been spreading its empire in their entire stomach for last two days” (p. 18). Summarising their condition the narrator reports: “The country happy birds, which flew only within the periphery of their homes, cattle-sheds, foothills, groves of trees and Dorling felt themselves lost in this vastness of the world” (p. 10). The series of shocks resulted into the trauma in Sutar. Trauma finally turned Sutar into insane.

### **Diasporic Characters**

Pathak (2012), the translator of the novel from Nepali into English, has claimed that the novel “has been best studied for its diasporic appeal” as it “traces the story of leaving one’s homeland behind and all that one undergoes in the process and the longing that one feels for home” (p. xxxi). This perspective can be accurate when the Nepali community permanently settled in Bhutan is studied with the focus on them as portrayed in the novel.

The Nepali community permanently settled in Bhutan has mostly been made up of the farmers. The narrator reports: “The only boundary of one’s life was either to work in the field or rear cattle”. In the government job, the highest post was that of a Post Man. The life of the Bhutanese Nepali community was moving on that way “as usual for generation after



generation” (p. 106). This is the picture of the life of the Lotshampas i.e. the southerners in Bhutan. Sutar arrived in that community after he fled the construction site in northern Bhutan.

The characters from the Bhutanese Nepali community have displayed the features of diasporic people. Pakhe Kainlo is one representative character. With his ethnic affinity, Pakhe gave shelter to Sutar despite the danger from the Bhutanese government. It was illegal to shelter a fled away construction labourer. The same became the cause of the ruin of Pakhe’s family after a few years. But he dared to do it for the sake of their Nepali brother. Sutar also felt safe during his stay in the Nepali community there because there was a mutual trust among the people of the same origin.

The next feature of the diasporic community is the connection, love and longing for the homeland i.e. Nepal. Pakhe and his parents have recounted their connection to Nepal: “They say our *pahad* is also there: our ancestral root is still in that side [Nepal]. My uncles and other relatives are still there in the ancestral native place” (p. 105). Despite this affinity, Pakhe and his family were happy to get settled in Bhutan with home and farmland. This happiness is the result of the achievement of their generations long labour put upon the land of Bhutan: “Our fathers say that when they came here initially, there used to be cattle sheds in the place where we have a house now, and they called such place shed-square.” He remembered that “people from *pahad* started pouring in and increasing” (p. 106). The proof of Pakhe’s good settlement in the land is that now he has nine children, wife and happy parents there.

The life pattern of the Bhutanese Nepalis was somewhat like that of the people in Nepali hills. They produced agricultural materials in their lands and sold them in the border-side market of Samchi during the winter. “People in that area had to do all their shopping before the start of monsoon, during the dry season itself and stock up sufficient provisions for the whole year” (p. 123). Both in the farm land back in the village and on the route to and from the market, there were displays of Nepali cultural practices of the community. The whole Nepali community as a character celebrated Nepali festivals the way they were celebrated back in Nepal. During the Dashain they got the new clothes stitched and there was always “a rush of people at home” (p. 119). They cut he-goats, celebrated the occasion with festivity, received *tika* and felt culturally at home in the host land.

There were other similarities with that of the Nepali community back in Nepal. The narrator reports: “People everywhere were all same, same way of living style and costumes and customs all were same. If anybody wanted to get a glimpse of an age-old Nepali culture and tradition, one had to reach there” (p. 124). The family structure also was the replica of the family back in Nepal: “The women folks were like machines, their males as drivers and their children were like passengers borne by the machines” (p. 129). In terms of education, the Bhutanese Nepalis were committed to Hindu traditional learning. As it was not formally possible, they did not feel good to send their children to modern schools: “they might get his

*tuppi* chopped off, or the teacher might be a Tibetan monk, or a *Kami*, or Limbu or a Tamang and so on” (pp. 125-6). It has shown the dogmatic mentality of the Bhutanese Nepali diasporic community in the novel.

They have maintained the Nepali Hindu worshipping tradition. Every household would “put up a pooja once or twice a year and quell any worries or troubles with the dance of a witch doctor three or four times a year” (p. 126). The next aspect of their cultural practice was the singing of Nepali duet songs. The time of ferrying orange to the bazar from their village was the time for such songs with the festive mood. The narrator has described the mood: “Everybody would be going down the bazar with the *doko* full of oranges on their back. ... It was a moment of fun, moment of leisure, free from all chores, cares and obstacles” (p. 128). Everybody would try to sing and dance carrying their baskets full of oranges and “[t]he entire basin of Chamarchi river would resound with such songs” (p. 133). These activities have resembled the Bhutanese Nepali community with the communities in Nepali hills.

The Nepali style cultural practices could be seen even in their marriage ceremonies. Parents sought marriage partners for their children. Daughter’s parents would seek certain life skills with the bridegroom. Pakhe’s family let their daughter Thuli married off to Sutar as he possessed the qualities of being good, faithful and loyal. At the same time Sutar “knows everything about weaving *doko*, *namlo*, working at home and field, taking care of cattle and shed” (p. 138). These qualities have reflected the work culture of Bhutanese Nepali community that has resembled the work culture of Nepali hills.

The marriage process and procession were exactly like that of Nepali hill communities in which the preparation of *kasar* and *chiura* and the music of *naumati* bands made “even the old man with wrinkles all over ... feel rejuvenated and their youth revived again” (p. 140). The dress pattern in marriage and other occasions also resembled the dress from Nepali hills. It was “silk sari, cotton *cholo*, and silk shawl for the bride”. Similarly, for the bridegroom, it is “white *daura-suruwal* and black coat of jean cloths” (p. 141). The music of the radio *baja* and “an unstoppable lively world of people who were playing *madal* and singing and dancing” reminded one of the marriage ceremonies in Nepal. Similarly, “[t]here were four or five people sitting in a corner with double bore guns. They had blown off almost one kilogram of gun powder. On the other side, there were chanters who would recite the complete verses from the *Ramayana* and *Mahabharata*” (p. 143). It is how “Muglan depicts the core ethos and pathos of Nepali life” (p. xviii). This is the quality of diasporic society.

Bhutanese Nepali society, commonly as a character portrayed in the novel, has displayed some basic diasporic emotions. Ethnic affinity and nostalgia have been the primary ones. When Sutar found Pakhe Kainlo caring him a lot, Sutar has remarked: “Fortunately, I came across you as my savior” (p. 109). Pakhe assured Sutar to help him get settled in Bhutan. Finding somebody from Nepal there, the Bhutanese Nepalis feel as if they had met somebody

from their own family. Pakhe's family loved Sutar and treated him like their family member and finally they let him marry their daughter. At the same time, they revealed their love and connection with Nepal as their homeland.

The emotion of envy has also been found among the Bhutanese Nepali diasporic characters in the novel. Salbote was such a character who always envied Pakhe's progress. Salbote troubled Pakhe about the border of their farm lands. After Pakhe got their daughter Thuli married off with Sutar, Salbote managed to get Pakhe arrested with the charge of protecting a *depaitey* that is not allowed as per the rule of Bhutan. He ruined Pakhe's family and made Sutar once again transnational mobile to India.

Evaluating the diasporic condition of the Bhutanese Nepalis, Bhattarai (2012) opined that they "are the backbones of modern Bhutan." But they have gone through the experience of bearing "victimization" in the land (p. x). It is how the diasporans are treated in the host land. Hutt (1998) reported that the Nepali migrants use Nepali "as a common tongue" (p. 196). It was the means of their cultural and communal affinity and the connector with Nepal as their homeland.

### **Transnational Outsiders**

The people who visit a foreign land just for some short trip are transnational outsiders. People from the high hills of eastern Nepal who go to Dorzeling to "buy and ferry salt to the village" (p. 1) are such migrants. They reach there and purchase the things they need for their households for the year round and come back to their villages. The need of the village makes the entire village to get "emptied down to buy salt, oil and seasonal purchases. Such a temporary transnational traveler crossing Nepal-India border is a common phenomenon. Sutar's father is a pilgrim to Kamakhya and his daughter is someone visiting India to meet her father.

### **Conclusion**

The novel *Muglan* has presented different types of transnational characters. The first type is that of the transnational mobiles like Sutar, Thule and Moktan who have crossed the Nepal India border and have been to India and Bhutan. They have never settled in a single place and have never grown their family in the host land. They represent a large number of Nepali people migrating to India and Bhutan never to get settled there. Their life is always in transition and troubles. The second type of characters is that of diasporans like Pakhe Kainlo and Salbote. They have settled in Bhutan for generations; but still they loved Nepal and treat Nepalis people like their brothers. The Nepali community in Bhutan itself has been used as a diasporic character in the novel. And a few characters are of the third type: transnational outsiders. They do not cross the border for a long stay, work or some type of settlement. They simply have some short-term works. When the work is done, they return to Nepal or some of them want to

die in the lap of Hindu gods and goddesses in India. Thus, this novel shows how Nepali migrants across the border are of three types.

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