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Transnational Identity in Indra Bahadur Rai's Selected Short Stories

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ABSTRACT

*Are the people of Nepali origin who are born in India and live there transnational? This is a piercing question in transnational discourses in Nepal and India these days. But its answer is clear once we take the help of the concept of transnationalism: they are transnational Nepalis living in India. This reality is further clarified with the studies on Indra Bahadur Rai's short stories. Almost all the characters in his stories are the people of Nepali origin living in Darjeeling. They are unhappy there and always behave like the temporary residents of the place. Most of his stories deal with the life of these people in relation with their search for the origin and related physical and psychological journeys. Even the images, symbols and settings used in the stories connect themselves with the idea of journey and the problems of settlements. This article deals with the same aspects of his collection of stories entitled *Pratinidhi Kathaa* [Representative Stories]. The stories are analyzed with the help of interpretive methodology and use of Steven Vertovec and Jenine Dahinden's ideas of transnationalism. John McLeod, Rebecca L. Walkowitz, Roland Végső and Winfried Fluck's ideas of transnational literature are used as the basic concepts in analysis.*

KEYWORDS: Nepalis in India, transnationalism, physical and psychological journeys, temporary residents

INTRODUCTION

Indra Bahadur Rai's short stories collected in *Pratinidhi Kathaa* [Representative Stories] present the characters that are connected with some kind of journey in their life, either physical or psychological. The society, life, language and culture that they deal with are also connected and organized with the idea of journey. There are twenty short stories in this collection. Each of them has minimum a character whose life is related to some kind of physical journey. Even in their thought, journey makes a large portion in different ways.

His major story of the collection "Jayamaayaa Aaphoomaatra Likhaapaanee Aaipugee" ["Jayamaya Alone Arrived Likhapani"] presents the journey of the people of Nepali origin from Burma towards India and Nepal. The objective of their journey is to find the settlements where they can find the residences of the people like them. But sadly, very few of them achieve their goals. Jayamaya is alone when she arrives at

Likhapani, a Nepali dominant village in India. Her mother was dead; her father was lost in a river; and her brother was left back.

Similarly, the next story “Haameejastai Mainaakee Aamaa” [“Maina’s Mother Is like Us”] is about a character whose life depends on her regular travel. She travels from her home to the marketplace as part of her profession. The story highlights the way she travels. Her thinking is also about her journey and the thought of the people of her community about the town of Darjeeling. They take Darjeeling as a place for their short stop in their long journey that is set for centuries. The story also presents the psychology of the Nepali community there. They are ready to migrate once they get a better option for existence.

All the characters in the next story “Ghosh Baaboo” [“Honorable Ghosh”] are migrants. Most of them have reached Darjeeling from Nepal to find a job. They work in a laundry run by the Ghosh family. Mr. Ghosh has migrated from Calcutta. The story presents communal feeling and consequent conflicts between the Bengali and the Nepali communities. Both groups want to claim their possession on the town of Darjeeling. Rai’s next story “Kheer” [“Rice Pudding”] moves around the scene in an evening. The travellers from different places have stopped in an inn to spend a night. The narrator overhears how the rest of the travellers spend their time till they prepare their food for the evening. There is an interesting but pitiable character named Bhagi in the story “Bhaagee” [“The Fled”]. He has fled from his home in search of a better life. He reaches Darjeeling and develops connections with the people who have similar fate. He is not happy with his life; but he has to endure it. “Thoolee Kaanchhee” [“Second Last Daughter”] is also a story of a woman’s journey in life.

While going through these stories, the questions that arose in my mind were: What are the reasons behind Rai’s choice of such characters, themes and styles in the stories? Is it a mere coincidence or is there any calculated reason behind it? Once these questions are raised in the reader’s mind, the reasons behind the unhappy and discontented life of the characters also get exposed in the story. These issues in the stories lead a researcher to apply the idea of transnationalism to explore the issues and analyze them critically. So, this article discusses how the characters in Rai’s stories pertain to the qualities of transnational migrants. For the detailed analysis of these stories with the use of these theoretical lenses, it is, at the same time, necessary to understand the history of Nepali people’s migration to India and its consequences. So, the next section deals with the same.

TRANSNATIONAL NEPALIS IN INDIA

Scholars have presented their research findings and consequent opinions in regard with the transnational migration of Nepali people. David N. Gellner has divided the Nepali people who have migrated out of the nation into five categories. The first of these categories is that of the Nepalis whom the British colonial rulers scattered into different parts of the world. The second category is made up of the working class people in different parts of India. The third type has migrated to the Arabian countries and the Malaysia as poor people with a low level or no work skills at all. The fourth category is that of the Gurkha soldiers who settled in different parts of the world wherever they reached in courses of different warfare. The last is the category, good in terms of comfort and opportunities: the high skilled technical manpower including the doctors, engineers, nurses and computer experts who have migrated to the affluent western countries such as the USA, the UK, Canada and Australia and have got finally settled there (20-21). Most of the Nepalis in India belong to the first, second and the fourth categories.

The entry of Nepali people into the present boundary of India started before the formation of India as a modern free state in 1947. So is the case of the migration of Nepalis into Darjeeling. Nepalis happened to be in this part of India because of both the migration of people and the shifting of the border between Nepal and British-India. Puspa Sharma mentions that because of the border shifting resulting from the Treaty of Sugauli (1814) and the provision of free pass of one another's citizens in the Indo-Nepal Friendship Treaty (1950), the population of Nepalis grew a lot in the West Bengal, Darjeeling and Dowers (176). Gellner also mentions that the Nepalis used to settle in these parts of India along with the transfer of their properties as per their convenience. He states that the one third population of Darjeeling in 1871 was that of the Nepali speaking people. It was the result of the growth of the migration of many working class people from 1850s. Both the number and ratio grew in such a high rate that in 1941 the Nepali speaking population was in its two third majorities there (9-10). These data show the high rate of Nepali migration to Darjeeling.

Puspa Sharma further highlights this trend and presents the other reasons. Nepal ruled in Darjeeling from 1788 to 1817 (182). Along with this, even because of socio-political ups and downs in Nepal, many Nepalis migrated to this part of India. The development works in the area including the settlement of the town of Darjeeling, the construction of the main road and the tea plantation demanded a large number of workers. It was mostly supplied from the eastern part of Nepal. The mixture of different types of these Nepali migrants developed their own language and named it Nepali (183). It is how in terms of the development of both the Nepali speaking society and the language Darjeeling has a historical role.

Researchers have analyzed the condition of these people in India, and especially in Darjeeling. Rajendra Subedi argues that the Nepalis in India were in the condition of the diaspora until 1980s (8). But Mahesh Poudyal argues that they are the real diaspora at present, too (8). The argument of the editors of *Global Nepalis* (2018) matches with that of Poudyal. The book has discussed the Nepalis in India as the founders of the Old Nepali Diaspora. Gellner, one of the editors of this book, argues that whatever is the length of their stay in India, the mainstream Indian society still treat them as outsiders (23). Nepal, Bantawa and Rai have restated Rupnarayan Singh's evaluation of the socio-political condition of the Nepalis in India decades ago. Singh had expressed his worries that the hundreds of thousands of the Nepalis in India were devoid of homes and jobs. They were just like the dumped dust on the riverside. The people in Nepal downgraded them as the out-migrants and the Indians hated them as the hill people (210). All these arguments show the outsider's/transnational position of the Nepali speaking people in India.

Their political and social position has recently become a serious case. Many Nepalis in India, nowadays, argue that they are the Indian by birth and so has no connection with Nepal. Their language is just one of the Indian languages, nothing more than that. But the Indian government and other communities there do not seem to accept this argument. This is the result of decade's long socio-political development there. In 1970s and 80s, in many parts of India there were tussles between the Indians and non-Indians. The Indian government at the centre and the state government at the provincial level began to treat the non-Indian people as the outsiders in support of the local people who were against the non-Indians. Nepali speaking people also began their movement for the national approval of Nepali as one of the national languages of India. They got it. It was not enough for them to prove their secure position in their own country.

In Darjeeling and other parts adjoining the eastern border of Nepal, the movement for Gorkhaland started. It is still going on. Gellner argues that Gorkhaland is

the imagination of the Nepalis in India. They want to prove themselves pure Indians; so they argue that they have no connection with Nepal (11). But Michael Hutt finds it a mere existential strategy. The history has shown that every time they were in trouble, they have taken shelter in Nepal (140). The recent news is that because of the new citizenship provisions in India, about one hundred thousand Nepali speaking people in Assam only are going to be devoid of their Indian citizenship. They have nowhere to go although their ancestors migrated from Nepal. These realities indicate the outsider's position of Nepali speaking people in India and their some kind of connection with Nepal.

The studies discussed above deal with the connection of the Indian Nepali people with Nepal. But there is not any study upon their literary creations that reflect their transnational life, identity and outlook. Thus, this study has been carried out.

METHODOLOGY

The selected short stories are interpreted and analyzed using the concept of transnationalism in regard with literature. The ideas of transnational literary studies are based on the sociological concept of transnationalism developed by Michel Bruneau, Thomas Faist, Steven Vertovec and Janine Dahinden in late 1990s and early 2000s. Vertovec terms the common people who move across the national borders and get connected in certain informal networks as transnationals. Dahinden divides such collectives into four different categories: localized diasporic transnationals, localized mobile transnationals, transnational mobiles including cosmopolitan elites and circular migrants, and transnational outsiders (53). These ideas have been used in the identification of transnational communities in literary studies, too.

Simultaneous to these conceptual developments, John McLeod, Rebecca L. Walkowitz, Roland Végső and Winfried Fluck developed the basic modality for the study of literature in the 2000s and the early 2010s. McLeod discusses the nature of literature that deals with the transnational collectives. He argues that transnational writing is a dialogic approach to contemporary cross-border activities and the writings that try to reflect the related issues. Such writings portray the geographical and intellectual movements guided by certain "historical routés and passages" (90). There is an important role of "economic networks" and "transnational passages" in the creation of such writings (96). Thus, writers can "simultaneously . . . think nationally and transnationally" (97). The readings of literary texts with the use of this approach focus on the nature of content, character, setting and style of a text.

The basic contents of transnational literary text are the activities, feelings and thinking of transnational individual and their collectives. Their basic life pattern is guided by "the problem of order, inclusion and comparison" in the host land (Walkowitz 925). The difference and comparison with the mainstream society make them aware of "the contrast between two cultures [and] two histories". The narratives of transnational literature generally move between these two poles (921). Such writings emphasize on travel and connection as well as "political and social process of immigration" (922). The internal split within the nation is the next usual content of such writings (Végső 37). So, content-wise, transnational literary creations reflect the life of the transnational society.

In this context, the characters of such writings have specific features. They feel discomfort with both the pure homeland and host land attitudes because they live somewhere between the two, and in neither of them ((Walkowitz926). The community they live in is made up of strangers "whose affiliation is fragile, provisional, and often temporary". As a result, they experience the "condition of being a stranger", "several scales of belonging" and "loneliness and ostracism" (927). The same feelings are

expressed in the writings. They are basically the feelings of the writers and their community in the host land. Their assimilation into the mainstream is “simply a transition from one form of alienation to another” (Végső 20). The characters are mostly troubled and insecure.

The setting of such literature is a new locale where the migrants have come to stay for their survival. They are not the places of their permanent stay in many cases except in regard with the diasporans. So, such writings foreground “sites of literary production” ((Walkowitz 919). The other stylistic features include the use of hybrid language and the dichotomy between two life styles. Winfried Fluck notes:

Often these narratives are built on a basic dichotomy between identity formation in their nation-state which is always associated with a stable, monolithic identity, and identity formation in a transnational world which promises to unsettle stable identities as a necessary precondition for regaining. (371)

With all these aspects, “the concept of identity and subject positioning have remained central in literary interpretation” (380). Now, Rai’s short stories are analyzed as per the same practice. The stories that have these features have been selected for analysis. As all the texts are in Nepali, the incidents are summarized and the dialogues are presented through paraphrase that follows a colon.

PORTRAYAL OF TRANSNATIONAL IDENTITY

Transnational Nepali literature presents the separation from and connection with Nepal of Nepali people living outside Nepal. This divided mentality along with the transitional position in the new land of settlement is what such creations present through the characters’ socio-cultural realities, imagination and emotions. They use the Nepali language in their writings and are worried about keeping their Nepali identity in the hostland (Subedi et al 39-40). Taranath Sharma believes that the talent of Nepali people who have to leave the nation, by chance, does not fade away; instead, it will be better, clearer and sharper (32). They are all shaped with the life they live in the host land.

Indra Bahadur Rai’s stories are full of the portrayal of these transnational realities of the Nepalis in Darjeeling. The physical and psychological background of the characters is the life of the people there. His stories show how the town of Darjeeling is made up of the transnational people. “Haameejastai Mainaakee Aamaa” [“Maina’s Mother Is like Us”] presents the sense of transitory stay of the people of the Nepali origin in the town. One character in the story says: We should no longer live in Darjeeling. The town is full of the people who arrive there in search of work. Studies have no value in the place. If they stay there for long, there will be shortage of food as the population of the migrants is growing continuously. Animals will not get enough fodder. That’s why, it is necessary to migrate from this place as soon as possible. It is better to follow the hill path to reach Assam (76). This shows that the people reached there not for permanent settlement. Their roots are somewhere else and their flight is also to reach somewhere else.

The same character further highlights the changing nature of the town and its people. He imagines that after a hundred years, there will be a new people. They will read the history of the place and will find out that it was inhabited by the Nepalis who are no more there. As the land could not sustain their life, they migrated to other places as it was the fate of these people for long (76-77). Here, Rai shows not only the condition of the settlement of the Nepali speaking people in Darjeeling, but also the cause of these people reaching there. This reads like the summary of the migration of Nepali people.

Even now the fate is not much different. Nepalis are migrating to different parts of the world, now too, in search of a good life.

When the people who had settled in Darjeeling began to leave the place in search of better life; the new arrivals were thinking of getting themselves established there. One such character thinks: I am searching for good land uphill. People have already covered the cowshed slope above the town. People say Darjeeling is sure to grow into a big town very soon (77). These two opposite looks at the town and its future show the nature of people who have been there with the hope of settlement. It seems that the society is always in the state of flux. This also shows the continuous growth of Nepali migration into India.

The story also shows the dissatisfaction of the people in the town. The narrator of the story comments on the life there: People are not healthy here. They are fed up of everything very soon. The only thing the Nepalis are not fed up of is the Himal. Even then they love the land that they have turned into the cultivable area from a thick forest. One character declares: wherever we go, we will take the land with us. Even a five year old child will carry the pack of this land (79). This is a universal mentality of the transnational people. Some other characters want to stay there forever: I was born here; so I will live here. What I have is this land only; so I will sell and use it whenever necessary. I claim that I must get happiness in this land (80). This is how the second and further generations of the transnational people think. This shows that Nepalis have made use of the land of Darjeeling for their existence.

The story uses a symbolic image to indicate how the Nepalis claimed the land as their own. There is a female character in this story. She is seen selling the leafy vegetables in the evening. After her sale is done, she overturns the wooden box and a bamboo basket to reserve/occupy the space for the next day (81). It shows the way how the Nepali people occupy the land of Darjeeling for their future use. The main character, Maina's mother, thinks that the town is just like them i.e. the Nepalis. This claim clarifies the transnational mentality of the Nepalis in the town of Darjeeling.

The Nepali speaking community in Darjeeling takes only the hilly region as their own; they do not think that the southern plain is their area. It is because the hill settlement is the result of their sweats; but the plain is not. The plain is full of the Bengali people. So they have the negative outlook towards it and argue that it is necessary to tax on the water of the rivers that flow to the southern plain(78). Such an attitude towards the Bengali people and the land they inhabit in the south is the indicator of the migrants' tussle with the people of the land.

Rai's next story "Ghosh Baaboo" ["Honorable Ghosh"] shows this communal conflict the transnational people engage in the host land. The narrator himself is the character in this story; and he is the persona of the story writer. He is the transnational resident of the town of Darjeeling; and the municipal commissioner. Ghosh Babu has played a good role in electing him in this position. Mr. Ghosh is a Bengali; and he runs a dry cleaner. He is a very gentle, sweet speaker, and a pleasant personality. The narrator feels very happy to meet him. His devotion to work is exemplary. The narrator always wants to extend some support to Mr. Ghosh; and so he is dissatisfied with himself for not getting such an opportunity. But, when Mr. Ghosh really wants his support, the narrator cannot extend it. The issue is ethnic; and it presents the mentality of the transnational people in regard with their relation to the mainstream society in the host land.

The issue is that of Mr. Ghosh's conflict with the workers in his dry cleaner. The workers are the people of the Nepali community which even the narrator belongs to. Mr. Ghosh reports to the narrator that he has helped them in all possible ways: He gives the rice of his ration card to these workers; and his family just takes the floor. He wants

their children to be happy in eating the rice. He provides them extra money to go to the cinema in the day. He thinks he treats them like his own family members (49). Symbolically, this is how the Bengali community takes the Nepali speaking people in Darjeeling. The Bengalis think that they have provided the Nepalis the opportunities for job, entertainment, family support, and every other thing they need to be happy in the land of Bengal. For that the Bengalis have to bear lots of problems.

He further thinks that he has come all the way from Calcutta and has cleaned the dirty clothes of the people in Darjeeling. The narrator takes it as a powerful satire: I looked towards the market. Below the Himal, the town of Darjeeling was making noise in bright sunrays as if it was laughing at what Mr. Ghosh has just said (50). This is also a comment on how the Bengalis are compelled to serve the outsiders in their own land. But, even this is not enough for the migrants to be happy and friendly to the Bengalis. It is because of their transnational relation in the land: the Nepalis are the migrants and the Bengalis are the mainstream people of the land.

Mr. Ghosh further explains how the Nepali workers in his shop humiliate him. They have started a strike there. This represents how the Bengalis think about the different movements the Nepali speaking community has been launching for decades to get their demand including the establishment of Gorkhaland fulfilled. The Bengalis think that the Nepalis are not satisfied with whatever they get. This has given rise to different type of conflicts between these two communities. The result is the unrest in both the groups: the Nepalis and the Bengalis. This is the nature of the place where there are transnational migrants. The narrator, as a commissioner, tries to settle the differences: It is the job of the government authority of the place. But he cannot do it. Emotionally he is sided with the workers because they belong to his community. His respect and sympathy towards Mr. Ghosh is meaningless in front of the communal feeling.

Finally, Mr. Ghosh declares that those who do not want to work may leave the place. They may search for a new place and move away if they do not contribute to the place. Mr. Ghosh reports that these people are his workers; but he has to work more than them. While he is working, they just sunbathe, talk and enjoy (51). This is a symbolic expression. The Bengalis think that the Nepali speaking community does not contribute enough to the development of Darjeeling; they simply go on demanding their rights, but are not responsible and dutiful. This is the attitude of the mainstream society towards the transnational communities.

On the other hand, the workers think that Mr. Ghosh has put them under injustice. They report that he places unnecessary blames upon them. They demand that Mr. Ghosh should not treat them as if he has purchased them. He is just the owner of the dry cleaner, not their owner (53). This attitude reflects the attitude of the Nepali speaking community throughout India to look at the mainstream Indian society and the governments in different layers. This is a common outlook of the transnational people towards the mainstream everywhere in the world. So, the narrator suggests both the parties to settle the dispute and develop mutual understanding because they have to live together for long. It is what the government wants in such a situation. This is a real picture of the society in Darjeeling.

The life is shown full of difficulties in the next story entitled “Jayamaayaa Aaphoomaatra Likhaapaanee Aaipugee” [“Jayamaya Alone Arrived Likhapani”]. This is a very popular story among the people of Nepali origin in both Nepal and India. All the characters in this story are diasporic. They are well settled in Burma/Myanmar. The major ones are Subedar Dhanapad Subba, Jamadar Baghaveer Mukhiya, Jayamaya, Subedar Shivajit Rai and Jayabahadur. Their connection with the land of Nepal is long lost. But they have emotional connection with this land and the people of Nepali

speaking community. All these are the people whose ancestors had left Nepal to work in Burma and settled there. Very few of them have reached Nepal in their life time. They had decided not to return and settle in Nepal because they thought the life back there was very difficult (14). This is one main reason behind the formation of Nepali Diaspora.

They simply can narrate the story of their ancestor's entry into the host land and how they feel at present. Shivajit reports how his father reached Burma and how he himself struggled to settle there. By now they have been settled there; and so are devoted to this land as their own. Their job is in Burmese military. It is to save the nation from the enemies. But they have not abandoned the Nepali culture and traditions. Even when they have to run away from the land because of the Japanese invasion, they are singing the Hakpare song that is the original song of eastern Nepal. They feel happy with the songs though they do not know what may happen to them anytime, anywhere now. This is the social, cultural and psychological reality of the diasporic people.

Once they have to leave Burma, the nation they lived in for long, they want to reach the area with Nepali speaking settlements. Such areas of the neighbouring India namely Manipur, Assam, Darjeeling and even Nepal, the nation their ancestors have left, are their destinations now. Many of them believe: Once we can cross the Takab River, there is no fear (13). After they cross the Takab River, they are sure to find the Nepali speaking settlements in Assam. They are sure they will be safe in these settlements because the Nepali speaking people are the Nepali migrants and so they are their own brothers and sisters. Garjaman hopes: There are our own children (14). But sadly, many of them could not cross it and reach the destination.

The story also presents the trauma in the characters once they have to leave the land they have been settled for long. Just before they leave Burma, Subedar contemplates till his tea goes cold. His daughter Jayamaya cannot stop her tears. Once they leave the place, Subedaranee i.e. Subedar's wife sobs looking at slowly distancing houses, trees, farms, fences and the rest that they have constructed there (12). Many families have already been dispersed. One character glares at the sky with the hope that at least his son and daughter-in-law might have reached Manipur; and so he is hopeful because at least his children will be there in his place in future. Many of the fleeing Nepalis set fire on the things they cannot carry; and they shoot at the animals they cannot take with them. The long line of fleers was devoid of any logic, any knowledge, any enthusiasm; it was full of vacuum (17). A character takes care of a sick friend for weeks; but finally leaves him to die alone. Before he leaves him forever, he assures the sick friend that he will come back with some food. But actually he is lying him to save his own life because the friend was sure to die (18). Jayamaya's mother turns senseless: she speaks of anything alone. Finally, she dies. Her husband buries her body; nobody supports him either physically or mentally (19). All these incidents show the difficult life in the diaspora, especially when the diasporans have to leave the place of their host land settlement.

All the incidents described above present the scene of the Burmese Nepali diasporans returning homeland. In the climax of their problems in the diaspora, they want to return to the homeland for safety and hope for the future. But they want to go back to the host land if possible because there is no certainty of their good future back in the homeland; and all the achievements of their life are left back in the host land itself. Actually, now they belong to nowhere. This is the fate of the diasporans. In the story "Dinahu" ["Every Day"], the author compares their condition with that of Sisyphus who goes on working throughout the day, but finally every new day starts with a new hope and ends with the zero achievement (83). This is the summary of the life of the transnational people.

Along with the difficulties, the transnational people's life is full of journeys: most of them are physical and all of them the mental ones. The first story of the collection entitled "Raatabharee Huree Chalyo" ["There was a Storm throughout the Night"] presents the life of a family of a milkman in Darjeeling during a storm. This is symbolically the transnational life full of the journeys amid storms of existence. The major story of the collection "Jayamaayaa Aaphoomaatra Likhaapaanee Aaipugee" ["Jayamaya Alone Arrived Likhapani"] is the story of the journey in many layers: physical, mental and emotional. The third story of the collection entitled "Thoolee Kaanchhee" ["Second Last Daughter"] also presents the physical, social and mental journey of its main character, the Thuli Kanchhi. Similarly, in the story "Bhaagee" ["The Fled"], the main character leaves his birth place in search of a job and consequently suffers throughout the life. These are a few examples of how Rai's stories are made up of the characters' journeys to places and people. As 'root' and 'route' are two major ideas in the study of the transnational life including the diasporas, Rai's stories are thematically and stylistically transnational.

CONCLUSION

Indra Bahadur Rai's stories present the life and identity consciousness of transnational Nepalis migrated to India and Burma. Almost all stories are about journey as a theme and the travellers as characters. The journeys are those of the Nepali migrants and their children and grandchildren. Most of the characters feel insecure in the new land and have some kind of conflict with the mainstream society of the respective location. Most of the stories are set in Darjeeling and its periphery. The realities of the Nepali speaking society are their subject matters. The emotions, imagination, characters, incidents, and plot are all related to them. The stories have shown qualities of a transnational Nepali society: the Nepali speaking people are not happy there; they have the thoughts and behaviours of a constant traveller; their relation with the mainstream society is full of conflict; and they could never think the land as their own.

The reference to the Second World War and the flight of the Nepali speaking people from Burma has shown the plight of diasporic Nepalis. The stories have shown that wherever the Nepalis reach they continue to follow their culture and tradition. Almost all of these stories seem to be the different museum that treasures the storms of the characters' life and the consequent conference of leaves and the dust the storm has flown into. These stories show that every transnational's journey of life is a continuous journey to uncertainty. This theme is also connected to every person who chases the dream s/he has grown and the life gets its meaning and is in the same journey. All these stories establish that the Nepalis in India and Burma are transnational migrants and their realities have been used in the making of Rai's stories.

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