

Translational Subjectivity in Nepali Diasporic Literature

A Dissertation

Submitted to the Faculty of Humanities and Social Sciences,
Tribhuvan University in Fulfillment of the Requirements for the

Degree of

DOCTOR OF PHILOSOPHY

in

ENGLISH

By

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TU Regd. No.: 27849-93

PhD Regd. No.: 10/2077

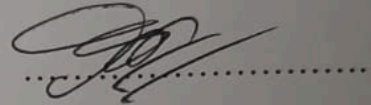
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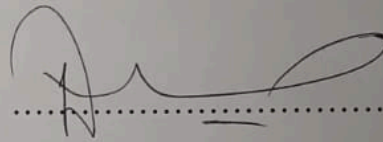
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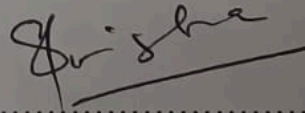


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Date: 13 April, 2026

PAPER NAME

Translational Subjectivity in Nepali Diasporic Literature

AUTHOR

Dhundi Raj Niroula

WORD COUNT

66812 Words

CHARACTER COUNT

376223 Characters

PAGE COUNT

239 Pages

FILE SIZE

2.0MB

SUBMISSION DATE

Apr 13, 2026 2:54 PM GMT+5:45

REPORT DATE

Apr 13, 2026 2:57 PM GMT+5:45

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ACKNOWLEDGEMENTS

My passionate dream of completing PhD would not come to fruition without the invaluable guidance, stimulating advice and encouragement of my supervisor Prof. Dr. Krishna Chandra Sharma throughout the process. My deepest indebtedness goes to him. His extensive knowledge and experience turned to be instrumental in the completion of this dissertation. In the similar fashion, I am also extremely grateful to my co-supervisor Prof. Dr. Sanjay Kumar Mishra for his insightful suggestions and encouragements over the years. His substantial contribution played a pivotal role in shaping and refining this academic endeavor.

I owe my deepest gratitude to Prof. Dr. Dubinanda Dhakal (Dean of Humanities and Social Sciences), Associate Prof. Khoma Raj Kharel (Assistant Dean of Humanities and Social Sciences), Prof. Dr. Abhi Subedi, Prof. Dr. Govinda Raj Bhattarai, Prof. Dr. Arun Gupto, Prof. Dr. Bhupa Prasad Dhamala, Prof. Dr. Shreedhar Gautam, Prof. Dr. Birendra Pandey, Prof. Dr. Rajan Prasad Pokharel, Prof. Dr. Jib Lal Sapkota, Associate Prof. Dr. Govinda Prasad Sharma (former Assistant Dean, TU), Prof. Dr. Dhruva Karki, senior poet Gopal Parajuli, Nepali diaspora theorist and writer Raksha Rai, senior poet and literary campaigner Momila Joshi, journalist and writer Gopi Krishna Dhungana for their constructive suggestions and encouragement. I am beholden to the writers, theorists and interviewees whose ideas, concepts and perspectives are used in the research. I would also like to extend my warmest thanks to senior poet and member of Academy Council Shashi Lumumbu for providing me with important information and Nepali diasporic literary texts.

My cherished friends' constant belief on my capabilities were the corner stone in this academic pursuit. I would especially like to thank my colleague Dr. Rudra Bahadur Charmakar for his invaluable suggestions and constructive criticism. It gives me great pleasure in acknowledging the support of my senior, contemporary as well as junior colleagues at Patan Multiple Campus namely Prof. Dr. Bharat Parajuli, Associate Prof. Dr. Jabahar Maharjan, Dr. Khagendra Neupane, Dr. Bishnu Dahal, Dr. Dipesh Neupane, Dr. Salim Dhobi, Dr. Tilak KC, Dr. Ravi Kumar Shrestha, Chhabi Baral, Mahendra Bhushal, Dr. Prabhu Yadav, Dr. Sabindra Bhandari, Khem

Raj Khanal, Bashudev Acharya, Dr. Hem Bhandari, Manoj Kumar Karna, Rashmi Thapa Adhikari, Suresh Acharya, and Shyam Khadka and administrative staff Khem Bahadur Charmakar and Manita Lama as well, to mention a few. Similarly, I feel obliged to Anita Khanal and Mukunda Tiwari administrative staff at the Dean Office, Faculty of Humanities and Social Sciences, and the Central Library, TU as well.

My appreciation also goes out to senior, contemporary as well as junior friends and well-wishers namely advocates Giri Raj Rai and Rita KC, poet and researcher Eaku Ghimire, Ram Sagar Mehata, Apsara Pokharel, Shukra Raj Rai, Naturally Deepak, Jeechen Syantan, and Ghanashyam Pokharel. In addition, I wish to acknowledge the emotional support of my visually-impaired *bhānij dāju* Shambhu Bhattarai (Sunsari), Hira Mani Rai (Bhaktapur), my uncle Guna Raj Niroula (Senior Engineer), my cousin brothers Bishnu Niroula (Kathmandu) and Shambhu Niroula (Senior Advocate), nephew Birat Niroula (IT specialist in Google Company America) and maternal brothers Lekha Raj Dhakal (Sunsari) and Naresh Dhakal (Udaypur).

This research project would not have been feasible without the support of my family members. The emotional support and constant prayer of my parents Dilli Raman Niroula and Parbata Devi Niroula was what sustained me this far. I owe an immense debt of gratitude to my better half Chandrama Poudyal (Officer at Federal Parliamentary Secretariat, Singha Durbar), youngest brother Ramesh Niroula (Administrative Officer at ASCOL Campus, TU), brother Deepak Niroula, sisters-in-law Mandira Dahal, Atal Sharma, daughter Inshu Tara Niroula and nephews Bhijan, Niroula, Nibanson Niroula and Bikalpa Niroula. Lastly, I want to dedicate this thesis to my late *thulo buwā* Umakanta Niroula and late younger brother Mahesh Niroula who untimely passed away in the early 90s and mid-90s respectively. I adherently believe on their blessings ever showering on my academic and creative writing journey. Meanwhile, I reverently recall the images of my *Gurus* from school level to University level, my late parents-in-law Padam Prasad Poudel and Netra Rupa Poudel. I also delightfully extend sincere thanks to my family members of Niroula sub-clan, maternal family members of Dhakal sub-clan and in-laws family members of Poudel sub-clan for their emotional support, well wish and incessant blessings.

Dhundi Raj Niroula

ABSTRACT

The research explores the dynamics of Nepali diaspora typically their translational subjectivity as an outcome of globalization through the selected literary texts written by Nepali diasporic poets and writers in various genres of poetry, fiction (both long and short) and memoir. This study also includes original interview data with selected Nepali diaspora writers and professionals through in-depth subjective questionnaire to get their insights about diaspora situation. The research applies the qualitative approach including interpretation and analysis. In the selected texts and interviews, the research basically scrutinizes creolization of culture, hybridity, the myth of return, the third space as the cultural location of diaspora, nostalgic reminiscence, mimicry, untranslatability, longing for dual citizenship, ambivalence towards the homeland and the hostland.

The primary objective of the research is to explore what components prevail in the translational subjectivity of diaspora, how Nepali diasporic literature across diverse geographic and cultural locations represent and negotiate translational subjectivity and why diasporic subjectivity evolves into a translational form. For the analysis of the literary texts and interviews, as theoretical underpinnings, the study borrows academically established multiple theoretical perspectives drawing upon the concepts of diaspora from the theorists such as William Safran, S. Vetrovec, Thomas Faist and Robin Cohen. Similarly, the study employs the concept of hybridity developed by Homi K. Bhabha who defines hybridity as the cutting edge of translation and negotiation. Further, the researcher applies the concept of cultural translation as incomplete process developed by Bhabha, Jacques Derrida, and Polo Belina Moji.

Moji states that diaspora people survive with translational subjectivity. She defines the displacement of diaspora from a socio-cultural context to another one "analogous to linguistic displacement" of a verbal text in course of its translation from one language to another. Meanwhile, this study applies the theoretical perspectives about globalization as an all-pervasive notion developed by Richard J. Lane and others. The application of the concept of translation in diaspora studies with certain modification is an interdisciplinary practice in this research.

The concept of untranslatable residue or foreignness of language is analogous to diasporic subjectivity and its complete translation into the foreign cultural format is impossible. To explain translation, Derrida uses the analogy of debt that one can never discharge. Similarly, Ronald Vesgo proposes the concept of translation as *parapraxis* indicating it as a failure pursuit. In the context of the growing trend of diasporization, this research investigates the incomplete transformation of Nepali diaspora's subjectivity in the land of relocation. The nature of Nepali immigration is not coercive rather people move seeking better opportunities in lifestyle, economy and academics.

According to Bhabha, "incommensurable elements - the stubborn chunks" of diaspora from previous culture do not let them translate in entirety. As a result, Nepali diaspora turn to be culturally creolized translational beings. In this study, Raksha Rai's fictional characters such as Yawahang in the story "Rifle Man Yawahang," Thawahang Limbu in the story "Ātma-Bharsanā" and the woman in the story "Meri Swāsniko Logne Sanga" adopt mimicry as their strategy to fit in the land of relocation. The process of globalization uproots them from their land of location and in the new socio-cultural setting; they follow the process of cultural negotiation and translation locating themselves in the third space, neither here nor there. Consequently, they harbor a myth of permanent return to the homeland but very rarely, it materializes as Judith T. Shuval defines it as eschatological concept. Diaspora nostalgically long for the cultural home but their linguistic and existential hybridity keeps them at the cultural border. Kangmang Naresh Rai's fictional character in the poem "Samjhanāmai Sakinecha" goes on deferring the time of permanently returning to the homeland but never materializes.

The study concludes that Nepali diaspora's translational subjectivity connects them to the cultural homeland since they do not assimilate in the hostland culture. However, the trend of cultural translation moves faster from the second generation. The process of globalization, on one hand, poses threat to diaspora's original culture, on the other hand, provides opportunities for global expansion.

ABBREVIATIONS AND ACRONYMS

BC	Before Christ
Eds.	Editors
Etc.	Et Cetera
PhD	Doctor of Philosophy
Pp.	Pages
Trans.	Translation/ Transliteration
Vol.	Volume
VS	Vikram Sambat

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CHAPTER ONE

Context, History of Diaspora and Diasporic Literature

Introduction and Context

This research analyzes selected Nepali diasporic literary texts to examine how translational subjectivity is reflected on them in the context of globalization. The study consists of texts from the literary genres such as fiction (both long and short), poetry and memoir as primary texts written by Nepali writers living at various diaspora land, and open-ended subjective interviews with selected Nepali diaspora. The representative Nepali diasporic literary texts such as Homanath Subedi's long fiction *Yamapuriko Mahal* (*The Castle of Hell*), Raksha Rai's anthology of short fictions *Palṭaneko Photo* (*Photograph of a Recruit*), Daya Krishna Rai's short fiction "Astitwa (Existence)", Bharati Gautam's memoirs *Bigat ra Bāḍuli* (*The Past and Hiccups*) and *Americāmā Āmā* (*Mother in America*) and Tanka Wanem's memoir *Sudur Bismritikā Bimbaharu* (*Metaphors of Distant Obvilion*), Ganesh Rai's poem "Big Ben Ulṭo Ghumcha Mero Lāgi (Big Ben Moves Reverse to Me)", Mijas Tembe's poem "Eauṭā Buḍho Gurkhā (An Old Gurkha)", Durga Prasad Pokharel's "Pizzā Sanga Lanḍanmā (With Pizza in London)" and the like are under scrutiny. The research analyzes the selected diasporic literary texts from multiple theoretical perspectives such as the modern liberal definition of diaspora developed by William Safran, Robin Cohen, S. Vetovec, concepts of hybridity developed by Homi K. Bhabha, translation as incomplete process developed by Jacques Derrida, Paul de Man and Ronald Vegso, translational subjectivity by Homi K. Bhabha and Polo Belina Moji and the theory of globalization by Richard Lane. Basically, the researcher borrows the concept of 'translation' originally used in linguistics, however applied by Jacques Derrida, Homi K. Bhabha and Polo Belina Moji in the studies of diaspora dynamics.

The semantics of the term "diaspora" has undergone massive changes over a long period in history. Diaspora originally is a Greek term. About the term's etymology Martin Baumann in the essay "Diaspora: Genealogies of Semantics and Transcultural Comparison" states, "The noun 'diaspora' is a derivation from the Greek composite verb 'dia' and 'speirein' (diaspeirein, infinitive), adopting meanings to scatter, to spread or to disperse" (65). In the classical sense, the word diaspora had a negative connotation. It bore disastrous and unfavorable meaning without incorporating a geographic place or sociological group. The term, in the past, according to Baumann, implied "processes of dispersion and decomposition, a dissolution into various parts (e.g. atoms) without any further relation to each other" (65)¹. For centuries, the term diaspora remained marginalized and beyond academic attention.

Until the 1960s, the term diaspora was confined to the Jewish and Christian history. From the mid 1960s, African scholars proposed the concept of African diaspora giving an academic ascendance to the folk term ignored long. Metaphorical usage of the term fascinated writers and scholars not only from Africa but equally from Europe and America, too. From the mid-1970s, African scholars employed the term and concept as a sub-domain in the broad area of African studies.

About the term's deployment in the dispersed African people's sense, Martin Baumann clarifies, "Analogous to the expulsion of Jews in early times, the dispersion of sub-Saharan Africans through enforced expatriation, accompanied by a longing to return to the homeland" (69). African people's forceful expatriation for slavery shares similarities with Jewish people's banishment in ancient time. The same analogy of Jewish banishment is modified and applied by the African scholars.

¹ See Baumann 65.

In "The Nation State and Its Others: In Lieu of a Preface" Khachig Tololyan expands the semantic horizon of the term diaspora. He emphasizes, "We use diaspora provisionally to indicate our belief that the term that once described Jewish, Greek and Armenian dispersion now shares meanings with a larger semantic domain that includes words like immigrants, expatriate, refugee, guest worker, exile community, overseas community, ethnic community" (5). In the context of globalization, people's migration around the world is a common phenomenon. Cultural flows of music, fashion and images circulate around the globe as the consumer market is worldwide and the regulation of the state authority cannot be strong.

For a long period of time, the phenomenon of diaspora was used only in relation with the Jews. The term "diaspora" referred to the exile of the Jews from their Holy Land and their dispersal to different parts of the world. Safran in "The Jewish Diaspora in a Comparative and Theoretical Perspective" defines diaspora being based on its classical sense, "Diaspora (galut) connoted deracination, legal disabilities, oppression and an often painful adjustment to a hostland whose hospitality was unreliable and ephemeral" (337). Moreover, it connoted the presence of an expatriate community on the alien land. In the meantime, the community developed a set of institutions, social structures, religious symbols and ethno national images to keep it intact. Gradually, diaspora community adjusted in the adverse environment of the hostland. However, the community kept cultivating the desire to return homeland some day in future.

Jewish experience of dislocation served as a prototype to the expatriated communities such as the Greek, Armenian, Chinese, Indian, Kurdish, Parsi, Russian, Palestinian and Sikh. These communities are not mere migrants but diaspora in the generic sense. They preserve collective memory, vision, myths about their specific

homeland, geographic location of their land of origin, history, achievements and traumatic experience as well. Sense of alienation prevails in the psyche of diaspora as the hostland environment turns to be complicated and uneasy.

As a result, diaspora believe, they cannot be fully accepted by the host society. Provided the conditions are appropriate, diaspora believe they or their descendants will return to their ancestral homeland that is their ideal home. In one way or another, diaspora's ethnic consciousness and solidarity expands across political boundaries that result in collective commitment to the maintenance and restoration of their ancestral homeland and its independence, safety and economic prosperity as well. By maintaining cultural and religious heritage of their homeland, diaspora communities wish to survive as a distinct community in the hostland.

Eric Richards in the essay "The British Diaspora in Wide Angle" defines diaspora in terms of certain criteria. Irrespective of the classical definition of diaspora, he confers meaning in modern liberal sense and claims that the contemporary sense of diaspora:

[...] usually emphasizes the concept of an original homeland, a collective myth or vision of the homeland, a sense of non-acceptance in the new place or at least separateness. It may also broadly involve an idealization of and commitment to the homeland, a troubled relationship with the host society and even a substantial return movement to the place of origin. (367)

Modern diaspora possess a dream of returning homeland some day in future if circumstances favor. They idealize their homeland and strengthen their emotional attachment with it. Their sense of being unacknowledged in the destination land revives the desire to connect themselves with original homeland.

Human migration is a centuries-old experience but technological advancement in transport and communication sector has galvanized international

migration and dispersal of human beings across national borders. Michele Reis distinguishes between the migration of the classical period and that of the present time. He asserts, "In contrast to the classical period, the contemporary period covers a much wider range of diasporic communities and their reasons for dispersal are far more numerous than the classical period, particularly in relation to globalization" (45). Modern day diaspora is created through various reasons. Ethnic groups from around the world, according to A. Kasasa, "migrate of their own free will, leaving to study, work or join their family abroad" (29). Kasasa's notion defies the quintessential definition of diaspora encompassing forceful exile as a nonelective criterion.

Reis describes three major historical waves of diasporization throughout the world. They are the Classical Period, the Modern Period and the Contemporary or Late-Modern Period. Reis further clarifies:

[. . .] the classical period . . . is associated primarily with ancient diaspora and ancient Greece. The second historical phase . . . the modern period . . . as a central historical fact of slavery and colonization. This section can be further subdivided into three large phases: the expansion of European Capital (1500-1814), the Industrial Revolution (1815-1914) and the Interwar Period (1914-1945). The final major period of diasporization can be considered a contemporary or late-modern phenomenon. It refers to the period immediately after World War II to the present day. (41)

The scenario after the Cold War period and the phases of globalization turns to be further complicated. Reis also believes on, "[. . .] the progressive effect of globalization on the phenomenon of diasporization" (42). He establishes a direct linkage between diaspora and globalization. The process of globalization has accentuated the voluntary dispersal of people throughout the globe.

Safran has categorized some common features of diaspora, which Reis elaborates as six tenets. Firstly, diaspora are dispersed from an original 'center' to two or more foreign regions. Secondly, they retain a collective memory, vision, or myth about their original homeland including its location, history and achievements. Thirdly, they believe that they are not and perhaps never can be fully accepted in their host societies and so remain partly separate. Fourthly, they idealize the putative ancestral home and think of returning when conditions are more favorable. Fifthly, they hold a belief that all members should be committed to the maintenance or restoration of original homeland and to its safety and prosperity. Sixthly, a strong ethnic group consciousness is sustained over a long time based on a "sense of distinctiveness, a common history, and the belief in a common fate" (43). Safran neither means that modern day diaspora should ascribe to all of the above features nor does he intend to argue that the quintessential Jewish diaspora as a framework of reference is entirely irrelevant. He holds a liberal centrist path.

In the archetypal definition of diaspora, forceful dispersion and trauma are compulsory criteria. Reis compares it with modern day diaspora in the age of globalization. He articulates, "While exile, trauma and collective identity are features of Jewish diaspora, they are not necessarily features of all other diasporic groups particularly in reference to contemporary diaspora" (45). In the modern globalized world, all the diaspora are not forcefully deterritorialized. Many of them seeking better opportunities for education, employment and economic affluence leave their homeland since modern transport, technology and communication system pave the way for global access.

Cohen classifies the Jews, the Africans and the Armenians diaspora as victim diaspora. The Jews had experienced dispersion after the Babylonian exile. They, according to Gerard Chaliand and Jean-Pierre Rageau, experienced, " [. . .] under

Rome and during the Hellenistic period . . . both an intellectual and a trading dispersion" (xviii) . Africans were inhumanly transferred to the colonizer's land for plantation and slavery purpose. They further state, "Armenians were largely dispersed because of the numerous conflicts between the Byzantine Empire and Armenia itself. The exodus of Armenians therefore began as early as the end of the eleventh century and resulted in the settlement of Armenians in Bulgaria, Poland, Lithuania, Romania, the Ukraine, Hungary, Moldavia and even Western Anatoliam " (77). Armenian communities of traders and craftsmen continued their dispersal to the West till the beginning of the fifteenth century. The archetypal definition does not grasp the full contemporary reality of diasporization.

Immediately after the Second World War, decolonization process took a rapid speed and massive population shifts began though migrations have been a phenomenon of human history since the earliest times. Modern population from around the world migrate voluntarily for work, studies or family. Diasporization, lately, is not a result of crisis or traumatic event. However, violence and precarious socio-political and economic situations have triggered a tremendous exodus of demography from various parts of the world. Reis remarks, "Contemporary diaspora are complex and the reason for their formation, manifold. This period is characterized by dislocation and fragmentation" (47). Globalization factor has maintained closer ties between homeland and hostland. As Peter Stalker comments, "[. . .] the proliferation of global communications has also reduced the emotional distance for potential migrants by enabling them to keep in touch with this home country while away" (32). Globalization has narrowed down the distance. In the meantime, new modes of communication including internet and frequent air flights have made diaspora life less painful compared to their past life.

Since the 1990s, the term diaspora has earned a currency among scholars, academicians and policy makers. It has earned recognition and circulation in the academic platforms of universities. These days, diaspora awareness is conceived to be a specific awareness of the people who are culturally torn apart and survive in duality. In the world of globalization, the border strictness is loosened and cultures involve in interaction sometimes peacefully and other times violently. As a result, diasporic identity emerges encompassing hybridity and translational subjectivity.

Considerably, a large body of literature based on diaspora experiences and its analysis has been written in international literatures. Comparing to it, Nepali diasporic literature is in its nascent form. Moreover, academic and critical assessment of it is in much poorer state. Though former researches did cast light on the dispersion of Nepali people in various diaspora locations, current research moves beyond the confines of simply cataloguing numbers and locations of Nepali diaspora. The current work, which is intending to explore the experiences of Nepalli diaspora, attempts to bring out the main tension in formation and transformation of subjectivity of Nepali diaspora in new socio-cultural milieu. The objectives of this research is two-fold: to demonstrate historical materialistic reasons of diasporic dilemma and establish the theoretical scope of translational subjectivity in the academic tradition of Nepali diaspora studies.

Statement of the Problem

Nepali diasporic literary writing has been unprecedentedly expanding especially from the turning of the twentieth century along with the global diasporization of Nepali population. The United States of America, Canada, Australia, Japan, India, South Korea, Gulf countries, Bhutan, Cambodia, Thailand, Myanmar and many European countries including the UK are some major destinations of Nepali diaspora. Along with their shifting on the land of relocation,

Nepali writers have been expressing their diasporic psyche knowingly or unknowingly. Their existential dilemma, duality between the past and the present, attempt to get translated in the version of destination culture but tragic failure of it can be categorized as some prominent features of Nepali diaspora.

The extending range of Nepali diasporic literature on foreign land requires systematic analysis and exploration. One of the points to be clear is that all the literary writing written on diaspora land cannot be labeled as diasporic writing. Certain thematic criteria such as sense of rootlessness, cultural hybridity, translational subjectivity and the myth of return are set in the Western academia as requirements for diasporic writing. However, individual as well as institutional attempts are made globally to flourish Nepali literature on diaspora. An urgent need of the time is to fix which writing is diasporic and which not. In the meantime, our academics needs to set defining criteria for diasporic literature.

Nevertheless, Nepali academia, in recent years, has ventured to explore Nepali diaspora's writing and analyze it. However, theoretical parameters applied in the study are not satisfactory. Basically, descriptive modes are in current fashion. The problem prioritized in the study is that even the literary writing of Nepali diaspora has been expanding at multiple international locations; its systematic theoretical analysis connecting with Nepali diaspora's issues and concerns has not accentuated. The aesthetics of diasporic writing, impact of globalization on the making of diaspora and the formation process of diasporic subjectivity have grown crucial subjects for interpretation and analysis. Diasporic self as a construct of dilemma and in-betweenness and complete transformation of the subjectivity as a failure are researchable issues.

Research Questions

Nepali diasporic literature, in the age of globalization, has been emerging from multiple locations of the globe with thematic variation. This kind of literature stands in between the past and the present and the homeland and the hostland. Hence, the study seeks answers of the following:

1. What are the key components of translational subjectivity in the context of Nepali diaspora under globalization?
2. How is translational subjectivity represented and negotiated in Nepali diasporic literature across diverse geographic and cultural locations?
3. Why does diasporic subjectivity evolve into a translational form?

Research Objectives

Based on the research questions, the study aims to achieve the following objectives:

1. To explore and conceptualize the key components of translational subjectivity.
2. To identify how translational subjectivity is articulated in Nepali diasporic literary narratives across diverse geographic and cultural locations.
3. To investigate the underlying causes that contribute to the emergence of translational subjectivity.

Significance of the Study

The study opens a new avenue in the area of analyzing Nepali diasporic literature which represents Nepali diaspora's experiences: however, critical analyses of the literature is not satisfactory. This study selects certain literary texts with their diasporic themes and analyses them applying critical tools borrowing from three major disciplines of epistemology namely globalization, diaspora and translation

studies. The study sets an objective of uncovering theoretical paradigms and avenues of Nepali diasporic criticism in Nepali literature. In so doing, the study explores and analyses various dimensions, parameters of diasporic literature, and its aesthetic underpinnings. Eventually, it opens a new area for further research to establish a separate domain of diaspora criticism in Nepali literature.

Delimitations of the Study

The study analyses Nepali diasporic literature in reference to the selected literary texts written by the writers of Nepali-origin living at multiple geographical locations of diaspora, and interviews with selected Nepali diaspora applying the critical tools of translational subjectivity in the context of globalization. The primary texts selected for the study cover the themes such as hybridity of diaspora, the return myth, fragmented psyche, desire for homeland and its culture, mimicry, globalization, transnational and translational subjectivity. Even though there are many literary texts on diasporic issues written by many Nepali writers from multiple locations of diaspora, the study is limited to selected contemporary Nepali diasporic literary texts. Among them, there are two long fictions, eight short fictions, fifteen poems and three memoirs as follows:

Long Fictions (Novel): Homanath Subedi's *Yamapuriko Mahal (The Castle of Hell)* and Daju Gurung's *Nirajoya*.

Short Fiction (Short Stories) : Raksha Rai's "Rifleman Yawahang", "Tom Piperko Eak Sānjh (An Evening of Tom Piper)", "Meri Swāsniko Logne Sanga (With My Wife's Husband)", "Ātma-Bharsanā (Self-Aspersion)" and "Austriyaki Phul (A Flower from Austria)", Daya Krishna Rai's "Astitwa (Existence)", Jaya Rai's "Christmas Day" and Naresh Nati's "Afghanistan."

Poems : Raksha Rai's "Mulbāsi Rukh (Indigenous Tree)", Ganesh Rai's "Big Ben Ulṭo Ghumcha Mero Lāgi (Big Ben Moves Reverse to Me)", Daya Krishna Rai's "Falāno Gāun Jāne Bāṭo Sodhirahekā Gorkhāliharu (*Gurkhas* Asking About the Road at the Cross Road)", Tanka Wanem's "Udhaulī Ubhaulī (Downward Movement and Upward Movement)", Devendra Kheres's "Eak Nirwāsīt Bakapatra (A Banished Witness Statement)", Mijas Tembe's "Eauṭā Buḍho Gurkhā (An Old Gurkhā)" and "Ardhatā (Halfness)", Bhagawan Chamling's "Belāyatko Samudramā Gāunko Tirtire Dhārā (An Unsteadily Flowing Stone Spout of My Homeland in British Sea)", Kangmang Naresh Rai's "Samjhanāmai Sakinecha (Time Over Merely in Planning)" and "Rāṣṭra Rahemā (If the Nation Survives)", Durga Prasad Pokharel's "Pizzā Sanga Londonmā (With Pizza in London)", Bhogen Ekle's "Sāthilāi Ciṭhi (A Letter to My Friend)", Jagat Nabodit's "Munālāi Prem Patra (A Love Letter to Muna)", Sharmila Pokharel's "Nepali Aksharharu (Nepali Letters)" and Sushma Ranahama's "Bagdātāmā Aljheko Rungri (The Sprit Entangled in Ownership Transfer)."

Memoir: Bharati Gautam's *Bigat ra Bāḍuli (The Past and Hiccups)* and *Americāmā Āmā (Mother in America)* and Tanka Wanem's *Sudur Bismritika Bimbaharu (Metaphors of Distant Obvilion).*"

Similarly, open-ended interviews are conducted on the experiences of Nepali diaspora intending to explore their sense of attachment and detachment with homeland and destination land, their subjectivity in the process of translation and impact of globalization in their lifestyle. Those interviewees are Tulshi Acharya, Ganesh Khadka, Vesh Raj Regmi, Netra Dhakal, Tanuja Pokharel and Birat Niroula. Among them, some are established writers, and others are professionals in the fields such as business, teaching and informationa technology.

The study explores and analyses theoretical insights of diaspora propounded by Safran, Cohen, Vetovec, hybridity concept of Bhabha, translational subjectivity of Derrida, Bhabha and Moji, all pervasive two-way globalization of Lane, translation as failure and parapraxis of Derrida, de Man and Vegso. In course of theoretical analysis and textual interpretation, the study exploits other critics and theorists of the similar line of thought, too, in order to support the claim of the research. However, the study does not numerically include the demographic structure of Nepali diaspora and their remittance contribution to the economy of the nation.

The primary texts are selected on the basis of their thematic relevance with translational subjectivity depicting how Nepali diaspora negotiate identity, language and culture across borders, globalization's impact including migration, cultural hybridity and linguistic negotiation. Similarly, the selection of the secondary texts is based on the theoretical framework and relevance to the concept of globalization, diaspora and translational subjectivity.

In the study, most of the data and information grounded on literary works are derived from Nepali language; however, theories are drawn from English. The researcher has taken a small sampling research universe of Nepali diasporic literature. Hence, exploration of the latest thematic issues and application of new paradigms and perspectives on diasporic literature is not possible to the optimum level. The researcher selects the diasporic literary texts from Nepali diaspora lands such as the United Kingdom, the United States of America, Canada, Hongkong and South Korea. Failure to maintain variation of the writers from other Nepali diaspora lands is a limitation of the study despite the fact that Nepali diasporic writers, these days, are spread throughout the world. The researcher has translated the analysed part of the primary texts from Nepali version to English version. Besides, the researcher has

conducted in-depth subjective interviews with six different Nepali diaspora people from the United States and the East Africa. Small interview pool and potential translation bias are other limitations in the study.

Research Methodology and Theoretical Framework

The nature of this research is descriptive, exploratory, analytical and qualitative. Primarily, the study is based on the literary texts, and secondarily, the interviews. While selecting the primary texts and interviews, the research has applied the purposive sampling method. For interview, in-depth subjective questionnaire are framed covering various facets of diasporic experience. The study primarily employs the modern liberal definition of diaspora based on the insights developed by the theorists such as William Safran, Robin Cohen and S. Vetrovec, in contrast to the archetypal definition that sets forceful dispersion as a compulsory criterion for diaspora status. Moreover, the researcher draws on the theoretical concepts of hybridity developed by Bhabha, translation as incomplete process developed by Derrida, de Man and Vegso, translational subjectivity by Bhabha and Moji, and the theory of globalization by Lane. Additionally, the selected primary texts and a few interviews containing open-ended questionnaire conducted with selected Nepali diaspora living in the land of relocation are analyzed and interpreted from the theoretical perspective prepared. The methods and theoretical framework applied in this research are discussed in detail under the third chapter.

Operational Definition of Key Terms

Transnational

The adjectives transnational and translational sound almost similar despite semantic variation between them. Transnational, in the age of globalization, is a common phenomenon that indicates fluidity of movement between and among nations. Nina Glick Schiller employs the term "transnational" in relation to "political,

economic, social and cultural processes that extend beyond the borders of particular state, include actors that are not states, but are shaped by the policies and institutional practices of states" ("Transmigrants" 96). Transnational is different from international. Transnational is employed in a more limited sense just to signify between nations. Sarah J. Mahler views that in transnational relationship both non-state actor and state can involve. In his words "to be transnational, a cross border activity or process need involve at least some none-state actors but some of the actors can, and often are, states" (198). Scholars' opinions reflect that global functions in much larger scale than transnational.

Translational

Translational is an adjective of translation that is employed in diaspora studies to mean transformational. Derrida, Bhabha, Moji and de Man believe that diaspora's subjectivity is translational. It remains ever in the process of translation (transformation) without completion of the process. About the importance of translating differences at linguistic, cultural and racial level, Bhabha sounds more vocal. We need to realize our global experience of "living on the borderline of history and language, on the limits of race and gender, that we are in a position to translate the differences between them into a kind of solidarity" (*Location* 170). The position to translate the differences keeps diaspora at the translational phase.

Translational Subjectivity

In literal sense, translation is an act of rendering a verbal text from one language into another. These days, theorists such as Derrida, Bhabha and Moji have deployed the concept of translation in the field of diaspora studies. They believe that diaspora while moving from one cultural milieu to another involve in the process of translating their manners, behaviours, practices and lifestyle, however the process of translation remains incomplete.

Lawrence Venuti talks about methods of translation. In his opinion "a translator can adopt two methods: domesticating method and foreignizing method" (210). For him, between these two methods, the first one tries to efface the typicality of the original language and homogenize. The second one tries to retain the foreignness and specific qualities of the original.

The translational subjectivity of diaspora engages in the process of transformation incorporating elements from both of the cultures. Diaspora possess translational subjectivity retaining a number of elements and characteristics from their homeland culture. The usage of the term "translational" in diaspora criticism is rare. An interdisciplinary shift of the term is discernible in Moji's analytical writing. While analyzing NoViolet Bulawayo's novel *We Need New Names*, Moji projects the journey of the protagonist (Darling) from Zimbabwe to America in the capacity of an illegal immigrant "as a linear progression from an original (located) to a translated (dislocated) subjectivity" (181). Though Moji uses the term "translational" and "translated" interchangeably, the researcher claims that diaspora's subjectivity is "translational" meaning the process of change is yet to be accomplished. Moji has opened a new avenue to use translation as a methodology in diaspora studies. Moji initiates a pioneering work on this theme. She has established an interdisciplinary linkage between translation studies and diaspora studies. The researcher applies Moji's insight to demonstrate translational subjectivity of diaspora either they are forcefully or voluntarily dispersed at various territorial locations around the globe.

Globalization

Globalization is the process in which there is increasing flow of commodities, idea, people, money and technology across international borders. Globalization operates in worldwide scale with the help of the accelerated expansion of information and technology. Judith T. Shuval assesses the globalization and its impact as follows:

Globalization is expressed in worldwide financial, economic, technological and ecological interdependence in which goods, capital, knowledge, crime, culture, drugs and fashions flow across territorial boundaries . . . advanced communication technologies . . . provide for the accelerated dispersal of information and images across boundaries and cultures. (31-32)

Information technology and globalization reciprocally influence each other. On one hand, globalization expands information technology worldwide; on the other hand, technological advancement has facilitated the rapid spread of globalization. As a result, interconnectedness among countries and cultures has unprecedentedly scaled up.

Diaspora

The term "diaspora" refers to the displaced people after being uprooted from their place of origin. The process of immigration is accelerated in our time and the notions of nationality and geographical space are enormously shaken. Etymologically, diaspora is a combination between "dia" (meaning "through") and "spenro" (meaning "scattered community"). Traditionally, the word diaspora was associated with Jewish, Greek and Armenian people. Literally, diaspora meant forcefully displaced people and communities who lived away from their homeland. However, modern liberal definition differs from the traditional one. In modern sense, diaspora evolve either by forced movement or willing movement of people from one place to another.

According to Reis, the phenomenon of the modern-day diaspora is "[. . .] fanned by political conflict, economic instability, opportunity and globalization"(53). Though the concept of diaspora is controversial without having a commonly accepted definition , normally diaspora entail consciousness or emotional attachment to their homeland as they are dispersed outside the national boundary. Diaspora, culturally uprooted beings, are pliable and amenable to reshaping.

In the contemporary globalized era, the concept of diaspora is undergoing some modification. W. Andy Knight remarks, "[. . .] all diaspora suffer some traumatic event , which leads to dispersal of their members who, nevertheless continue to aspire to return to the homeland" (290). Diaspora identify strongly with their homeland or ancestral land. Michele Reis argues diasporization is not only the result of crisis or traumatic event. He claims, "Diaspora need not arise only as a result of a crisis or traumatic event. Within recent times, and emerging as a result of the end of the Cold War, the collapse of Communism has given rise to a number of precarious political situations and pressures that have triggered a massive exodus of people from many different regions" (46). Moreover, seeking opportunities many people from around the world willingly choose a life of diaspora. The formation process of the contemporary diaspora is complex and the reasons for formation are manifold.

Ambivalence

Originally developed in the field of psychoanalysis, the term ambivalence indicates the situation between desiring one thing and desiring its opposite. Ambivalence is a situation in which there is simultaneous fascination and disinclination towards an object, person or situation. Pnina Werbner in "Introduction: The Dialectics of Cultural Hybridity" states, "Ambivalence is a key term that is often substituted for hybridity in post-colonial / diasporic discourse" (16). Ambivalence turns to be a tool to disrupt monolithic power structure. Bhabha adapts the term ambivalence in the field of colonial discourse. These days, the term is widely used in the sector of diaspora studies, too. Bill Ashcroft et al. define ambivalence as "fluctuating relationship between mimicry and mockery, an ambivalence that is fundamentally unsettling to colonial dominance"(13). The ambivalent relationship of

colonial subject and diaspora with the colonial authority and the hostland authority is not necessarily disempowering. Nevertheless, ambivalence lets them grow the relationship based on love and hatred.

Cultural Translation

Diaspora migrating from the homeland to the hostland involve in the process of culturally translating themselves. Translation is never a finished project at least in the first generation of diaspora. Certain things are retained and others are adopted in translation either that is of linguistic text or or that of diaspora's culture. Pnina Werbner has realized the need of theorizing translation in the sense of transformation. In "Introduction: The Dialectics of Cultural Hybridity" she argues, "What now seems pressing is to theorize the problems of cultural translation and reflexivity, inter-ethnic communication and cross-cultural mobilization, hybridity and creolization" (6). Cultural translation of diaspora is not a straightforward and unilayered activity. Cross-fertilization of cultures alternatively cultural translation of diaspora, as Ahmed articulates, "[. . .] has been endemic to all movements of people . . . and all such movements in history have involved the travel, contact, transmutation, hybridization of ideas, values and behavioural norms" (18). In the long run of civilization, the continuous process of cultural transformation follows humanity.

Dual Citizenship / Dual Nationality

Dual citizenship is a condition in which an individual is legally recognized as a citizen of two or more nations simultaneously. Dual citizenship and dual nationality are used as synonymous terms. Under dual citizenship rights are allowed such as to hold passport, enter the country, own property and to vote in election. There are not uniform rules in all countries regarding dual citizenship. Many countries are growing liberal in the issue of dual citizenship these days. Thomas Faist in "The

Transnational Turn: Migration and Politics" postulates, " [. . .] both emigration and immigration country policy trajectories have probably reinforced to adopt liberal policies about dual citizenship" (57). Some emigrant countries provide with limited rights such as cultural rights to their emigrants particularly restricting political rights.

Mimicry / Mockery

In the postcolonial studies as well as in diaspora studies mimicry is a recurrent term that describes the ambivalent relationship between the colonizer and the colonized. Mimicry is very close to mockery. The colonized subject as well as diaspora mimic the cultural habits and values of the colonizer or that of the destination land. Mimicry is a strategy of so many diaspora to survive and gain acceptance in the destination land. They imitate Metropolitan culture to heighten their power and status. According to Bhabha, mimicry refers to the "copying of the colonizing culture, behavior, manners and values by the colonized" (*Location* 86). Bhabha believes that mimicry at once contains resemblance and menace. Mimicry conceals its real identity behind the mask and incorporates double vision that is quite threatening as well.

Nostalgia

Nostalgia is a sentimental fascination to the bygone days. Nostalgia brings the past experiences into focus at the present. It connects the past with the present and helps fostering meaning in an individual's life. Bryan S. Turner describes nostalgia as something that represents "a waxing attempt . . . to register the growing pains of historical existence"(150). Nostalgia represents a gap between the idealized past spent in childhood and threatening present. A huge body of diasporic writing centres on nostalgic theme. Expression of nostalgia in literature lowers pains and feelings of existential threats of diaspora.

Diasporic Literature

The literature written in different genres such as poetry, fiction and memoir by the diaspora writers either in their mother tongue or in the language of the destination land incorporating diasporic features is called diasporic literature. Normally, diasporic literature includes the themes such as divided loyalty between homeland and hostland, rootlessness, hybridity, nostalgia, mimicry, the myth of return, ambivalence, issue of globalization and transnationalism. A point to be clear is all the literature written by diaspora people from the land of diaspora is not diasporic. The writing that does not address diaspora's issues, concerns and sentiments cannot be labelled diasporic literature.

Hybridity

Hybridity generally means the combining of various elements from different cultures resulting in something new and innovative. The notion of purity is challenged by hybridity. In cultural studies, hybridity is a frequently used terminology. For Bhabha, hybridity tends to be an international culture directly opposite to multiculturalism and diversity of culture. He states that hybridity indicates to "[. . .] the 'inter' – the cutting edge of translation and negotiation, the in-between space that carries the burden of the meaning of culture" (*Location* 38). In hybridity, two different cultures negotiate and emerge as something different. These days, hybridity no more connotes negative meaning. It is a form of cultural creativity as Pnina Werbner in "Introduction: The Dialectics of Cultural Hybridity" clarifies, "[. . .] one of the achievements of post-structuralist theory has been to liberate subjects from notions of fixity and purity of origin. In the process, hybridity as a loaded discourse of dangerous racial contaminations has been transformed into one of cultural creativity; 'insults have been turned into strengths'" (20-21). Since, hybridity is a key term in the study of translational subjectivity in diaspora studies.

Untranslatability

The concept of untranslatability is derived originally from linguistics. Untranslatability, in linguistic sense, is the situation in which a word from source language cannot be translated into a target language verbatim due to the linguistic and cultural differences. The same concept is appropriated in diaspora studies. The exact cultural translation of a diaspora is not possible from their homeland culture to hostland culture. Regarding untranslatability Derrida asserts, "In a sense, nothing is untranslatable but in another sense, everything is untranslatable; translation is another name for the impossible" (*Monolingualism* 56). Certain ideas and concepts are not possible to convey accurately from one language to another because of differences in linguistic structure and cultural context. There are certain aspects of diaspora that are untranslatable chunks.

The Myth of Return

The myth of return presupposes that the migrants ever hold an idea of returning to the homeland even though practical realities stand unfavourable. The 'return' to homeland is an eschatological concept in many diaspora's case. Joseph James Byle argues, "[. . .] the myth of return theory posits that immigrants, including refugees, will almost always hold onto the idea of one day returning to the homeland, even if the likelihood of this is highly improbable"(188). The split subjectivity of diaspora positions them on the transitional space harbouring a dream to return to their homeland or ancestral land some day in future. Diaspora's return to the homeland never might come to fruition but they take homeland as an ideal space for ultimate return.

The Third Space

Under his theory of hybridity, Bhabha has developed the concept of the third space. Combining contradictions and ambiguities, the third space articulates

negotiation. According to Bhabha, the third space "initiates new signs of identity and innovative sites of collaboration and contestation" (*Location* 1). As an ambivalent site, the third space negotiates, translates and mediates similarities and differences within the dynamic process of inclusion and exchange of cultural properties.

Basically, for Bhabha, the third space counters "the binary thought and essential identities produced by colonial knowledge" (*Location* 276). The task of the third space is to oppose the essentialist polarities and synthesize the opposites in a more creative pattern. The legitimacy of the essentialist cultural identities and philosophical constructions are interrogated through the methodological weapon of the third space. The cultural negotiation conceptualized between the colonizer and the colonized evolves in the resolution through the third space.

Creolization

Primarily used in the field of linguistics the term creolization, these days, is applied in the field of diaspora studies as well. Creolization takes place when cultural elements combine together from both the inherited culture and the acquired culture, and they creatively merge and result in a new form. Creolization is a kind of identity reformation. Françoise Vergès argues, "There is no creolization without some forms of loss, just as it cannot happen without inequality because creolization demands or requires room to maneuver where tensions and conflicts are resolved without being dissolved. Something has to be given up to find space for the other, for the stranger" (50). In the creolized world, cultures and languages interact with each other and formulate something new. Vergès further claims that it counters "the hegemony of the single roots, single language or single origins . . . it is one of the products of different globalization and as such it offers a contribution to the debate on pluralism and equality" (54). Culturally and linguistically, diaspora live a creolized life conjoining from the experiences and practices of the past and the present.

Organization of the Dissertation

The research is organized into eight different chapters. The first chapter comprises a roadmap of the research including background and context, statement of the problem, research questions, research objectives, significance of the study, delimitation of the study, research methodology and theoretical framework in brief, and operational definition of the key terms. The second chapter makes a cursory survey on diasporic literature in global range including Nepali, globalization and translation studies and presents a thorough literature review. Moreover, it presents a synthesis of theoretical and empirical review and research gap.

The third chapter consists of methods, tools, approach, philosophical position and theoretical framework based on diaspora, translation and globalization. The fourth chapter interprets, discusses and analyses how translational subjectivity is projected in Nepali diasporic fiction both the long and the short ones. The fifth chapter analyses the selected Nepali diasporic poetry exposing the cleft identity of diaspora in the globalized world. The sixth chapter interprets and analyses the selected memoirs of Nepali diasporic writers on the light of globalization.

The seventh chapter discusses and analyses the dynamics of diaspora life and impact of globalization in the formation of translational subjectivity. For the purpose, interviews are taken with some writers and professionals, being based on open-ended subjective questionnaire. The last chapter encompasses the overview, findings, conclusion and future prospects. It is also followed by appendices and works cited.

CHAPTER TWO

Exploration of Diasporic Literature, Globalization and Translation Studies and Beyond

Nepali diasporic literature is relatively a new phenomenon promising to explore experiences of people living away from their land of origin. Such a body of literature is written by people who identify themselves as being of Nepali origin, however belonging to destination land. Their concern always remains to connect themselves with the cultural root preserving a love-hate relation to the homeland and the hostland as well. Basically, diasporic consciousness is incorporated in Nepali literature as an integral part. Many creative writers of Nepali origin from various geographical locations of the globe express their experiences of deterritorialization. This section surveys the theoretical and empirical literature based on available books, dissertations, articles and reports.

Theoretical Literature Review

Theoretical literature review is a synthesis of existing theories and concepts that explore underlying ideas related to the research topic. For insightful research, it provides a solid foundation. In the study, the researcher has carried out the theoretical literature review below. Its primary purpose is to map the intellectual landscape of diaspora studies, globalization and translation studies.

Ambivalence in Diasporic Psyche

Michael Ondaatje, a Canadian novelist of Sri Lankan origin, does express the opinion about his position in the First World as an outsider. As a diasporic writer, in an interview Ondaatje states, "I could say, I was someone living in a country and all that and I would see myself as the outsider" (5). A severe sense of dislocation and alienation deeply resides in diaspora psyche. In the same interview, he further asserts,

"The best art is always mongrel" (5)². Through his interview statement, Ondaatje gives an outlet to two different ideas, related to diaspora, at once. The first idea is that a celebrated writer like Ondaatje, too feels alienated and outsider in the land of destination. The host society does not easily recognize diaspora as a part of their own society and nationality. The process of integration is lengthy, cumbersome and full of unease. In the similar way, the second idea is that diasporic art is mongrel meaning the combination of here and there, past and present as well as homeland experience and hostland experience are maintained. Such a sense of divided self and ambivalence causes a feeling of dislocation and alienation.

Rita Joshi, in the essay "Nations and Alienations: Diaspora in Recent Indian Fiction" discusses about condition and experiences of immigrants in the land of reception. For avoiding sense of loneliness and separation, diaspora members come together to assert their homeland values, cuisine, culture, religion and language. When the hostland sees the diaspora unfavorable, awkward and ungrateful, diasporic community feels "to assert traditional values, cuisine, language, religion. The new country sees the immigrant as ungrateful, hostile and alien. The immigrant feels unacknowledged and isolated" (84). Joshi further states that in immigrant's experience, the sense of alienation and estrangement are imprinted. Indian immigrant's "passport and nationality change and his identity is torn between old and new world. This is the site which Indian fiction in English has especially identified for its presentation of immigrant experience" (84)³. As a result, diasporic identity incorporates ambivalence as a basic nature. Though Joshi draws a picture of Indian diaspora, sense of ambivalence, alienation and estrangement apply in the case of global diaspora.

² See Ondaatje 5.

³ See Joshi 84.

Takeyuki Gaku Tsuda in his article "Disconnected from the Diaspora: Japanese Americans and the Lack of Transnational Ethnic Networks" conducting a case study of some selected Japanese Americans, tries to prove that some older diaspora have already got assimilated into the host country culture. In the meantime, he demonstrates how some Japanese American youth get anxious to reconnect themselves with their Japanese heritage. In Tsuda's case study, a college student named Sherry expresses his emotional attachment to Japanese cultural heritage however he is already whitewashed in American culture:

We have become so whitewashed in the US . . . I feel like my culture has been stripped away. My friends call me at home and my dad picks up the phone and they say, "Your dad sounds like he's white!" But people keep seeing me as Japanese because of the way I look. So, there was this conflict between my race and my culture. It used to bother me, and I ended up wanting to explore my Japanese heritage that I lost. So, I decided to major in Asian Studies, learn Japanese and study in Japan. It's kind of a way to find out where I originally came from. ("Disconnected" 103)

The dilemma of attachment and detachment between the Japanese and the American culture keeps Sherry in the ambivalent transnational space. In the same article, Tsuda is doubtful whether the fourth generation of Japanese American will have the similar degree of "long term transnational diasporic connections to their ancestral homeland" (103)⁴. Tsuda is not certain about the degree of ambivalent relations of diaspora in the fourth or the fifth generations. Nonetheless, at least, the first generation of diaspora is trapped to live a life of doubleness and ambivalence.

Iain Chambers puts his opinion that diaspora community constantly strive to maintain real or imagined connections and commitments to their land of origin.

⁴ See Tsuda 103.

Further, living outside their ancestral land, they recognize themselves and act as a collective community. Such communities sharply preserve a sense of ambivalence and negotiation between here and there, past and present, homeland and hostland, self and other. He claims that the globalized context of migration "involves a movement in which neither the points of departure nor those of arrival are immutable [unchangeable] or certain . . . identities that are constantly subject to mutation" (5). The trend of globalization gets them to reach to the contact zone of multiple cultures and develop an unstable, ambivalent and translational subjectivity.

Faist, in "The Transnational Turn: Migration and Politics" talks about long distance nationalism that can be practiced by generations of diaspora. Despite the fact that diaspora survive with their Janus-faced attitude, they are not entirely aloof to their cultural homeland. In Faist's opinion, diaspora are often "regarded as traitors who have abandoned their homeland and emigration country governments cast them as disloyal citizens. If nation building turns out to be precarious in the long run, long distance nationalism may extend through generations, or former labour migrants turn into activists" ("Transnational" 245). So, diaspora live a doubly disbelieved life from the cultural home and the destination land as well. Willingly or unwillingly, they maintain an ambivalent position.

Mara A. Leichtman, in the article "The Legacy of Transnational Lives : Beyond the First Generation of Lebanese in Senegal" discusses about various dimensions of the Lebanese living in Senegal who have maintained the transnational ties beyond the first generation despite the fact that there is no new wave of migrants to assert the culture of Lebanese population. The Lebanese in Senegal have established themselves as economic producer and business class. As an elite class, they have expanded their expertise in trade and commerce. Leichtman presents a case

study of a businessman living in Senegal who holds his triple cultural orientations of Senegalese, French and Lebanese. The businessman's multivalent diasporic fate is reported by Leichtman as follows:

His (the businessman's) mother was Senegal, his father France and his grandparents Lebanon. . . . He said that Senegal is his motherland. Since he was born there. France is the one who educated him and gave him the means to become an intellectual. His French identity includes knowledge of science, basic values of human rights, and the enjoyment of French cuisine. However, his roots are in Lebanon. He defined Lebanese values as poetry, folklore and oral tradition, which . . . his father would tell him as a child. Such self-identification, which is typical of many, demonstrates the cultural hold of not one or two, but multiple 'nations' on the Lebanese of Senegal. (508)

After having lived for over a century in a new socio-cultural context, the Lebanese in Senegal do not consider they are transformed to Senegalese culture. They do not preserve fresh memories and connections to Lebanon as there is not a recent trend of immigration from Lebanon. Their present condition in Leichtman's version sounds interesting, "[. . .] the Lebanese of Senegal both identify themselves and are identified by others as not fully Lebanese or Senegalese" (508)⁵. Their multiple cultural orientation confers them ambivalent status torn asunder between and among cultures.

Radha Krishnan Rajgopalan captures the diasporic sense of duality so effectively. A strong feeling of doubleness is deeply engraved in the psyche of diaspora community in the culturally different alien land. Citing his household experience Rajgopalan shows divided self of diaspora, "My eleven year old son asks me - Am I Indian or American? . . . I tell him he is both and offer him brief and down-

⁵ See Leichtman 508.

to-earth definitions of ethnicity . . . nationality and citizenship. He follows me closely and says, "I am both" (203). The sense of doubleness is not entirely a negative phenomenon. In many occasions, creative writers, artists and inventors emerge creatively out of their sense of having double selves.

In the networked world of globalization, the constant flow of migration from the developing nations to the Western Metropolitan location, cultures are not dictated and limited within national boundaries. Hermans and Kempen present a situation in which globalization leads to hybridization of cultures:

[. . .] multiple identities as Mexican school girls dressed in Greek togas dancing in the style of Isadora Duncan, a London boy of Asian origin playing for a local Bengali cricket team and at the same time supporting the Arsenal Football Club, Thai boxing by Moroccan girls in Amsterdam and native Americans celebrating Mardi Gras in the United States. (1113)

In the above mentioned scenario, monolithic concepts of culture and nation are insufficient to explain the challenges of the acculturation process in the world where local and global are joining together and creating contact zones between and among different cultures. Hermans and Kempen mean to show disjuncture and fragmented psyche without commitment to a single culture.

Diaspora people and diasporic characters retain conflicting feelings at the same time directed towards the land of origin and the land of relocation. Their loyalties and subjectivities are divided romanticizing the cultural homeland from a distance. They inhabit the in-between space where their subjectivity is constantly recreated and negotiated.

Fascination to Cultural Home

Monica Machowska has studied about the Armenian ethnic community living in the United States of America and their longing for Armenian history, culture and

experience of migration. The Armenian diaspora community living in the US is politically active. In the American universities, the Armenian diaspora intellectuals and academicians research on Armenian history, language and culture. The size of the global Armenian diaspora is estimated around eleven millions whereas the homeland population of the Republic of Armenia is approximately three million ranging a vast disparity. In the destination land of America, Armenian Americans aim to document the facts and figures of Armenian genocide.

In Machowska's words, the diasporic Armenians in America aspire to explore and keep alive "the history and experience of Armenian migration, as well as run programs supporting the maintenance of ethnic identity in the future generations of the diaspora. This fact is an essential agenda of the Armenian American's activity which focuses on the threat of loss of Armenian culture" (56). The loss of such kind of centuries-long culture and civilization is named as "white genocide" (Tuncel 266) and "white massacre" (Bakalian 2). Revival of homeland and its cultures turns to be a prime concern of diaspora.

Allan Zheng sheds light on how the Cambodian younger generation sustains and promotes Khmer arts at American diaspora after the dispersal of Cambodians due to the Khmer Rouge genocide from 1975 to 1979. His concern is to show how Cambodian diaspora underwent "contradictions with imagining the homeland as both idealized utopia and site of destruction which complicate diasporic return" (18). Such contradiction created tension and the very tension proved to be a creative source for younger generation to create music at diaspora. The creation of such musical art is inspired by the deep-rooted love for homeland and its culture.

Diasporic Life of the British *Gurkha*

Surendra KC pinpoints the crucial dates about the recruitment of the Nepali *janajāti* youth in the British Army for mobilizing them in the risky war worldwide.

He states, "The tradition of recruiting the Nepali youth in the British Army initiated when Nepal lost the war with the British. In the accord of 15 May, 1815, the issue of *Gurkha* recruitment in the British Army was mentioned. The accord was signed on 2 December 1815 and was ratified on 4 March 1816" (trans. 60). KC also mentions the history of recruitment of the Nepali youth in the Indian Army. He explains, "After India attained freedom from the British *Rāj* in 1947, on the basis of the tripartite concord signed by Nepal, India and the British, the recruitment of the *Gurkha* regiment, in addition to Britain, in India, too got validity" (trans. 124). The practice of recruiting the Nepali youth in the British army got institutionalized in course of time. The recruitment trend galvanized the diasporization process.

Nepali diaspora especially living in the UK has a history associated with *Gurkha* recruitment. Most of the parts of the South Asia was colonized by the British Empire almost for two and half centuries. Exceptionally, Nepal was not directly ruled by the British. However, the British colonial power tactfully employed Nepali youths especially the *janajati* ones, in the war theatre throughout the world. The Western especially European rulers formulated and cashed the discourse of dauntless bravery of Nepali youths in fighting dangerous wars.

The *Gurkha* youth recruited in the British Army faithfully contributed for the expansion of the British Empire. Their experiences of basically painful memories, love of family and desire to return homeland contain poignant feelings. As per the tripartite concord, mentioned above, Puran Rai opines, "Among the ten regiments immediately established, six were to be kept in India and four in the United Kingdom. This is how, *Gurkha* regiment initiated in India, too. In today's context, such recruitment in the foreign army has been established as a major profession among Nepali *janajāti* people" (trans. 28). The fascination towards the British *Gurkha* Army

is tremendous among the Nepali youth from various communities, let alone *janajāti* community. Certain seats are allocated to the non-*janajāti* youths, too from Nepal, in the British *Gurkha* Army.

Cohen mentions the British imperialist psyche of including the "northerners" or "hills men" inducing the *Gurkhas* in their regiments. In the British observation "northerners" are more faithful and warlike. He states:

In all parts of the Empire the British had the unvarying conviction that "northerners" or "hills men" made better soldiers than "southerners" or those who lived on the coast. The latter, were seen as corrupt and soft, the former as hardened and warlike. The generalization was dubious, but the Sikhs did indeed make remarkable soldiers partly because of the soldier-saint ideal. The sight of an unyielding turbaned regiment of Sikhs struck fear into Asian, African and European enemies alike. In addition to the Sikhs, the British recruited *Gurkhas*, Jats, Dogras, Pathans, Rajputs and Garhwalis. (193)

Cohen's statement on British *Gurkha* is not sufficient. However, he recognizes their entry in the British army. In recent time, the diaspora from the British *Gurkha* army background is discernible in Nepali diaspora studies. Many British *Gurkha* armies have played an enviable role in creative pursuits.

Contradictorily, in the footnote section of the book *The Global Diaspora*, Cohen rejects diaspora status of the British *Gurkhas*. He states, " I exclude the *Gurkhas* who invariably returned to Nepal. They were nonetheless invaluable servants of the British crown, having served in the colonial armies since 1815. Over a quarter of a million served in the world wars" (189). Lately, many British *Gurkha* and their families have migrated to Britain and they have settled there as a diasporic community. The British government was compelled to provide the British *Gurkha* with their residential visa.

The study has selected literary texts, both prose and poetry penned by the writers of the British *Gurkha* background, too. Hong Kong and the United Kingdom are the major destinations of the British *Gurkha* Army. In those locations, they are dedicated for the promotion of Nepali diasporic literature from both individual and institutional levels.

Nepali Diasporic Literature and Criticism

Over the past two decades or so, academic interest on the concept of diaspora and the study on diasporic condition have dramatically increased. It indicates two things at once: an interest in phenomena associated with diaspora, and the potential of the concept realized as theoretical perspectives to enhance study on human migration. A number of Nepali literary critics have written on diasporic literature.

Govinda Raj Bhattarai assesses the need of diaspora studies and criticism in Nepali literature. In *Diaspora Siddhanta ra Samalocana (Diasporic Theory and Criticism)*, Bhattarai puts forth his idea:

The contemporary world literature has developed diaspora writing as a special form. . . . Diaspora criticism is a new avenue since two decades back. . . . In Nepali literature, too, a significant portion of writing has emerged from there [various hostlands where Nepali diaspora live in]. Hence, knowledge about diaspora criticism is a dire need for its interpretation, analysis and evaluation.
(trans. 82)

Bhattarai pinpoints the necessity of enlarging Nepali diasporic criticism. The creative and critical writings on diaspora pervade the international literature including the British and the American. Even Indian literature has been expanding its space for diaspora literary writing both in English and Hindi. Lately, Nepali have access on various destination lands. Their literary writing awaits a systematic process of criticism.

Nepali diasporic criticism is in its embryonic form. Obviously, there are two major reasons behind such plight. Firstly, Nepali literature does not have a very long history itself and the readership of Nepali literature is smaller than literatures in many other languages in the world. Secondly, Nepali academia and literary circle inside home and abroad are in the gradual process of receiving diasporic writing with liberal mind-set. Hence, Bhattarai points out the necessity of extensive research, discussions, criticism and academic endeavors for the promotion of Nepali diasporic literature and its criticism.

The globalized world enjoys instant communication via social networking sites, email and video calls. International trade and business and information technology make people feel that the entire globe is smaller and more connected. As a result, traditional barriers of nationality, culture, distance and citizenship dissolve and create a more integrated and interconnected society and economic system. Laxman Prasad Gautam argues:

Globalization has escalated the tendency of population migrating to another nation leaving their own. Those diaspora psychologically admit the consciousness and culture of their homeland and that of the land where they are physically grounded. The contemporary Nepali poems which reflect those people's perspectives, experiences, feelings and circumstances are diasporic poems. (trans. 513)

Diaspora identity is located at the intersection of the past nationality and the present nationality. Nepali diasporic poetry often expresses bifurcated identity mapping the distance between the nostalgic details and the unhomey home.

Diaspora studies and postcolonial studies share very close, deep and complex relationship. These two different fields of epistemology examine the movement of people across borders, mixing of cultures in the context of colonialism and

contemporary globalization. Raksha Rai assesses the dynamic dialogue between these two fields, "Among the theories developed after the Second World War, postcolonial studies or postcolonialism is also connected to diaspora studies. The studies of diaspora has evolved directly or indirectly as a part of postcolonial theory. . . . So, these two phenomena are inseparable from each other and complementary as well" (trans. 80 *Diaspora*). In the postcolonial context, diaspora navigate their identity in the clash and negotiation between and among cultures. Diaspora studies encompasses the experiences of dispersed population.

Netra Atom believes that diaspora, crossing the national boundaries, live a life of transnational citizens who are very rarely responsible to the homeland government. Diaspora live away from the land of origin. About diaspora's changing status, perspective and attitude, Atom marks, "[. . .] control over economic-cultural matters at diaspora is not possible from the land of origin. Diaspora community is ever under formation, so, instability is its characteristic feature" (trans. 30). The same state of being free from the grip of homeland and living a life of instability cause the changeable psyche of diaspora.

Modern diaspora is an outcome of our post-colonial historicity that is shaped by economic, political, cultural and social globalization. From the 15th century Renaissance onwards, European civilization has territorially expanded and overpowered the world. People from the rest of the world have been shifting to Europe and America seeking opportunities for economic security and career enhancement. Raksha Rai and Mijas Tembe explore certain historical reasons behind the migration from the East to the West. In this connection, they assess the situation:

The time prior to the 15th century is regarded the Dark Age for the West.

Earlier to it, the light of spiritual enlightenment was the Oriental civilization.

In the past, to quench the hankering for knowledge, the Westerners would visit the East or they would study and conduct research on Oriental knowledge tradition. At present, the development of high technology and science is in the West. Today, for strengthening economic condition and quenching epistemological hunger, the Easterners are moving to the West. (trans. 25)

In the age of globalization, people living at diaspora undergo a unique experience of getting entangled between hostland and homeland. They can assert fully neither the culture of the land of origin nor the culture of the land of settlement. The flow of people's migration moves to the West from the East for economic and academic success.

Tanka Wanem is vocal about the contribution of Nepali *lāhure* writers and artists from the foreign land, in establishing connectivity with Nepal and Nepali through Nepali art, literature and music. Wanem, in *Sudur Bismritikā Bimbaharu*, states:

They have exposed a considerable amount of experience and feeling undergone between life and death. Moreover, they have highlighted, through literary creation, their motherland, circle of friends and painful moment of dispersal from homeland. They expand the literary message of gap between the imagination of prosperity while leaving homeland and harsh realities to face at destination land. The tragic narrative of encounter with death and experiences of foreign land are other facets of *lāhure* writing. (trans. 414-415)

Wanem claims that the history of Nepali literature will remain halfway unless British *Gurkha* writers' experiences of battlefield are included. Those *lāhure* writers' narrative of diasporic life has inaugurated a new field of research full of semantic fecundity.

Lately, Nepali critics have been analyzing Nepali diasporic writing both in the homeland and diaspora. The expanding literary writing from diaspora stands as a decisive factor in Nepali literature in the near future.

Nepali Diasporic Literature and Research Work

Ramji Timalisina has studied fifteen different poems penned by fifteen Nepali poets, one by each, living at European and American diaspora. Ascertaining the selected poems and the poets as the diasporic ones, he claims that a theoretical modality is developed "as the result of the combination of the theory of diasporic literature, Sanskrit *rasa* theory and the theory of the basic elements of a poem" (24). In his *Exploration into the Use of Rasa in Nepali Diasporic Poetry*, Timalisina borrows ideas from Sanskrit aesthetics and writes, "[. . .] the theory of diasporic emotion has been connected with the theory of human psychology that the *rasa* theory is associated with"(24)⁶. The experience of despair caused by deterritorialization deeply affects diaspora psyche.

In Timalisina's findings, Nepali diasporic poems exhibit "nostalgia, despair and depression [as] primary emotions. The other emotions that are used as principal emotional states are assurance, love, arrogance, stupor, laughter and discouragement" (320). Generalizing the situation of Nepali as well as other diaspora in the world, Timalisina shows the darker side of diaspora life. Through the examples of selected poems, he attempts to explore various emotional states of diaspora life in the land of destination. He basically depends on the emotion of regret, despair and discontent. In his reading, the regret in leaving the homeland and discontentment with the hostland life make diaspora life lamentable. In such condition Nepali diasporic poems exhibit that "Nepali diaspora suffers a lot in the new land just like other diaspora around the

⁶ See Timalisina 24.

globe. The compulsion and choice to leave homeland do not result into positivity and happiness but to negativity and unhappy life in the diaspora" (320). Timalisina connects his analysis with the sense of imperfection and unhappiness. He sums up that diaspora people on the alien land undergo troublesome experiences.

Ram Prasad Rai analyses Govinda Raj Bhattarai's novel *Muglan* applying the tools of displacement and alienation under diasporic perspective. Rai views that diasporic characters in the novel *Muglan* "[. . .] feel highly displaced, alienated and dislocated since they are not treated well by the people and administration in India and Bhutan. Their desire for returning home and homeland become dense because of the mistreatment" (119). Desire for returning homeland remains deep down diaspora's psyche either immediately or in distant future. In diasporic psyche, home and homeland serve as metaphors for security and emotional gratification.

Usha Acharya has studied eight Nepali diaspora short fictions from linguistic perspective. Her study shows code switching in the textual language resulting because of being in the multi-lingual Metropolitan locations at different diaspora. Acharya puts forth, "Multi-lingual speaker uses code switching in their language maintaining hybridity. There are multiple reasons for code switching such as to indicate multi-lingual status, to maintain prestige, to fulfill necessity, to clarify meaning. Moreover, some speakers are naturally accustomed to code switching" (68). Such hybridity in day to day communication is quite spontaneous to those people who share multiplicity of language and culture in the land of destination. Many Nepali writers living at diaspora and writing in English knowingly or unknowingly maintain such mixture.

In the *Himal Southasian* journal, Tsering Shakya remarks that in the global scenario, Tibetan refugees seek opportunities to make way to the Western locations where more options are available. The refugees living in Nepal and India cultivate a sense of the second home to those destinations. In course of time, they move to the Western location which has generated new opportunities and challenges for them.

Shakya explores, "Tibetan have become part of a global diaspora and elements within the wider transnational neoliberal economy, where migration provides a source of cheap labour for developed economies" (Shakya). These days, Tibetan population has scattered across multiple places of the globe "with the desired destination being North America or Europe. Tibetan migrants are not different from other migrants seeking economic opportunities and a better life" (Shakya). The modern definition of diaspora admits voluntary dispersion as a criterion. People are globally movable following one after another destination.

Rudra Prasad Poudel explores some South Asian long fictions to see how the new diaspora stay in the liminal third space to produce, promote and practice identities, cultures and their world of connectivity. He concludes that the present diaspora celebrate their uprootedness and suffering unlike their archetypal predecessors who were forcefully dispersed. He articulates:

The South Asian diasporic narratives produced by the South Asian diasporic writers address the politics of power, knowledge and freedom of the new diaspora people. The new diaspora people of literary representation as being the world citizens and having transnational networks, exercise greater power, knowledge and freedom in the West. (234)

Poudel's reading asserts that in today's globalized world, the advancement in transport and communication networks has assisted to make diaspora life more pleasurable and less painful. From a revisionary approach Poudel attempts to highlight the pleasant experiences of modern diaspora as they overcome socio-political and economic difficulties faced in their homeland.

Mentioning diasporization as a natural process of human civilization, Poudel argues, "[. . .] voluntary diaspora are conscious agents and public ambassadors of human evolution who frequently bear, translate and transform the existing cultures

and identities into innovative as they are not confined within a nation" (235). Poudel highlights positive and optimistic sides of diaspora life in the changed context of globalization. He mentions diaspora people as constantly evolving and playing the role of agents in bridging the gap between homeland and hostland.

Raksha Rai, et al., in the "Sampadakiya (Editorial)" of *Belayati Nepali Diasporic Kabita (Nepali Poems from British Diaspora)* make a cursory survey of global diaspora tradition and history of Nepali diaspora. They indicate *purānic* and historical characters as the archetypes of Nepali diaspora. Moreover, they include *sainya* diaspora (soldier diaspora) among Nepali diaspora. Those researchers also exemplify how Nepali community in Britain have been extending their activities and trying to mix up in the destination society of Britain. They state that Nepali diaspora in Britain "from the second generation have begun to engage in love and marital relation with people of other race and community. This trend has connected two different races and society in family level" (26). In their survey, Nepali diaspora have participated as candidates and won the posts like Counsellor and Mayor in the local elections of Britain. Those researchers seem to argue in favor of translational status of Nepali diaspora in Britain at cultural level.

Gyanu Adhikari marks the history of around three and half decades of Nepali diasporic short fiction which contains variation in experiences of Nepali diaspora. She states that the globally dispersed Nepali diaspora do not undergo exactly the same sort of lifestyle and experiences. Among Nepali diaspora, "[. . .] the ones enjoying luxurious life at Metropolitan location, labour diaspora working at uncomfortable circumstances, the diaspora retired from foreign army service and diaspora students at their hard times vary in their day to day lifestyle, experiences and psychology" (trans. 2). Ahhikari claims that Nepali diasporic short fiction is created out of the

paradoxical circle of their existence and experience. The expanding population of Nepali diaspora at various cultural and geographical locations of the globe represent various status and capacity.

Puran Rai has extensively explored various dimensions of creativity of Nepali *janajāti* diaspora who served and have been serving in the foreign armies. After the unification process of Nepal initiated by Prithvi Narayan Shah, in the beginning forcefully and these days willingly, many youths have entered the British *Gurkha* army. Many of them have permanently settled in the nations like Hong Kong and the United Kingdom. Their creativity and its expression requires a thorough study. Rai further evaluates the contribution of the British *Gurkha*:

Nepali youths have been serving through *lāhure pesā* (the profession of foreign army) for more than two and half centuries. They have expressed experiences and feelings, and the events they witnessed, in different historical periods, in various genres of literature. In the later phase, the Nepali youth have entered the Gulf countries and other nations for foreign employment. Those people have created literature. Sorry to say, there is no extensive research in this area. (trans. 29)

Rai is worried about the lack of research needed to explore literature written on various Nepali diaspora, either the writing of foreign Nepali army or that of the labour diaspora. His statement indicates the urgency of documentation and criticism of literary writing emanated from the army diasporic experiences.

Globalization as an All-Pervasive Process

Globalization connects various components, agencies and nations.

Interdependence and interconnectedness go on binding the global system. In a speech, George W. Bush reflects the interconnected relationship among nations and impact of the globalization. He expresses:

When India buys more fossil fuels, it causes the price of crude oil to go up, which causes our price of gasoline to go up. That's an example of globalization. As these new jobs of the 21st century come into being, people are going to hire people with the skill sets. And if our folks don't have the skill sets, those jobs are going to go somewhere else. That's one of the effects of the world in which we live . . . a lot of countries, in trying to be competitive in this global world are doing the same thing to encourage research and development. (2006)

Bush's speech reminds us of the interconnected impact in the global market when price and production ratio of goods and services change. Moreover, he shows that technical skills are subject to buying and selling globally.

In Ulf Hannerz's thought, globalization, in one way, preserves the idea of nation as an organizational unity, on the other hand, nation as a baseless formation. He argues that the process of globalization might "lead us to rethink the notion of the nation in one array of instances and perhaps look for signs of organizational or symbolic way, in other cases nations and nationalism appear to be an upswing" (*Transnational* 89). Hannerz opines that globalization, on one hand, thwarts at the notion of nation; on the other hand, it inspires to promote localism, particularities and individual nationalism.

Similarly, Cohen points out a contradiction prevailing in globalization. Localism survives at the very heart of globalization. According to him, at cultural level, "One perverse feature of globalization [is that it] has also solidified and even enhanced localism through the fragmentation and multiplication of identities" (*Global* 147). He identifies and feels perplexed how to resolve the "apparent paradox of

particularism in the midst of globalization" (147)⁷. Globalization gradually evolved rather than suddenly appeared and it swept over politics, society, art, literature and economy with its forcefulness. Barnett and Low succinctly remark that over the 1990s the term globalization turned to be a "talismanic term, a seemingly unavoidable reference point for discussion about our contemporary situation" (54). Cohen remarks on the paradoxical nature of globalization. He points out that the term globalization is unavoidable in the contemporary academics, policy formulation and social discourse.

David Held, et al., define globalization as a flow to cover interregional and transcontinental range. The idea of globalization is something that explains all sorts of socio-political, economic, cultural and literary phenomena. According to them, it is a "process (or set of processes) which embodies a transformation in the spatial organization of social relations and transaction assessed in terms of their extensity, intensity, velocity and impact generating transcontinental or interregional flows and networks of activity, interaction and the exercise of power" (16). Those critics focus on the networks and flows of globalization in trans-regional and trans-continental level.

In Jens Bartelson's reading too, globalization turns to be a process. In the article "Three Concepts of Globalization" he argues, "Globalization is neither 'inside out' nor 'outside in' but rather a process that dissolves the divide between inside and outside" (189). His focus is on the notion that globalization is a two-way traffic system in which reciprocal relationship grows between and among nations.

In the "Foreword" section of the book *Metaphors of Globalization: Mirrors, Magicians and Mutinies*, Scholte mentions the interdisciplinary usage of the term globalization. In his view, the term globalization is all-pervasive in various disciplines of knowledge. He evaluates the current situation of globalization as follows:

⁷ See Cohen 147.

The notion that globalization as (at least partly) an ideational construction is not new of course. Various scholars in anthropology, sociology and humanities have always appreciated the global largely in these terms. However, the mainstream of international studies has usually approached globalization with the methodological materialism that underpins most business studies, economics, geography and political science. (x)

Scholte states that the mainstream of international studies has incorporated the term globalization in various academic disciplines as a subject and methodology. Such situation indicates the expanding horizon of the term globalization.

In the similar fashion, in "Globalization Studies: Past and Future: A Dialogue of Diversity" he opines that globalization has opened a new avenue in the world of academics and research. The term "globalization" is used to refer to a wide spectrum of meanings. Despite the diversity in meaning, globalization is an acclaimed field of scholarship and a major "new area of academic endeavor" (*Globalizations* 109).

Scholte claims that globalization has academic takeover in the universities and their research work around the world.

Contrary to the general popular concept of globalization, some theorists and scholars are not comfortable with the usage of the term 'globalization' the way it has generally been used. Susan Strange voices his discontent to the general usage of the term "globalization." He asserts the term globalization is nothing more than a popular trend without any serious pondering upon important things. It cannot differentiate between the trivial and the severe. The main concern for globalization is to uphold the popular marketplace tastes of cheap entertainment, food varieties, fashion of clothes and so on. In Strange's view, merely the confused thinkers run after the superficial fashion of globalization. He articulates that the term globalization is:

Used by a lot of woolly thinkers who lump together all sorts of superficially converging trends in popular tastes for food and drink, clothes, music, sports and entertainment with underlying changes in the provision of financial services and the directions of scientific research, and call it all globalization without trying to distinguish what is important from what is trivial, either in causes or in consequences. (qtd. in Busch 22)

The counter-argument by Strange blames globalization as a cheap, populist and superficial consumerist discourse without philosophical and academic gravity.

By the same token, Shaobo Xie is discontent with the current usage of the term globalization. In his observation, on our globe, the marginal, underprivileged and pre-modern parts "are all of a sudden sucked into the process of globalization, unabashedly and unhesitatingly celebrating American lifestyle, fashions, values and conveniences, all glorified and romanticized by Hollywood films" (890). In his opinion, in today's context, transnational corporations, according to the local needs and preferences, modify their products and in order to maximize profits localize their law. In his own words, globalization is just a "euphemistic respelling of imperialism" (892). The gist of Xie's opinion is that in the name of globalization capitalism has been globalized and it has prepared many more strategies to support American interest.

Contrary to the popular glorification of globalization, an alternative analysis defies globalization for its nature of promoting inequality and environmental degradation. Leo McCann states, ". . . free trade encourages wealth generation and technological innovation, but free competition and open borders also expose people, firms and governments to uncertainty and poverty" (123). The impact of globalization is not the same and equal to all the stakeholders. Economically advanced and politically powerful nations capture more opportunities and facilities.

Maintenance of Difference in Translation

The idea of exact translation of literary text, in the sense of transformation from one language to another language, is practically impossible. Leora Batnitzky favors an approach of exposing differences in translation rather than effacing difference and forcefully as well as unfairly trying to display homogenous quality which is not prevalent. He is of the opinion that "the cultural task of translation is not meant to blur difference. On the contrary, the difference is to be preserved and even heightened. It is to remain *unheimlich*- uncannily dissonant, strange and unhomey" (qtd. in Mendes-Flohr 98). Batnitzky is of the opinion that in the translation process, untranslatable should be preserved letting the uncanny exist. Moreover, many things remain untranslatable.

Translation as an Incomplete Process

Vegso defines translation as a parapraxis. The idea of translation as a praxis without a unified identity suggests that it is without an inherent essence. He declares, "[. . .] every single act of translation possesses a split identity" (56). Vegso supports the idea that translation, as an ideal, is a failure pursuit.

Depending on the concept of untranslatability, in the article "On Linguistic Aspects of Translation" Roman Jakobson claims, "All poetic work is technically untranslatable" (235). In his view, a particular poem captures the originality of language and specific context, however that is not possible to translate. Extending such view on linguistic translation to the case of diaspora, a perfect translation of subjectivity from one cultural background to another remains incomplete and flawed. Translation in general sense involves the rendering of text from a source language and attempts are made to ensure the meaning of the two approximately the same.

Carlos Fuentes disbelieves the idea of purity to be maintained through translation. In the process of translation, originality and purity are impossible phenomena. Purity itself is a perverse idea. Fuentes points out that " originality is a sickness, the sickness of modernity that is always aspiring to see itself as something new" (70). In underlying level, Fuentes argues that translation is not a politically innocent act. Under the colonization project, translation of the self of the colonies turned to be one of the primary needs of the colonizer. For the colonizers, translating the self of the colonized as per the interest of the imperialism for domesticating the colonies becomes a need. Translation is the central act of the European modernity. Employing the politics of translation, Europe and America have expanded their hegemony in the global scale.

Edward Sapir talks about two different languages claiming that they share more differences than similarities. He asserts, "[. . .] no two languages are ever sufficiently similar to be considered as representing the same reality. The worlds, in which the different societies live, are distinct worlds" (69). Sapir indicates that translation of any text from one language to another cannot maintain the message verbatim. His statement functions as an analogy to cultures as well. A migrant from the non-Western world to the Western loci finds himself puzzled since his homeland culture and hostland culture are not sufficiently similar and they do not represent the same reality.

In diasporic criticism, the term "translational" has been intermittently used. Moji establishes a linkage between translation and subjectification. She articulates:

The link between translation and subjectivity can also be conceptualized in terms of displacement. The displacement of human subjects from one social context to another be considered analogous to linguistic displacement made

during the translation of text from one language to another, thus privileging translation as a mode of subjectification. Movement from the social matrix of one country to another changes the way the subject perceives the world and the way in which they are seen by others." (182)

Translation and subjectivity are combined together by Moji and the term translational subjectivity has been applied in the field of diasporic criticism in order to expose the transformational pattern of behavior of diaspora.

Bhabha also fuses the concept of linguistic translation with the concept of diaspora's cultural transformation. He, too, indicates the disjunction and lapses in the migrant's transcultural experience. He views, "[. . .] the present of translation may not be smooth transition, a consensual continuity but the configuration of the disjunctive rewriting of the transcultural migrant experience" (*Location* 226). A diaspora's subjectivity analogically is a disjunctively rewritten text lacking coherence and systematic pattern.

Empirical Literature Review

An empirical literature review provides foundation for justification on any research. It is formal, evidence-based and scientifically-studied summary of the research area. The researcher has collected available reviews and commentaries on the primary texts used for interpretation in this research. Since Nepali diasporic literature is underexplored, the analysis of the body of literature is minimal. The empirical literature review is conducted to comprehend the existing published knowledge in the topic that is under study.

Bijay Hitan comments Raksha Rai's anthology of short fictions *Palṭaneko Photo* (*The Photograph of a Recruit*) as an achievement on Nepali diasporic literature. In Hitan's reading, the anthology incorporates a great many global spaces.

Regarding the geographical territories in Rai's short fictions, "Nepal is naturally included. Moreover, Malaysia, Hong Kong, England, the Falklands, Bosnia, Kosovo and Iraq, too not excluded from the narrative . . . readers can feel the hullabaloo of Hong Kong, cold of the Falklands and the hot atmosphere of Afghanistan as if they are corporally present there" (trans. *Sahitya Post*). Hitan suggests the multi-locationality of both the diaspora population and the diasporic fictional characters.

Guhanath Poudel has explored the chains of diasporic memories in Bharati Gautam's memoir *Americamã ãmã (Mother in America)*. Gautam is a prominent Nepali writer living in American diaspora and practicing her literary career over there. She expresses adversities faced by the migrant mothers at diaspora. Her memoir contains eighty eight chapters and all of those chapters, in Poudel's reading, are written:

[...] following the memory lane . . . although the writing is simple and lucid (the fragrance of fictionality is quite noticeable), when all of those eighty eight chapters are gone through serially one after another, it gives an impression of a whole subject matter. Moreover, every chapter stands out to be meaningfully complete section if randomly selected and read. (trans. 65)

Poudel's reading establishes that the memory lane of Bharati nostalgically reclaims her homeland and its culture she came through.

In Lekh Prasad Niroula's observation, the same memoir *Mother in America* is presented as an autobiographical Nepali diasporic novel of mega size. Further, Niroula explores, "In this novel, homeland memory is a specific theme as it is in other Nepali diasporic novels. From the very beginning, homeland memory becomes influential in the novel . . . her [Bharati's] strong fascination towards homeland has serially occupied space in the novel" (trans. 25-26). Niroula tries to demonstrate the

preoccupied mindset of the first generation of diaspora entangled on the borderline of two cultures being more influenced from the previous one.

Tara Nath Sharma finds the autobiographical novel *Americamā Āmā* as a credible account of Bharati's motherland Nepal and a technologically advanced nation of America. In "Amulya Samsmaranātmak Grantha (An Invaluable Memorial Account)" Sharma's appreciation reads:

In most of the chapters of the novel, the author's attempt to illuminate her cultural homeland, Nepali language, traditional culture and glorious history is reflected. While describing various cities of America, the author logically and gravely associates her birthplace Dhankuta in the hills of Nepal, beautiful and serene hilly villages over there, affectionate relatives, selfless residents, beautiful cities such as Biratnagar and Kathmandu, Nepali religions, Nepali language and cultural inheritance. (trans. 6)

Sharma highlights Bharati's narrative technique of associating American cities, landscape and culture with that of her native land. Moreover, he appreciates Bharati's unbreakable love for her past that she spent in Nepal.

Bharati Gautam's memoir *Bigat ra Bāḍuli (The Past and Hiccups)* also has drawn attention of readers, reviewers and critics. Lila Luitel, in the preface of the memoir "Bigatko Bāḍuli Lāgdā (When the Hiccup of the Past Emerges)" describes the memoir as nostalgic remembrance of Bharati's homeland and her relatives. Luitel reviews:

Gaining maturity from the perspective of both age and experience in Nepal and migrating abroad, the author adopts nostalgia and reminiscences of relatives as a medium to express her troubled feelings in the memoir. This memoir can also be taken as diasporic one, since the human psyche bifurcated in hostland and homeland is sensitively projected in it. (trans.15)

According to Luitel, the memoir represents the cleft subjectivity of its author divided between the past and the present.

Nagendra Raj Regmi reviews Sharmila Pokharel's poems as a dedicated love to Nepali nationality and native soil. He argues that diaspora's absence from their homeland makes their heart go fonder about their mother and homeland soil. Regmi in "Jiwanta Anubhutiko Sangālo (A Collection of Lively Feelings)" asserts:

The relationship both of the native soil and mother is connected to sensibility. When an individual is near to the phenomena of native soil and mother, their emotion does not very strongly spark. They internally realize the value of those phenomena the moment they live in a distant space. Most probably, Sharmila bears the same predicament. Time and again, she has appreciated the glory of native soil. Spiritually she lives in Nepal and seems earnest to kiss and wear on her forehead the native soil of homeland though she is abroad.
(trans. 122)

Regmi tries to highlight the diasporic tendency of growing emotional recalling the life spent at homeland in the past. The cultural symbols and geocultural space of the homeland always remain unerasable, and fascinate diaspora.

Parshu Pradhan comments about Sharmila's poems as the reminiscences of the rural landscape of Nepal. Pradhan in "Paradeśmā Pani Swadeśko Kabitā Mārphat Saśakta ra Sawal Samjhanā (In Hostland Powerful and Effective Reminiscence through the Poems of Homeland)" comments, "While going through these forty-one poems, I mostly found native land of Nepal and heart-touching reminiscences of the countryside. One can hardly forget their birthplace, parents and family" (trans. 125). The first generation of diaspora do not get prepared to forget their past and assimilate in the alien culture. Their longing towards birthplace, parents and family is indissoluble.

About *Yamapuriko Mahal (The Castle of Hell)*, a novel by Homa Nath Subedi, Netra Atom puts his opinion that life of diaspora in alien land is haunted by nostalgic recollections. Commenting that diaspora life is painful at present and vertiginous in future, however blissful in the past, Atom asserts, "Normally, past is blissful. Nostalgia turns to be a medium to sustain life and take a breath of freedom. Prem, the protagonist in the novel *Yamapuriko Mahal* nostalgically recalls the moment of being kissed by his wife Laxmi Priya, and feels blessed" (trans. 35). Atom's opinion is that nostalgic memory heals the sense of lackness of the blissful days at painful present.

Mohan Sitaula's reading finds the novel as a representative text of Nepali diasporic literature. In "Prakāśakiya (Publisher's Note)" he accentuates, "This [novel] is a cursory observation of the inner life of Nepali diaspora living in America" (trans. i). Sitaula points out the uncovered lifestyle of Nepali migrants living a marginal life in the Metropolitan of America.

Claiming *Yamapuriko Mahal* as an extremely powerful and ultramodern Nepali novel, Govinda Raj Bhattarai in "Nepali Diasporic Sāhityako Pratham Upanyās *Yamapuriko Mahal (Yamapuriko Mahal as the First Nepali Diasporic Novel)*" claims, "The novel secures its position till distant future in Nepali literature. Moreover, the novel is comparable with so many world famous books written by the authors of the Third World after undergoing a number of tragic experiences in diaspora life" (trans. xxvii). In Bhattarai's observation, the novel is not only ground breaking but it will have a long time effects.

Observing the novel *Yamapuriko Mahal* Suresh Hachekali in "*Yamapuriko Mahal* ra *Goodbye America* Bhitra Basainyāri Cetanā (Migrant Consciousness in *Yamapuriko Mahal* and *Goodbye America*)" comments that many discontent youths from the developing nations like Nepal seeking opportunities cross the national

borders. They fiercely criticize the polity and policy of their nation. Prem, the protagonist in the novel believes his national citizenry is unproductive. His frustrating monologue sounds heart wrenching. Hachekali puts forth his opinion that the transnational migrants, like Prem in Subedi's novel, interrogate about the things that they feel are nasty and awful in their land of origin. For Hachekali, migrant characters like Prem in the novel "raise questions on those things using their transnational consciousness. They find themselves in the process of transformation. Such condition sometimes develops voluntarily, other times compulsorily" (trans. 55). In his reading, transnational subjectivity makes diasporic character less dogmatic about the culture of the present and that of the past.

Hachekali believes diasporic characters' consciousness neither permanently neglects national boundaries nor limits them within. In the case of diasporic characters, many things that were grand to them inside the national periphery do not remain the same after crossing the boundary. The loosening bond of homeland and connection to the outside world automatically inspire diaspora to seek opportunities for upliftment. In the postmodern rubric, opportunities fascinate people; and the conventional faith upon nationality loses its strength.

Daju Gurung's long fiction *Nirajoya* projects the setting of Malaysia, one of the destinations for Nepali labour diaspora. The novel through various sub-titles presents the status of Nepali labor diaspora as well as that of the permanently settled *Gurkha* soldier diaspora including diaspora from other countries like China. About the novel, Rajkumar Baniya in "Malaya Manthan (Malaya Analysis)" comments:

The novelist has lively exposed the life, characters and surrounding of Malaya. He [the novelist] seems expert in excavating minute details of life. While going through the novel somewhere it feels like a diary, elsewhere like an

autobiography. Sometimes narrative mode overpowers, other times, non-narrative mode of expression. The reader finds abundant materials including diasporization in Malaysia and exit from there. (trans. 291)

The narrative of the novel moves round the love affair between Niraj, a Nepali diaspora and Joya, a Malaysian lady. Moreover, the novel highlights the miseries of Nepali diaspora living in illegal status in Malaysia. Another facet of the novel is to focus the minority Nepali soldier diaspora in Malaysia who have almost forgotten Nepali language, culture and life style.

Gopal Parajuli asserts that an army diaspora's war experiences are depicted in Naresh Nati's anthology of short fictions *Deś Birsera (Forgetting the Naiton)*. In "Sainya Spacemā Naresh (Naresh in Army Space)" Parajuli comments:

Here is the story of the brave, obedient, disciplined *Gurkha*, who are now fighting for the British standing on the graveyard of forefathers who fought on the slopes of Afghanistan in the First World War. Here is the story of Iraq, Bosnia, Sierra Leone, Haiti, Brunei, and Africa. The picture of the war of Germany, France, and Japan is included here. Here is the story of *Gurkha* recruits who came to diaspora land garnering wonderful dreams for future and forgetting themselves in the war with Taliban on Afghani deserts. (trans. iii)

The author's conveyance includes experiences of war not only of his generation but of earlier army generations, too.

Mahesh Poudyal evaluates Naresh Nati's anthology of short fictions as an exploration of self-existence of diaspora who are entangled between homeland culture and hostland culture. Poudyal in "Sainya Jiwan ra Āprawāsankā Antarkathā (Army Life and Inner-Narrative of Diaspora Life)" states, "The author in the anthology deploys the subject matters such as Nepali's stay in Britain and social

surrounding, the problem of adaptation in a new land, difficulties arisen due to cultural differences and love of the homeland left behind including the experiences of army life" (trans.vii). An international migrant is uprooted from his familiar social setting and needs to reroot themselves in an unfamiliar social setting. The sense of uprootedness and an attempt of rerootedness emerge as primary themes in diasporic literature.

About Tanka Wanem's memoir *Sudur Bismritikā Bimbaharu (Metaphors of Distant Oblivion)* Arjun Babu Mabuhang in "Gāun Dekhi Sansār Bujhekā Lāhure (A British Gurkha Army Familiar with Global Scenario" comments that the book contains various elements related to nostalgia, history, genealogy and so on.

Mabuhang asserts:

In his [Wanem's] writing reminiscences of village and that of diaspora life, feelings and memories are effectively included . . . His memoir starts from the essay "Bābukō Āṅkhā ra Mākhringchok Phul (Father's Eyes and Mākhringchok Flower)" containing childhood recollections and ends with the essay "Sindholung Phāgo Wanem Banshāwali: Itihāsko Chotlung Yātrā ra Purānā Kāgaj Patraharu (Sindholung Phāgo Wanem Genealogy: Journey to the Pious Land of History and Old Documents)" incorporating experiences of writing genealogy and history." (trans. 12)

The memoir artistically reflects the crowded canvas of history and childhood experiences undergone in the Limbuwan area of Nepal.

Dambar Kumar Wanem finds the memoir as an account of history, nostalgia-dominated narrative and the results of foreign employment in Nepali society. In "Antare Bhāi Sanga Jodiekā Abismaraniya Samjhanāharu (Cherished Memories with My Sixth Male Sibling)", he opines:

His [Tanka Wanem's] unforgettable memories not only expose a period of the then Limbuwan but also serves nostalgic feeling about the village . . . this book is a small but successful window to peep into the suffering triggered by natural catastrophe when the world cannot respect nature, inability of people to escape from the rural childhood images no matter whichever corner of the world we reach to, and the picture of Nepali diaspora compelled to leave the nation and their painful survival in memory of motherland and relatives.

(trans.11)

Projection of childhood memories and diasporic experiences provide a unique flavor to Wanem's memoir. An individual cherishes those memories which shape their personality and future development.

Hari Prasad Silwal assesses the memoir claiming that the writer has captured multiple dimensions of life and society from the homeland to the hostland. Silwal states, "The author Tanka Wanem in the memoir has reached to the depth of multiple dimensions from village to the city and from homeland to the hostland; and analyzed the problems related to society, nature, culture, politics, development, employment and so on, and also offered the formula for solution" (trans. blurb on *Sudur*). In Silwal's reading, the memoir covers experiences starting from rural to national to diasporic life along with problems and their solutions.

In the anthology of short fictions *Gantabyahin Yātriko Sapanā (Dream of a Destinationless Traveller)*, Daya Krishna Rai represents various dimensions of British *Gurkha* life mostly their sufferings and fragmented self amidst cultural colonization. Tulasi Prasad Bhattarai states, "The anthology is mostly the dream of the ninety percent of the entire Nepali population. The agonies of *Gurkha* described . . . makes [us] stunned. Nepali people inside the homeland have not estimated the excruciating

dimension of life in Britain alias the nation of dream for Nepalis" (trans. ix). Rai's narrative, according to Bhattarai, synthesizes British *Gurkha's* existential crisis and attempt for respectable lifestyle.

This is how, the researcher accumulates selected reviews on diaspora studies, globalization and translation in order to analyse the selected primary literary texts and subjective interviews in the successive chapters on the basis of established theories. The synthesis of theoretical and empirical review shows that Nepali diasporic literature in the context of globalization does not present a single, stable identity. Instead, it reveals fluid, multilingual and hybrid subjectivities shaped by migration, economic globalization and cultural translation. This evolving literary space renders new insights about Nepali diaspora dispersed across the geographical locations and making their studies as an imperative area of epistemology.

Research Gap

The literature review based on theoretical, empirical and conceptual model demonstrates the general understanding about Nepali and global diaspora, their aspiration and changeable dynamics over the period. Despite the fact that Nepali diasporic literature has been expanding from various diaspora locations, its theoretical analysis has not been conducted systematically. The selected primary texts in this study do not possess adequate reviews let alone academically motivated theoretical analysis. Those texts lack analysis connecting them with the vision of diasporic self, globalization and translational subjectivity. Nevertheless, Nepali diasporic literature itself is underexplored. For the purpose of fulfilling the gap in the research tradition, the present study is accomplished. The texts are analysed applying the critical tools developed in the sector of diaspora studies, globalization and translation studies. Borrowing the concept of translation and using it in diaspora studies is itself an interdisciplinary approach in academia. The study employs analytical and exploratory methods with qualitative approach as the research tools.

CHAPTER THREE

Methodology and Theories of Diaspora and Translational Subjectivity in the Global Context

In this chapter, the researcher basically discusses the data, methods, methodology and theoretical insights used in the analysis of the selected primary literary texts and subjective interviews. It consists of theoretical framework, conceptual framework, research design, rationale for selecting the primary data, research method, tools for data collection, analysis and interpretation and philosophical position. The theoretical underpinning from modern liberal definition of diaspora to globalization to translational subjectivity are applied in the study.

Methodology

The dissertation "Translational Subjectivity in Nepali Diasporic Literature" employs a theoretical framework to analyse diasporic subjectivity. A systematic methodology not only ensures credibility of research, it handles in a justifiable way, too. This study applies qualitative research approach and purposive sampling method.

Theoretical Framework and Conceptual Framework

Drawing on post-colonial theory as theoretical framework, this study investigates Nepali diasporic literature and its intersections with globalization and translation studies. Post-colonial theory serves as a theoretical framework to respond the literary writings connected to the legacy of colonialism. Such literature is produced primarily by the authors from the colonized countries in the past such as South Africa, India and Nizeria. The area of such literature is to explore experiences of decolonization, the modern complexities and conveniences of living in the post-colonial era. Post-colonial theoretical perspective analyses the attempt to rewrite the

history from a native perspective and explore the bifurcated hybrid identities developed globally. Homi K. Bhabha, Edward Said and Gayatri Spivak are the major figures to develop and enhance post-colonial critical theories.

Under the broader rubric of post-colonial theories, this study as the conceptual framework applies major key concepts such as hybridity, the third space, ambivalence, untranslatability, nostalgia, mimicry, cultural creolization, transnationalism, dual citizenship, the myth of return and cultural translation. All of these key concepts in the study contribute as methodological tools to analyze Nepali diaspora's translational subjectivity under globalization.

Research Design

The research design normally means the plans and procedures to assemble, analyze and interpret the data coherently. The study applies the qualitative and interpretive approach focusing on literary analysis and cultural interpretation. A close reading of the selected literary texts, and interviews based on structured subjective questionnaires are made to examine themes of translational subjectivity in Nepali diasporic literature in the context of globalization.

Rationale for Selecting the Primary Texts for Analysis

The researcher selects the texts and interviews as they consist of relevant issues and information to handle the research on Nepali diasporic literature applying the tools of globalization concept and translational subjectivity. The selected texts for the application of the theoretical framework cover the thematic issues such as diasporic experiences, migration context, hybridity, cultural creolization, the myth of return, globalization, cultural translation, ambivalence, dual citizenship, untranslatability and nostalgia. In the course of selecting the primary texts, the genres cover fiction (both long and short), poetry and memoir. The study selects the writers

from some of the major Nepali diaspora locations such as the United States, the United Kingdom, Hongkong, Canada and South Korea maintaining plurality in gender and community. There are two female poets out of fourteen, one female short fiction writer out of four, and one female autobiography writer out of two. Similarly, those poets and writers come from the communities such as Brahmin, Rai, Limbu and Gurung. Further, the interviewees are Nepali diaspora people from the United States and Africa.

Seemingly, interviews with diaspora people does not come under rubric of English Literature Department, nonetheless this study incorporates and analyses the interviewees' response related to the research topic. Among those respondents, two of them are established writers who deliver their opinion about Nepali diaspora's fate, concerns and aspirations. In the mean time, the researcher feels that the experiences of writers living at diaspora can reflect much more unexpected dimensions of diaspora life than by the fictional characters projected in the literary texts. Interview with other professional Nepali diaspora can help the researcher to explore their experiences first hand. Certain diasporic issues which theoretically stand out but are not represented in the selected primary literary texts, might surface in the interview.

Research Method

This study applies descriptive and analytical methods to interpret the chosen texts and data on the light of chosen theoretical lens.

Methods of Data Collection

This research undertakes texts of different genres ranging from poetry, short fiction, long fiction and memoir for data analysis. Developing a set of subjective questionnaires, some freely opinion-oriented interviews are handled with Nepali diaspora people asking them eleven different questions. There are six different

respondents. Among them five are men and one is woman to identify their gender. Those respondents are from the United States of America and East Africa. All of them are middle-aged first generation Nepali diaspora involved in different profession. They were sent questionnaire via email, and also the researcher collected their responses through the same electronic medium. Those interviews expose various dimensions of diaspora situation and their translational subjectivity in the context of globalization.

Data Analysis and Interpretation

The research accumulates the primary data including literary texts and interviews, criticism and materials from various sources and, analyses and interprets them from multiple theoretical angles of vision. The study develops the claims, includes the supporting details from theories and criticism, quotes from primary texts and interviews as evidence and interprets those data thoroughly applying theoretical insights. With a certain improvisation, the researcher applies the concept of translational subjectivity as a tool in the area of diaspora studies. The succeeding part of the chapter discusses theoretical concepts used in the research.

The theoretical framework provides with a vision borrowed from different theorists and kept together to analyze and interpret Nepali diasporic literature. The chapter has thoroughly discussed the research design, rationale for selecting primary data, research method, methods of data collection, data analysis and interpretation and theoretical framework. Under the methods and methodology, the study has developed the theoretical framework drawing the concept from archetypal and modern definition of diaspora, diasporic desire for its homeland and culture, concept of transnational and global, dual citizenship, nostalgia, cultural translation, the third space, hybridity, the myth of return, globalization, diasporic mimicry, untranslatability, translation as parapraxis and translational subjectivity. The chapter is developed as the methods,

methodology and theoretical mapping to diaspora studies, globalization and translational subjectivity based on the established theories in academia. The theoretical framework provides with a vision borrowed from different theorists and fashioned together to analyze and interpret Nepali diasporic literature.

Philosophical Position of the Research

Philosophically, the research is grounded on epistemological position, ontological position and axiological position. A brief elaboration of those positions is contextual here. The research adopts a constructivist epistemology because knowledge is socially constructed through interaction and negotiation among languages, cultures and identities. Moreover, knowledge is subjective and contextual. Similarly, the research aligns with relativist ontology meaning reality is not fixed but constructed. It is shaped by historical, cultural and linguistic exchanges. Diasporic identity is fluid and relative. Globalization alters subjectivity and disrupts traditional ways of being. By the same token, the study holds a critical and emancipatory axiological stance. Translation of culture is not neutral but guided by power relations. Cultural translation of diaspora challenges prior cultural values and axiological commitments keep changing. The philosophical stand on this study corresponds with the idea that diasporic epistemology, ontology and axiology are fluid and subject to alter negotiating with the circumstances.

Theories of Diaspora, Globalization and Translational Subjectivity

The research draws upon multiple theoretical perspectives borrowing concepts of diaspora from Safran, Faist, Vetovec and Cohen, hybridity of Bhabha, translation as parapraxis by Vegso, untranslatability of poetic work by Jacobson, globalization as all-pervasive process by Lane. The research draws upon the notion of translation from Derrida, Bhabha and Moji; and applies as a methodology to expose diaspora's process of cultural translation. Diaspora identities are not ethnically pure. They bear

transnational and translational sense of hybridity. About translational subjectivity, basically Derrida, Bhabha and Moji are vocal. The researcher borrows their concepts as a methodological tool.

Forceful Displacement: An Archetypal Criterion

In the trajectory of human history, in order to mention migratory experience of different populations, terminological diversity has been used. In this context, the term diaspora, according to Tsagarousianou, is closely associated with the experience of displacement and migration over an extended period of history. In the essay "Reevaluating Diaspora" he writes that the term diaspora is:

[. . .] hardly a neologism. Its origin can be traced back over centuries . . . though its usage and importance has varied over the years. In its long history, the term has been consistently associated with experiences of displacement, dispersal and migrancy. However, the concept has remained peripheral in the debates on human migration and mobility until fairly recently. (102)

The classical notion of diaspora takes involuntary dispersion as a compulsory criterion. Almost two centuries back, Jews had undergone an experience of forceful deterritorialization. Tsagarousianou keeps mobility of humanity at the center of diaspora discourse.

Khachig Tololyan in the article "Diaspora Studies: Past, Present and Promise" highlights that the dispersed populations during the nineteenth and the opening decades of the twentieth century were not regarded citizens or the natural communities in the land of destination. In the past, many of the old diaspora survived in "lamentable and precarious conditions, glorified by no one in an era when the nation state was the supreme form of polity, and diasporicity could mean second class citizen" ("Diaspora Studies" 5). In Tololyan's view, diaspora status in the past was attached with lamentation and negative stereotypes.

Chaliand and Rageau have set four different criteria for defining a diaspora. Those criteria are "forced dispersion, retention of a collective historical and cultural memory of the dispersion, the will to transmit a heritage and the ability of the group to survive over time" (xiv-xvii). For them, diasporization is not a voluntary process and it carries cultural memory along with. The dispersed community survives with its memory and heritage for generations. The concept of forced dispersion is a criterion for the archetypal definition of diaspora.

While observing the archetypal definitions of diaspora, sense of loss, mourning, lamentation and displacement recur everywhere. In the past, as the facilities of transport and communication were very poor, connection between and among people living in the same national territory was impossible or very rare, let alone connection across the national borders.

Faist, taking reference of traditional meaning, connects diaspora with the experience of trauma. According to him, in the classical sense, diaspora is "a group that has suffered some kind of traumatic event which leads to the dispersal of its members and there is a vision and memory of a lost or an imagined homeland still to be established" (*Volume* 197). In his view, diaspora are not fully recognized because of their cultural distinctiveness in the receiving society. Faist attaches diaspora with traumatic experience and involuntary dispersion.

Modern Definition of Diaspora: Voluntary or Involuntary Dispersion

The term "diaspora" is found in the Greek translation of the Bible. It originates in the verb "dia" and "sperein" namely "to scatter", "to spread" or "to disperse." Over the two centuries the term diaspora was connected to negative meaning covering sin, scattering, emigration and repentance. James Clifford believes that we can use the classical connotations of the term diaspora as a loose model to fit in the contemporary cultural scenario that confronts new ethnicities and complex migration flows. In

Clifford's view "Jewish (and Greek and Armenian) diaspora can be taken as non-normative starting points for a discourse that is traveling in new global conditions" (303). As Clifford suggests we can employ the Jewish diaspora history not as a normative model but as a loose functional model within the contemporary rubric of diaspora studies.

Recently, the term "diaspora" has acquired metaphoric implications. According to Safran, it is basically used for "displaced people who feel, maintain, invent or revive a connection with a prior home" (*Diaspora* 83). They are ethnic minority groups of migrant origins who reside and act in the host countries but maintain strong emotional and material attachments with their homelands. Safran states that the expatriate communities like the Armenian, Chinese, Greek, Indian, Kurdish, Parsi, Palestinian and Sikh are diaspora; not merely immigrants. Diasporic communities undergo experiences of expatriation, continuity of their cultural legacy and institution building. Moreover, they refuse to give up their collective identities.

Adopting Jewish diaspora as the archetypal model, Vijay Mishra regards modern diaspora as derivatives of the same classical model. He further indicates the necessities of taking away from the "essentialist, regressive and defiantly millenarian semantics and reread it through alternative models much more attuned to spatio-temporal issues and to a diaspora's own silenced discourse of disruption and discontinuity" (6). Mishra's model demands creative revision in the fundamental Jewish model for diaspora studies.

These days, the usage and esteem of diaspora is growing in the academia, policy making, journalism, and so on. Irrespective of the idea attached to archetypal definition of diaspora, in modern time, the concept of diaspora is revised. Pal Kolsto sounds more contextual in this regard. In his view, the notion of diaspora is not used only to the group which lack their territoriality. However, the group might have its

territoriality far away. He, in "Territorializing Diaspora" argues that diaspora is not "totally devoid of territoriality but that it has its territoriality abroad. In this sense, the term is being used in scholarly literature with reference to Chinese, Armenian, Greek and other diaspora" (399). The notion of lackness of territoriality as a criterion in the classical definition of diaspora is modified by the modern definition. Detachment with territoriality, either being far away or lacking it, in Kostlo's view, is a feature of diaspora.

Similarly, Vertovec mentions that in the past, the term "diaspora" was used to denote any people who had been forced out of their land of origin because of being conquered or persecuted. For him, the term would refer to "deterritorialization of a people as a result of forced displacement, victimization, alienation and loss" (278-279). These days, we can find proliferation in the use of the term diaspora. The release of the term from its restriction to Jewish history and experience did pave the way for its semantic dissolution and academic takeover. In current usage, the concept of diaspora relates generally to issues of ethnicities and loosening of bonds to the nation state.

The modern usage of the term "diaspora" has taken a shift. It is not necessarily linked to the negative connotation such as victimization, displacement, alienation and loss. The term diaspora nowadays, Vertovec further argues, has turned to be a "loose reference conflating such categories as immigrants, guest workers, ethnic and racial minorities, refugees, expatriates and travelers and this has in effect threatened the term's descriptive usefulness"(277). The wider definition incorporates modern day mobility not necessarily the forced one.

In "Coming to Terms with Exile", Howard Wettstein opines that the term "diaspora" in the age of globalization has recent connotation and contains no

traditional Hebrew equivalence. However, it seems closely associated to the Greek concept of "galut" meaning exile. The notion of diaspora suggests geopolitical dispersion from homeland mostly non-voluntary in traditional sense. In recent time, owing to changes in social, political and economic circumstances, the term diaspora has been acquiring positive semantic with the emergence of new generations.

Howard Wettstein refers to the original mythical dispersion of Adam and Eve from the Garden of Eden. Wettstein states, "Before their expulsion, Adam and Eve were to carry on in harmony with their world, without pain and suffering. After they are banished, [they] experience life . . . an uncanny constellation of richness, even exquisite beauty along with all manner of awfulness" (324). Wettstein's reference to the mythical past shows the interplay of suffering and happiness in the life of diaspora.

In today's networked world, people simply decide to leave their land of origin for economic improvement and cultural enrichment. The Greek concept of "galut" used to refer to unwanted removal from one's homeland. It would moreover indicate dislocation, a sense of being uprooted and being somehow in the wrong place. Wettstein argues that viewing one's group in "galut" means having a sense that "the proper order has been interrupted. Perhaps the dispersed group has been punished or perhaps the world is just the sort of place where awful things happen" (323). Galut is involuntary exile from the land of origin. Diaspora, in our modern time, in a larger scale, is voluntary. A number of modern socio-political, economic, cultural and academic reasons play the role of pushing factors for diaspora formation.

In the past, the term "diaspora" was provisionally used to indicate the dispersion of Jewish, Greek and Armenian. However, the term diaspora, at present, contains larger semantic domain that includes terms such as overseas communities, immigrant, ethnic communities, expatriate, exile community, guest worker, students and refugee and so on.

Opposing classical notion, in the globalized modern world, diaspora are differently defined. Cohen views diaspora in an entirely different meaning. For him, diaspora's types and concern differ. He has widened the definitional stricture of diaspora in the globalized context of cross-border mass migration. In his words, a diaspora "instead of arising from a traumatic dispersal . . . could be generated by emigration in search of work, to further a colonial ambitions or in pursuit of trade. These circumstances can give rise, respectively to a labour diaspora, an imperial diaspora or a trade diaspora" (61). Cohen captures the contemporary dynamics of cross border migration in the twenty-first century.

From the 1980s onwards, the term "diaspora" is used as a metaphoric designation to denote expatriates, expellees, political refugees, alien residents, immigrants and ethnic and racial minorities. In the classical sense, diasporic dispersion is created following a traumatic event in the homeland. Cohen demonstrates a significant difference between the classical sense of diaspora and the modern sense of diaspora. The former undergoes an experience of "being shackled in manacles, being expelled by a tyrannical leader or being coerced to leave by force of arms, mass riots or the threat of ethnic cleansing" (2). In the postcolonial globalized world, the diaspora of modern sense is created "from the general pressures of overpopulation, hunger, poverty or a generally unsympathetic political environment" (1). In the modern day context, indirectly compelling factors rather than forceful elements create diaspora.

Cohen has classified diaspora into five different groups namely victim diaspora, labour diaspora, imperial diaspora, trade diaspora and deterritorialized diaspora. He states, "By using a qualifying adjective - victim, labour, imperial, trade and deterritorialized, I have evolved a simple means of typologing and classfying various diaspora, not by ignoring what they share in common but by highlighting their

most important characteristics" (16). Cohen's loose definition liberalizes the strict classical notion of trauma and forceful expulsion as compulsory criteria in the formation of diaspora.

Gungwu Wang depicts the picture of modern migrants who are dissimilar to earlier migrants. Since restrictions on entry for settlement are being tightened, the trend of sojourning has replaced the conventional diasporic practice. The cyclical pattern of emigration and return is on popularity among the people from around the globe. The migrants of globalized era are somehow skilled unlike their nineteenth century predecessors who were unskilled labour migrants. Migrants of the globalized era, Wang describes:

New class of people educated in a whole range of modern skills are now prepared to migrate or re-migrate . . . even more than the traditional sojourners of South East Asia; these people are articulate, politically sensitive and choose their new home carefully. They study the migrant states especially their laws on the rights of immigrants and the economic conditions for newcomers. (115)

Wang projects the image of modern diaspora entirely different from the previous ones. Modern diaspora bear the capacity of observing and analyzing the provisions for the diaspora set in the hostland.

Since the 1980s, various disciplines such as anthropology, linguistics and history in the West began to expand their horizon by employing the term diaspora and launching regional thematic fields such as Armenian Studies, Irish Studies, African Studies and Tibetan Studies. The objectives of such employment is to relate to expatriate, national, cultural or religious groups and communities to the preview of diaspora experience.

Along with the launching of the journal *Diaspora* in 1991, the usage of the term 'diaspora' gained institutionalized status. The globalization through electronic

mass media and easier transportation network has shrunk the time and space; and made immediate contact possible with each other irrespective of the state borders. Such situation has modified the classical definition and helped increase the number of diaspora with easy access to cross-border location.

These days, communities nationally, culturally or religiously constituted and having an experience of exile claim and are claimed diaspora. This is how, to a certain extent, the term diaspora has been over used without clarification and understanding in the proper sense. After its academic takeover, universities around the world have been teaching and researching on diaspora.

George Shepperson proposed the concept of African diaspora in 1966. The dispersal of sub-Saharan Africans through the colonial slave trade as forceful expatriation and their constant longing to return to the atavistic land is analogous to the expulsion of Jews in the ancient time. Since the mid-1970s the term "diaspora" as a sub-domain inside the larger rubric of African Studies, is being regularly cultivated as a concept and topic by African writers and intellectuals.

In today's context, the term diaspora is not limited to its classical definition including the classic groups such as Jews, Greeks and Armenians. Shuval in "Diaspora Migration: Definitional Ambiguities and a Theoretical Paradigm" opines that diaspora includes:

[. . .] much wider categories which reflect processes of politically motivated uprooting and moving of populations, voluntary migration, global communications and transport. The term has acquired a broad semantic domain and now encompasses a motley array of groups such as political refugees, alien residents, guest workers, immigrants, expellees, ethnic and racial minorities, oversees communities." (29)

The expanding horizon and the need of liberal definition indicates the ever growing significance of diaspora in the academic domain. The loose model incorporates a number of people as diaspora from around the world.

Following the archetypal model, theorists have revised the definition of diaspora thereby removing forceful displacement as a compulsory criterion despite the fact that many diaspora undergo forced expulsion and traumatic experience. Modern definition of diaspora loosely incorporates people voluntarily or involuntarily shifted to another location, for different reasons, leaving their homeland behind. This is how, the discourse of diaspora has undergone massive changes from the classical archetypal model to the present liberalization of the concept incorporating even the temporary sojourn in the rubric of diaspora studies. In the modern globalized world, diaspora fate is not only lamentable; it is equally pleasurable, too. Although traumatic dispersion is a compulsory criterion for the archetypal definition of diaspora, it is not so in the modern definition of diaspora.

Categorization of Diaspora

Paul Tiyambe Zeleza classifies African diaspora into four major types in terms of their places of dispersal. Those global African diaspora namely are intra-Africa diaspora, Indian Ocean diaspora, Mediterranean diaspora and Atlantic diaspora. He goes beyond pinpointing the outline of black modernities in the diaspora; and shows his concerns to explore the "long and complex histories of African dispersal and diaspora in various parts of the world and their implications for and engagements with Africa" (38). He claims that East African diaspora on the Indian Ocean islands and the West African diaspora in North Africa are intra-continental diaspora. They are not extra-continental diaspora like the Atlantic diaspora.

Gabriel Sheffer in "The Emergence of New Ethno-National Diaspora"

classifies diaspora into two types, namely incipient diaspora and permanent diaspora. He exemplifies the growing phenomenon of incipient diaspora mentioning "the Turks in the United States, Germany, Sweden and other Eastern States, who have migrated from their homeland since the 1970s . . . and are now on the verge of becoming a permanent and well organized diaspora" (45). He presents more examples of incipient diaspora:

[. . .] the Moroccans in France, Spain and Germany who are rapidly becoming an incipient diaspora. The same applies to the South Koreans in the US, Canada and various countries in the Middle East, to the Philipinos in the US, Japan and various Asian and Middle Eastern countries where they have migrated as guest workers, the Gypsies . . . and last but not least, the twenty-five million Russians in the former Soviet Union republics . . . constitute the most recent incipient diaspora. (45)⁸

Having realized the restrictive classical definition of diaspora, Sheffer develops the incipient category of diaspora to address the latecomer transnational migrants.

In Cohen's observation, the nature of five different types of diaspora differ from each other. Cataclysmic events such as mass massacre, political turmoil and invasion create victim diaspora. He exemplifies the cases of Jews, Africans and Armenians as victim diaspora. Basically, victim diaspora is a political category. The second category of diaspora that Cohen has made is labour diaspora and that physically moves in search of work. In Cohen's primary explanation, the case of indentured Indians deployed in British, Dutch and French tropical plantations comes

⁸ See Sheffer 45.

under labour diaspora. In the third category of diaspora, Cohen puts imperial diaspora which is created out of the motivation for colonial expansion. Some examples of imperial diaspora are the settlers from Britain, Russia and non-British colonies.

Giving the example of Chinese and Lebanese as the major trade diaspora, Cohen states that this category of diaspora emigrates with commercial purpose. Fostering commercial culture is the major objective of them. Cohen asserts that the multiple times displaced post-colonial and cultural diaspora fall under the category of deterritorialized diaspora. He provides with the example of Parsis, Sindhis, Muslim and the Caribbean people as the deterritorialized diaspora. About labour diaspora, imperial diaspora and trade diaspora, he summarizes with the view that "[. . .] instead of arising from a traumatic dispersal, a diaspora could be generated by emigration in search of work, to further colonial ambitions or in pursuit of trade. These circumstances can give rise, respectively, to a labour diaspora, an imperial diaspora or a trade diaspora" (61). His categorization has freed the modern diaspora from trauma and victimhood as compulsory criteria.

Diasporic Desire for Homeland and Its Culture

Cohen mentions that in many occasions diaspora living abroad not only desire homeland but get ready to raise weapons to ensure their homeland as an identity marker. Being guided by the notion of multiculturalism instead of getting assimilated, diaspora further their effort to have their own homelands. In the case of lacking homeland, they raise weapons for violence and terrorism as well. Illustrative cases of either peaceful or violent claims for homelands Cohen presents:

[. . .] the claims by the Irish Republican Army for United Ireland, Hamas's and Hezbollah's insistence on a Palestine reconstituted by violence, the formation of militant Sikh groups demanding the *khālsā rāj* (a Sikh sovereign

state) in the wake of the Indian troops' attack on the Golden Temple and the terrorist section of the Kurdish Worker's Party fighting for a sovereign Kurdistan. (172)

Despite the fact that diaspora live away from their cultural homeland, their nostalgia for it is so strong, on many occasions, their emotional, financial and other types of support manifest for reclaiming the past or establishing a new nation either peacefully or violently.

Jews are the oldest diaspora in the world. They pathetically lacked a homeland almost for two millennia. The idea of return remained a part of their collective consciousness. They were banished from Judea for their transgression against God and also their denial to accept Jesus Christ as their Savior. While defining Jewish diaspora, Safran in "The Jewish Diaspora in a Comparative and Theoretical Perspective" states that they are connoted to a "continuing sense of insecurity" (38). From the beginning of their dispersal, Jewish diaspora underwent an experience of apprehension as they lacked their security-providing homeland.

Jewish community feels that its history, myth and culture are continuously under the threat of erasure. Moreover, they have been "the proverbial other in terms of religion, dress, customs, cuisine and language so that they have constituted conversion and have been subjected to forcible conversion, expulsion and massacres" (38)⁹. Their experience of diasporization remained painful and traumatic for centuries. Erich S. Gruen asserts, "[. . .] the images of uprootedness, dispersal and wandering haunt Jewish Identity throughout" (18). Jewish canonical literatures foreground its preoccupations with their homeland. Imaginative reconstruction of homeland is one of the central tenets of diaspora. Diasporic Jewish writing was massively flourished by

⁹ See Safran in Israel 38.

the first generation Holocaust survivor who expressed an acute desire for homeland and a sense of communal lamentation for their lost past. Home is idealized by diasporic writers and artists.

Hybridity

The concept of hybridity indicates the blending of components from two or more sources. In the early Seventeenth century England, the Latin term "hybrida" entered the discipline of agriculture. It would describe the offspring of a male and female belonging to two different species. About the term hybrid, Evan Mwangi asserts, "[. . .] the earliest uses [of the term hybrid] presented the new product as less adapted to survive, than either of the parents. The term initially was used to classify the offspring of a domestic sow and a wild bear" (43). Mwangi further enunciates that in the early studies of social relations the term was used with the theories of racial purity and colonialism. In the colonial discourse "Africans would be seen as the inferior and putatively infertile" (43)¹⁰. Elite discourses in the preliminary phase could not accept hybridity and hybrid as a social and biological reality.

In the book *The Location of Culture*, Bhabha uses the concepts such as hybridity, mimicry, interstice, liminality, cultural translation to argue that ambivalence produces most effective cultural production. Bhabha's theory of hybridity resists the clear-cut categorizations of colonial and post-colonial identities set by conventional views of binary oppositions. The concepts of hybridity, ambivalence, translation, and mimicry are not only as theoretical constructs but they are deeply embedded in the day-to-day experience and existential conditions of those people who have lived at the cultural frontiers. In Bhabha's description, the term hybridity is connected to new cultural identity formed out of the mixture of the elements between the originality of the colonized and that of the colonizer.

¹⁰ See Mwangi 43.

The concept of hybridity challenges the traditional concept of culture as unchangeable and pure. It possesses dynamic and fluid character. Bhabha clarifies:

The representation of difference must not be hastily read as the reflection of pre-given ethnic or cultural traits set in the fixed tablet of tradition. The social articulation of difference from the minority perspective is a complex, ongoing negotiation that seeks to authorize cultural hybridities that emerge in moments of historical transformation. (*Location 2*)

Hybridity is structured around the ambivalence of repetition, splitting, denial, and it takes culture as an open-textured entity ever-evolving rather than a total disappearance of the pre-existing culture.

Bhabha emphasizes that hybridity favors the denied knowledge systems, denies colonial authority and colonialist treachery. He puts forward:

Hybridity is not a problem of genealogy or identity between two different cultures which can then be resolved as an issue of cultural relativism.

Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other denied knowledges enter upon the dominant discourse and estrange the basis of its authority . . . it is simply the content of disavowed knowledges - be they forms of cultural otherness or traditions of colonialist treachery - that return to be acknowledged as counter-authorities. (*Location 114*)

Unacknowledged knowledges come to the surface through hybridity that is disruptive and ambivalent. Further, it challenges the colonial representation based on unfair principle of supremacy.

The knowledges of colonial cultural authority cannot make their full presence but articulate themselves with forms of native knowledges. Culture, according to

Bhabha, functions as a "colonial space of intervention and agonism, as the trace of the displacement of symbol to sign, can be transformed by the unpredictable and partial desire of hybridity" (*Location* 115). Even though marginalized forms of knowledge cannot be fully expressed through hybridity, a partial representation displaces the dominant symbol of dominant authority.

In *Debating Cultural Hybridity: Multicultural Identities and the Politics of Anti-Racism* Bhabha claims, "Structural elements are in a state of transition, shot through with tendencies that are in the process of development" ("Foreword" x). Culture is perhaps the most important element in the case of diaspora and it is in the process of transition and development. In the destination land, diaspora's culture grows hybrid.

Rapid development in the field of transport and communication has made the world a global village. Cultures around the world come into contact and they develop into hybrid form negating homogenization. Bhabha further clarifies:

Hybridity as our global moment has become a ubiquitous form of cultural universalism, the proper name of a homogenizing pluralism. Hybridity is the celebratory sign of diversity and mixedness that figures prominently on the calling-cards of globalizers who believe that the earth is flat, markets make the world go round and that the Internet highway gives us all common access to the New Jerusalem. ("Foreword" x) ¹¹

We live in the boundary-crossing landscapes where global perspective reigns.

Hybridity associates mixedness and plurality of cultural differences.

The increasing presence of diaspora with their continuous back and forth negotiations with the cultures of their land of origin and land of destination thwarts

¹¹ See Bhabha x.

the understanding of culture as a homogenous and stable entity. Sunil Bhatia and Anjali Ram succinctly remark, "[. . .] theories of hybridity force us to think beyond fixed national and cultural boundaries and allow us to think more in terms of moving culture where here and there, past and present, homeland and hostland, self and other are constantly being negotiated with each other" (15). Being entangled in double or multiple cultures, diaspora remain at the frontier of cultures. Resultantly, their subjectivity grows hybrid shunning the originality of origin culture or destination culture.

Diaspora live in the liminal space. Their liminality of migrant experience is both transitional and translational phenomenon. Such experience is full of dilemma as Bhabha states, "[. . .] there is no resolution to it because the two conditions are ambivalently enjoined in the survival of migrant life . . . the subject of cultural difference becomes a problem that Walter Benjamin has described as the irresolution or liminality of translation, the element of resistance in the process of transformation" (*Location* 122). Diaspora possess their cultural difference and that difference does not compromise fully with the dominant mainstream culture. In this connection, Walter Benjamin argues that each and every cultural component does not translate. Certain phenomena are culturally untranslatable and those untranslatable phenomena make the diasporic subjectivity hybrid. Bhabha believes that the resistant element "in a translation does not lend itself to translation" (*Location* 75). Both Bhabha and Benjamin project a similar concept that hundred percent assimilation of diaspora is never ever possible as they carry on their certain untranslatable features.

Assessing the post-Cold War scenario, Gayatri Spivak advocates that the subjectivity of the people of the nations that were colonized earlier and recently decolonized is "epistemologically fractured" (48). Spivak articulates the notion that

when native people come into contact with the colonizer, their subjectivity cannot remain a unified whole. To extend this idea to the case of diaspora, they, too are hybrid and fragmented in their thought, behavior and culture.

In the first generation of diaspora, the formation of diasporic psyche completes a considerable degree. In successive generations, the degree gradually heightens. The imperial certitude is ruthless to create cultural homogeneity. T.B. Macaulay in "Minute on Indian Education" states that the destination nation state at diaspora intends to frame a diasporic psyche of the immigrants. He asserts, "We (The British) must at present do our best to form . . . a class of person, Indian in blood and colour, but English in taste, in opinions, in morals and in intellect" (249). The Macaulayan pattern imagines a complete mimic man following all the codes of Western civilization. Almost from the same line, Linda Basch et al., demonstrate the divided loyalty of diaspora who "by living their lives across borders . . . find themselves confronted with and engaged in the nation building processes of two or more nation states" (22). These scholars imagine diaspora with their fragmented psyche bearing hybridity in thought and behavior pattern.

In "Who We Are: The Perplexity of Iranian American Identity", Nilou Mostofi shares and critically examines the experience of the Iranian living in the US. Mostofi explores the dual identity and analyses the Iranian American culture. The unique mixture of dualism, according to Mostofi, "is perpetually blended and brewed. Through the process of their diasporic immigration, Iranians absorb, reject and assimilate specific elements from both Iranian and American culture into their identity" (682). Mostofi draws upon the Iranian Americans' survival policies of absorption, rejection and assimilation from both cultures to form their hybrid psyche and that psyche is ultimately fragmented.

Bhabha sheds light on the transformational nature of hybridity. He states, "The transformational value of change lies in the rearticulation or translation of elements that are neither the one nor the other but something else besides, which consist the terms and territories of both " (*Location* 28). Hybridity challenges imperialist history and narrative, non-dialogic discourse and unitary enunciation. Hybridity is marked by the traces of difference.

The assimilationist model of diaspora uses the metaphor of melting pot to the Metropolitan location where cultural differences give up their typicalities and transform themselves into the colonizer's culture without preserving any traces of difference. In Bhabha's notion, hybridity is a basic characteristic of diaspora. Bhabha asserts, "Hybrid hyphenations emphasize the incommensurable elements - the stubborn chunks - the basis of cultural identification" (*Location* 219). Certain linguistic and cultural typicalities survive as untranslatable stubborn chunk in the process of cultural translation. The incommensurable elements posit diasporic identity in between.

Nikos Papastergiadis mentions the positive feature of hybridity. In the formation of hybrid identity the exclusive boundary between "us" and "them" gets thwarted. According to him, hybridity:

[. . .] invariably acknowledges that identity is constructed through a negotiation of difference, and that the presence of fissures, gaps and contradictions is not necessarily a sign of failure. In its most radical form, the concept also stresses that identity is not the combination, accumulation, fusion or synthesis of various components but an energy field of different forces. Hybridity is not confined to a cataloging of differences. Its 'unity' is not found in the sum of its parts but emerges from the process of opening. (258)

In hybridity, other components encounter and transform each other. Moreover, subjects get liberated from the notion of fixity and purity in their origin. Hybrid identity is formed out of the dissolution of the two different cultural notions. The hybrid comes into existence out of the transgression of this boundary.

Hybridity is not just a process of accumulation. It is a process of translation in which 'the incommensurable elements' do not translate, but exist as uncompromising constituents. Papastergiadis elaborates Bhabha's notion of hybridity connecting it with translation:

The hybrid is formed out of the dual process of displacement and correspondence in the act of translation. As every translator is painfully aware, meaning seldom moves across borders with pristine integrity. Every translation requires a degree of improvisation. The hybrid therefore is formed not out of an excavation and transfer of foreignness into the familiar, but out of this awareness of the untranslatable bits that linger on in translation. (278-279)

In the translation of culture, the uncompromising constituents do not assimilate. The integrity either of meaning or that of subjectivity gets deformed in the act of translation.

Papastergiadis adds a political dimension to hybridity by highlighting the power conflict between the ruler and the ruled. Despite the attempt of authority to create a singular category in translation, the result develops reverse. Papastergiadis comments:

Hybridity is the process by which the discourse of colonial authority attempts to translate the identity of the other within a singular category but then fails and produces something else. The interaction between the two cultures

proceeds with the illusion of transferrable forms and transparent knowledge but leads increasingly into resistant, opaque and dissonant exchanges. It is in this tension that a third space emerges which can affect forms of political change that go beyond antagonist binarism between the ruler and the ruled. (279)

Unlike the colonizer's expectation, the translation of the colonized cannot be a flawless and complete process. In hybridity, cultural exchanges are dissonant. The attempt of colonial authority to create a single category often fails.

In Mikhail Bakhtin's opinion the mixture of languages in a text both ironizes and unmasks authority. The monological language of authority is criticized and resisted by the language of hybridity. Papastergiadis states, "The hybrid text always undoes the priorities and disrupts the singular order by which the dominant code categorizes the other" (267). The hybrid voice is doubleness that is composed not through the integration of differences. The hybrid voice are created through "a series of dialogical counterpoints, each set against the other allowing the language to be both the same and different" (267)¹². The Bakhtinian theory of carnivalesque itself is ultimately a kind of hybridization.

Mimicry

Mimicry is one of the important concepts of Bhabha as he explains colonial mimicry which is "the desire for a reformed, recognizable Other as a subject of a difference that is almost the same, but not quite" (*Location* 122). The dislocated individual or community applies the pattern of mimicry for empowering themselves. Imitation of the people in power is motivated by the desire of locating oneself on the same power and position. After internalizing the rhetoric of colonial culture and identity, the colonial subject adopts mimicry as a strategy.

¹² See Papastergiadis 267.

The colonized subjects and diaspora are alienated from their origin. Mimic men lose their originality and creativity by imitating the colonial authority. They survive in the hybrid space of in-between. Those displaced and dispossessed individuals and characters fall in a constant process of transformation and change. Mimic men keep on producing and reproducing themselves and problematize the space they inhabit and the relationship they develop. The diasporic space and identity are constantly contested and negotiated. As a result, in the capacity of mimic men, diaspora undergo constant process of revision, redefinition and transformation.

The lack of success in retaining the purity of the cultural heritage of the homeland gradually leads diaspora to the adoption of mimicry. Mimicry is distinct from the essence that is behind. It is a strategy applied by both the colonizer and the colonized. Jacques Lacan observes, "The effect of mimicry is camouflage, in the strictly technical sense. It is not a question of harmonizing with the background, but against a mottled background, of being mottled, exactly like the technique of camouflage practiced in human warfare" (99). As a strategical tool mimicry is applied for survival and easy-going existence by diaspora. However, it is not only the strategy that the colonized applies. Under this strategy, the colonizer encourages or forces the colonized to copycat their (the colonizers') attitude, habit and social pattern.

Bhabha defines mimicry as a difference and threat as well. It is never perfect, and creates ambivalence that poses challenge to colonial authority. He elucidates, "Mimicry is also the sign of the inappropriate however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance and poses an immanent threat to both normalized knowledges and disciplinary powers" (*Location* 86). The disturbing quality of mimicry threatens the systematic knowledge system and hierarchical pattern of colonial power. Mimicry can never be the exact duplicate of the master.

Bhabha explains that mimicry is a discursive process and that makes partial presence of the colonial subject. It is simultaneously resemblance and menace. He clarifies that by ambivalence of mimicry the excess or slippage is produced and it:

[. . .] does not merely rupture the discourse but becomes transformed into an uncertainty which fixes the colonial subject as a partial presence. By partial I mean both incomplete and virtual. It is as if the very emergence of the colonial is dependent for its representation upon some strategic limitation or prohibition within the authoritative discourse itself. The success of colonial appropriation depends on a proliferation of inappropriate objects that ensure its strategic failure, so that mimicry is at once resemblance and menace.

(*Location 86*)¹³

The strategy of mimicry is to formulate colonial subject that partially represents the colonizer. Mimicry produces ambivalence.

Charles Grant in the essay "Observations on the State of Society among the Asiatic Subjects of Great Britain" discusses about evangelical system of mission education that targeted to create mimic men and mimic women. About Grant's vision of mission education Bhabha comments that it fosters "a dream of an evangelical system of mission education conducted uncompromisingly in the English language was partly a belief in political reform along Christian lines and partly an awareness that the expansion of company rule in India required a system of subject formation - a reform of manners" (*Location 87*). The very purpose of mission education was to create an account of Indian manners and morals on the colonial blueprint of the West.

The partial reform would produce mimic men and women containing "an empty form of the imitation of English manners which will induce them [the colonial

¹³ See Bhabha 86.

subjects] to remain under our [the Westerners'] protection" (Grant 104). The Western colonizers propounded the concept of mission education to create mimic men and women who would literally mimic the Western pattern of behavior.

The colonizers' policy of creating a large number of mimic men and women envisioned the expansion of colonial rule around the world. Applying the strategy of mimicry the colonizer expected subservient followers on the process of cultural translation avoiding the original foreignness. The colonized also adopt mimicry to fit and make them appropriate on the colonial format.

Bhabha observes that mimicry can play the role to subvert colonial discourse. Mimicry itself is a space for resistance. He claims, "The metonymic strategy produces the signifier of colonial mimicry as the effect of hybridity at once a mode of appropriation and of resistance from the disciplined to the desiring" (*Identity* 220).

The colonizer aims to exercise power and authority over the colonized to sustain maintenance of hybridity between the master and the subject. Bhabha analyzes the desire of colonial mimicry. He states:

The discourse of mimicry is constructed around an ambivalence, in order to be effective, mimicry must continually produce its slippage, its excess, its difference . . . mimicry is therefore is stricken by an indeterminacy: mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is thus the sign of a double articulation, a complex strategy of reform, regulation and discipline which appropriates the Other as it visualizes power. (*Location* 86)

According to Bhabha, mimicry results in a blurred copy, not purely the same as the colonizer expects. Resultantly, the blurred copy is not the original but hybrid encompassing elements from both sides.

Transnational and Global

Transnational and global need to be distinguished from terminological quagmire. Transnational relationships are basically trans-local in their character and they link localities within states which are separated by international borders. Regarding the difference between global and transnational Michel Kearney argues, "[. . .] global processes are largely decentered from specific national territories and take place in a global space, transnational processes are anchored in and transcend one or more nation-states" (548). Migrants sustain transnational ties and they transcend international borders. Nina Glick Schiller too, is vocal about transnational and global. She argues that global as a process is not located in a single state but happens throughout the entire globe. Moreover, she states:

Processes such as the development of capitalism are best understood as global because capitalism is a system of production that was developed not in a single state or between states but by various emerging European bourgeois classes utilizing resources, accumulated wealth and labor throughout the world. On the other hand, I employ the word transnational to discuss political economic, social and cultural process that extend beyond the borders of a particular state, include actors that are not states but are shaped by the policies and institutional practices of states. ("Transmigrants" 96)

Glick Schiller clarifies that global functions in the worldwide scale and capitalism is taken as a global phenomenon whereas transnational functions beyond the border of an individual state. Transnational actors act as per the policies and practices of states.

Transnational Migration in Relation to Globalization

In today's context, transnational migration as a study is shared by multiple disciplines. Scholars and researchers in sociology, anthropology, history, geography,

cultural studies and population studies employ the term. Generally, from the late 1980s people got fascinated by the flow of people, ideas, commodities and capital across the territorial borders of states. As a result, a new paradigm for studying migration came into existence; and the term transnationalism was proposed. Gradually, the term came to be a topic of sustained interest in a number of disciplines. The term transnational migration assumes that persons may not belong to only a single nation.

Glick Schiller in "The Centrality of Ethnography in the Study of Transnational Migration" claims that under transnational migration "a large number of migrants [maintain] some type of home tie or other trans-border connection and organizing their lives around these connections" ("Centrality" 122). The phenomenon of migrant interconnection across state border is earlier to globalization. However, the wave of globalization accentuated cross border migration resulting into the formation of large number of diaspora. Glick Schiller argues, "[. . .] with a new period of globalization, the transnational ties of migrants were again visible and even more significant" ("Centrality" 122)¹⁴. Glick Schiller further argues that transnational migration extends "trans-border family, business and historical connections that stretch across multiple nation-states and connect sets of individuals to one another" ("Centrality" 122)¹⁵. His argument supports the idea that transnational migration since long back prepared foundation for globalization.

Transnational process encompasses socio-political, economic and cultural phenomena that go beyond the periphery of a particular state and this process affects people living across the globe. Transnational migration creates diaspora and they

¹⁴ See Glick Schiller 122.

¹⁵ See Glick Schiller 122.

formulate narratives of common origin and global dispersal. Glick Schiller further states that in the course of time "transnational migrants or trans-migrants establish sets of social relations across borders and maintain them over time, even across generations" ("Centrality" 122)¹⁶. Those transnational communities create hybrid culture encompassing elements that come from both sides.

The contemporary moment of globalization has sparked global flows of information, technology, people and commodities. Traditional paradigms are disrespected. At present era, according to Glick Sciller, we witness:

[. . .] disjuncture, dislocation, displacement, disengagement, disconnection, deterritorialization, and the dismantling of the old stabilities, knowledge, conventions and identities. The past was static, the present . . . fluid. The past contained homogenous culture; we [live] in a world of hybridity and complexity. Before, anthropology studied small isolated societies; now the world [is] our terrain. ("Centrality" 121)

The globalized structure of human society is hybrid and full of complexities as people are dispersed and transnationally migrated since information and ideas are disseminated through computers, satellites and the Internet. Moreover, lately, social media has contributed to make our cultures hybrid, transnational and translational as well. Cultural homogeneity and purity were the realities of the past when national boundaries were restricted and technology along with transportation facilities were not developed in their advanced form. Cross border flow of population and deterritorialization of migrants as outcomes of globalization transforms diasporic communities' culture into translational form.

¹⁶ See Glick Schiller 122.

Glick Schiller discusses about multiplicity of transnational relations. She argues, "[. . .] migration can be conceptualized as transnationalism when migrants develop and maintain multiple relations - familial, economic, social, organizational, religious and political that span borders" ("Centrality" 123). For her, the fullest development of transnationalism is possible "only when people establish transnational relationships and interact with persons other than kin, but kin ties are often the foundation for myriad types of non-kin social relationships" ("Centrality" 123)¹⁷. Transnational process incorporates social, political, cultural and economic relations extending beyond the borders of a particular state. This process includes flows of goods, population, information and political influence, too. In the transnational social space, transnational families, religious communities as well as multi-national companies and political parties actively mobilize themselves.

Further, Glick Schiller distinguishes the concepts of transnational and global as well. Globalization studies concentrates on the world wide flow of commodities, ideas, people, capital and technology. Global process affects people residing all over the world. For her, global processes encompass, "culture transmission such as media messages via satellite television or the Internet, environmental changes caused by increased emission of gases into the atmosphere, and the dissemination of ideologies, from neo-liberalism to religious fundamentalism" ("Centrality" 123)¹⁸. The process of globalization entails unprecedented dislocation of people, massive expansion of transnational media and urbanization. All of these phenomena create new transnational business opportunities and have impact on small entrepreneurial activities as well.

¹⁷ See Glick Schiller 123.

¹⁸ See Glick Schiller 123.

Globalization has enormous impact on our contemporary life. In the age of globalization, Alli, et al., remark that a growing interdependence through technology is bringing people together in the global village. Communication technology has been a boon in this regard. They state:

[. . .] people are better able to communication with, understand and learn from each other using technology as a standard context. We are looking beyond our sectarian regionalism, nationalities, gender and cultures towards the global village. In this village, all people are citizens of planet Earth, where diversity is at least tolerated in the name of peace and profit. A world is being created where people cooperate and collaborate to overcome common challenges. (89)

As the spatial separateness are collapsed due to technological developments, the entire system of human life is affected. Flow of international migration is a spontaneous process due to technological advancement in the present world.

Dual Citizenship / Nationality

Some emigration country governments seem worried that the stock of their human capital goes on declining. They feel urgent to respond the challenges arising out of the migration process. Most of the migrants permanently settle down in the immigration countries. Homeland country governments prepare policy to make their diaspora return and invest on development sector. Such policies might encompass the second and subsequent generations. Under their protective policies governments of homeland might introduce dual citizenship.

Dual Citizenship is a subject of contention. Faist in "The Transnational Turn: Migration and Politics" comments, "A lack of tolerance of dual citizenship may increase reluctance among immigrants fulfilling the criteria for naturalization to apply

for the nationality of the country in question" (251). Some immigrant country governments are so very liberal to provide citizenship to their diaspora. Cases differ individually with countries around the world.

In acquisition of dual citizenship diaspora grow into ambivalent beings. Their affiliation transcends national boundary and grows into translational form. Faist further assumes:

Dual citizenship could be an expression of the avoidance of fixation to one country and the desire to keep political options flexible. Or it may signal the congruence of national citizenship with continuing homeland affiliation and increasing political participation in the immigration country or, again, it may express an ambivalent political identity, the now almost proverbial, and 'neither here nor there'. This could involve the retention of ties to the emigration country and the opportunistic acquisition of immigration country citizenship. ("Transnational" 252)

Cultural affinity with homeland and acquisition of opportunities from immigration country makes dual citizenship holders' life more comfortable.

However, a number of countries are not liberal in the case of dual citizenship. Thomas Hammer argues, "Multiple loyalties are often thought to be damaging to the public spirit" (85). We can find considerable variation among emigration countries in dealing with dual citizenship.

The Myth of Return

Diaspora people often preserve a persistent belief that one day they will return to their cultural homeland; however the belief just may remain a myth without turning into reality. In William Safran's reading, diaspora are dispersed from a specific original center. Those people survive with collective memory, vision or myth about

their original homeland. The physical location, history, achievement and also sufferings act as guiding principles to the diasporic community. Safran mentions that the relationship of diaspora in the hostland is often uneasy and complicated. The sense of alienation grows on the part of diaspora as they feel they are not and cannot be fully recognized by the polity of the destination land.

Safran in "The Jewish Diaspora in a Comparative and Theoretical Perspective" further asserts that diaspora regard their ancestral homeland as ideal home "to which they or their descendants would (or should) eventually return if and when conditions are appropriate" (338). The ethno-communal consciousness and solidarity of diasporic community promotes collective commitment to the maintenance or restoration of their original homeland and to its independence, safety and prosperity. Safran also points out the diasporic wish to survive as a distinct community even if as a minority maintaining cultural inheritance derived from homeland and symbols based on it. Sossie Kasbarian states, "The myth eulogizes the homeland as an idyllic place of origin where a pure and peaceful existence was shattered by an enemy thus creating the culture of exile and the desire for restoration and return" (360). The return motive of diaspora is inspired by a number of factors Kasbarian has listed and described those factors in detail.

According to Kasbarian, the first motivational factor is a romantic one inspired by a love for homeland. Basically, during their formative years, diaspora harbor a fascination. For Kasbarian, "This romanticism is a trope of nostalgia where the subject reflects on the loss of the authentic homeland that exists only in their imagination" (374). Homeland survives as an ideal image in the psyche of diaspora. The second motivational factor for returning to the mythical homeland is ideological.

Several times diaspora are criticized that their commitment to homeland is superficial without deep faith. However, diaspora regard themselves the responsible stakeholders. In Kasbarian's assertion, diaspora work "in the welfare of the . . . homeland and therefore have a responsibility for bettering it" (374)¹⁹. Religious and spiritual beliefs motivate diaspora to return homeland and assist the rebuilding of their ancestral land.

According to Roger Zetter, for diaspora the concept of home is highly reverential. It "tends to be idealized in a way that does not correspond to the actual physical space that exists in the homeland (qtd. in Byle, 188). In Spite of the fact that generally people believe diaspora hold onto the idea of one day returning to their homeland, there is not the same tendency everywhere for all diaspora. The myth of return depends on the relationship of the diaspora to their homeland. Furthermore, Moran Taylor and M. Menjivar argue, "If the relationship [of the diaspora] with the host country is strained, then the presence of the myth of return is going to be heightened" (244). Diaspora yet to be established in the alien land nostalgically preserve the myth of return to their cultural homeland.

In migrant's life, work comprises an important part. However, they do not avoid other activities. They gradually create a new world by beginning to build their own house, shift the family and so on. In this connection, Ol' ga E. Brednikova states, "[. . .] the longer a person has spent in migration the greater detachment from home is demonstrated . . . return is regarded as reunification with family and finding peace and autonomy" (316). However, in the long run, ties with the motherland automatically reduce. In the meantime, they make active investments in integration. In the place of current habitation, they learn languages and everyday pattern of behavior.

¹⁹ See Kasbarian 374.

Brednikova further clarifies the problematic inherent to the return of diaspora. In the new land, they require to restructure their existence. The new land is another cultural space that demands continuities out of discontinuities. Brednikova comments:

Return lies problematic, for it is associated with important discontinuities on the social, identificational and everyday levels. Leading to these are: forced restructuring of one's social networks because of temporality dropping out of them, acquisition of unique experiences of existence in another cultural space; a distancing from the host community and a redefining of one's own position in the new social reality. (317)

The need of incorporation in the hostland compels diaspora to invest in multiple forms for integration. Circumstances not easy to conquer make their return to homeland more a myth. Their desire to return home gets alternatively fulfilled through mythologization and nostalgia.

Diaspora's longing towards homeland and stay in the hostland makes the subjectivity fluid and translational. Sossie Kasbarian explores the reasons why diaspora delay their return to the land of origin. He points out that one reason for the delayed travel to the homeland might be due to the deep-rooted apprehension that the actual homeland may be a disappointment. In a physical encounter with the homeland, the homeland of longing and dreams has to be edited and rewritten. In their case, encountering the homeland can be a fracturing event both personally and collectively. However, Kasbarian further states:

Paradoxically, the communication revolution has also meant that many diasporans feel connected to [the homeland] and are informed about current affairs and therefore have a meaningful sense of return. Living in the diaspora space for several generations has meant that the majority of diasporans have a

comfortable and secure life style that discourages only move. In addition, even the most nationalistic diasporans realize that they are in fact and in practice . . . and so on, their . . . identity at least a hyphenated or their culture hybrid. (361-362)

Lingering at the borderline between two different worlds and frequent postponement in returning to homeland makes diaspora's life translational. Diaspora's hesitation or delay to return the land of origin according to Kasbarian, may be because their ambivalent relation to the homeland and diaspora's rootedness to the land of relocation.

Tsuda categorizes two main types of diasporic return to their homeland. The first generation diaspora return to their homeland and the successive generations of diaspora return to the land of their ancestral origin. He explains, "[. . .] the return migration of first generation diasporic people who move back to their homeland (country of birth) [and] ethnic return migration which refers to later generation descendants of diasporic peoples who return to their countries of ancestral origin after living outside their ethnic homeland for generations" (*Diaspora* 1). The first generation of diaspora returns or harnesses a desire to return homeland mostly inspired by soteriological spirit. However, the successive generations mostly return or wish to return their forefathers' land for business and touristic purpose. Nevertheless, either the first generation or the successive generations undergo delayed or postponed return.

Aesthetics of Nostalgia

The current wave of multidisciplinary research on nostalgia began in the early 1990s. Linda Hutcheon points out the pitfalls of nostalgic discourse in "Irony, Nostalgia, and the Postmodern." Peter Fritzsche and John J. Su are other prominent

theorists in the later development of the concept of nostalgia. Hutcheon criticizes nostalgia as inauthentic. About Hutcheon's stand on nostalgia, Natasha Gordinsky comments, "She [Hutcheon] claims that nostalgia through the seductive process of recollection, represents an idealized form of the past which was not experienced . . . moments selected by memory. . . . In Hutcheon's view the aesthetics of nostalgia is dangerous because exiling the present results in the idealization of history" (403). Gordinsky asserts that nostalgia idealizes past rather than representing the realities in their actuality. He criticizes the inauthenticity of nostalgia as it gets politicized during the gap between the past and the present. However, nostalgia represents the pastness of the past that is almost on the verge of forgetting.

Linda Hutcheon finds selection and crystallization of the past in nostalgia. She claims that nostalgia memorializes the past and crystallizes "into precious moments selected by memory, but also by forgetting and by desires distortions and reorganizations" (195). Moreover, nostalgia relegates people "from the present as it brings the imagined past near" (195)²⁰. The sequence of temporality is snatched in nostalgia. Hutcheon further argues that nostalgia detaches at least partially from its "doubling-up of two different times, an inadequate present and an idealized past" (198). Nostalgia regards present as insufficient but past as ideal to be remembered and lovingly preserved.

The Third Space

In his critical discourse, Bhabha uses the term 'the third space' to refer to the in-between space that articulates ambivalence and hybridity of culture. In the third space, cultures are constantly negotiated and hybridized. For Bhabha, hybridity is

²⁰ See Hutcheon 195.

"the third space which enables other positions to emerge. This third space displaces the histories that constitute it . . . [moreover it] gives rise to something different, something new and unrecognizable, a new area of negotiation of meaning and representation" (*Identity* 211). The third space is a fertile and creative ground that generates something new, revolutionary and different from the previous ones.

Bhabha's concept of 'the third space' introduces a unique position that admits the emergence of new cultural stand that destabilizes the established narratives and allows transformative possibilities. The third space reveals the overlapping ambivalent territories entering the world of cultural homogeneity. The essential argument of Bhabha about culture is that it is never a static entity but produced and reproduced in the contested space. Under the dynamism of globalization, cultures are shaped and reshaped ensuring global identity that is ever in constant flux. Cultural boundaries are destabilized and cultural negotiations occur in the ambiguous spaces.

The absolute power of the colonizer is undermined in the third space. After being translated in the ambivalent form, the colonized subject rejects the absolute authority of the colonizer. The third space creates a gap between what the colonizer expects and what the colonized subject responds. Bhabha articulates:

The intervention of the third space of enunciation, which makes the structure of meaning and reference an ambivalent process, destroys this mirror of representation in which cultural knowledge is customarily revealed as an integrated, open, expanding code. Such an intervention quite properly challenges our sense of the historical identity of culture as a homogenizing, unifying force authenticated by the originary past, kept alive in the national tradition of the people. In other words, the disruptive temporality of enunciation displaces the narrative of the Western nation . . . as being written in homogenous, serial time. (*Location* 37)

The enunciation of the third space challenges the concept of culture as homogenizing entity. Moreover, it defies the notion of cultural knowledge as unified whole. The ambivalent process disrupts the sequential time of history and authenticity of the conventional narrative.

The third space is a space of contradiction and ambivalence where the so-called purity and originality of cultures are dismissed. Bhabha underscores:

[. . .] all cultural statements and systems are constructed in this contradictory and ambivalent space of enunciation . . . the inherent originality or purity of cultures is untenable. . . . It is that third space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rhetoricized and read anew.

(*Location 37*)²¹

Bhabha does not find fixity in the meaning and symbols of culture. Cultural identities are subject to translate and appropriate. Diaspora's identity gets into the process of translation in terms of culture and language.

Naming the third space as an "alien territory" and the "split-space of enunciation" Bhabha states that it "may open the way to conceptualizing an international culture based not on the exoticism of multiculturalism of the diversity of cultures but on the inscription and articulation of culture's hybridity" (*Location 38*). In Bhabha's concept, as an alien territory the third space encompasses hybridity of cultures. Its in-betweenness, translation and negotiation give it a hybrid structure. In other words, the third space is innovative not merely amalgamation of multiple cultures.

²¹ See Bhabha 37.

All Pervasive Nature of Globalization

Lane argues that the global flows are not the one-way traffic from the developed West to the developing non-West. It is experienced by all people at all territorial locations. The phenomenon of globalization, according to him, "[. . .] leads away from simple binaries (East/West, Developing versus Developed World, etc.) and instead functions through disjunctive flows but that is not to say that such disjunctive being is only experienced outside the West" (862). Lane's argument on mutual flow of globalization attempts to establish the concept of globalization as all pervasive.

Along with the process of globalization, recent years have tremendously witnessed a world that is depended on each other. In the essay "Diaspora Migration: Definitional Ambiguities and a Theoretical Paradigm" Shuval asserts that the "[. . .] proliferation in communication media . . . [has] created an increasingly interconnected world" (31). This process is gaining momentum and likely to get sophistication in the future since electronic media as a mode of communication is growing fast. Further, relatively cheap means of transportation keeps expanding to all corners of the planet.

In the context of globalization, cultures cannot survive in their unbroken traditions. Their relative singularity ceases to exist. Hans Rudolf Wicker in "From Complex Culture to Cultural Complexity" claims, "[. . .] unbroken traditions developed regionally and in relative singularity has ceased to be the norm. In the place of local authenticity, we now encounter process of creolization" (38). He presents an allegorical expression of river to refer to culture that changes within the perimeters of time and space consisting of its fluid nature as a process. In the age of globalization, culture is not a monolithic entity. He further states that culture is a

"result of past, present and future processes of creolization" (38)²². Cultures in the globalized world are formed out of dialogic interaction between and among themselves as cultures come into contact from different parts of the world at diaspora land. Wicker also discusses the process of creolization. For him, "Creole culture signifies the distinctive mixture of linguistic and cultural elements in the Afro-Caribbean region" (37). The ever widening use of the term has rescued it from the periphery of Afro-Caribbean region and made it a synonymous term to hybridization. Creolization is diametrically opposed to the concept of culture as a complex whole. Culture, from the perspective of creolization, is not invariable and homogenous whole at all.

In the Metropolitan location, cultures come out of their ethnic and national restriction challenging uniformity and eternal validity as Wicker elaborates, "[. . .] culture and ethnic group are now freed from their existence as timeless essentials, a revised concept of culture can no longer be based on an assumption of an experience of restrictive and passive forces of eternal validity and uniform bias" (36). Diaspora's translational subjectivity emerges out of revision and dialogic interaction between and among cultures. Migration from rural location to urban location and from national to international level challenges cultural orthodoxy. Migrations of various levels, as Wicker states, "[. . .] generate interactions between people from fundamentally different backgrounds and carry with them the seed of modification loyalties" (36)²³. The devastation of past loyalties starts to formulate a revised translational identity of diaspora. The trend of globalization seems responsible for the fluid and changeable subjectivity of people who are culturally mutable.

²² See Wicker 38.

²³ See Wicker 36.

In the phase of globalization, there is opportunity-seeking diaspora whose displacement is connected neither with trauma nor with disaster. In the contemporary context, globalization facilitates opportunities to work, to study and to travel abroad. Hence, modern day diaspora are not formed only through forceful displacement and political upheaval but as a result of expanding opportunities, too.

The process of diasporization and globalization can be taken as coeval. The diasporization process is globalized as the information technology undergoes profound revolution. About the role of communication networks for global economic transactions, K. Hall and D. Benn comment, "Telecommunications created the conditions for increased cross-border communication and exchange, and therefore laid the basis for expansion of economic transaction among states on a global scale" (24). Lately, the invention and expansion of social media in the sector of communications laid another foundation for globalization and diasporization process.

Robin Cohen and Paul Kennedy explore the background of international migration. They assess the historical situation from the post-World War II to the freedom of colonies. The background paved the way for global migration especially from the 1990s. They state that during the post-World War II period until 1989 "many of the developing countries - 41 in Africa, 11 in the Caribbean and 14 Asian countries gained independence. These movements provided the impetus for people from former colonial territories to move to the metropolis of the colonizer" (85). In the post-cold war world, as a result of conflicts, migration flows have turned to be a prominent feature. Such situation has escalated the number of diaspora in massive scale. Later on, globalization became the key factor for the formation of diaspora.

In recent times, there are various modes of interaction in global cities.

Diasporic identities widen themselves to intercultural opportunities and tolerance. In a

single ethnicity-based closed society, identities are anchored on a single ethnicity or religion. Intercultural opportunities of diaspora can act as catalyst to promote cosmopolitan outlook that is a counter tendency to parochial nationalism and ethnic particularism.

The participation of communist countries in the global capitalistic enterprises has enhanced the mobilization of diaspora in a global range. In 1979, China took a turn towards capitalism when Deng made a claim that all he was doing was decentralizing economic control. Overseas Chinese snatched the opportunity of reconnecting with their homeland through the extensive networks to friends and relatives thereby entering the legitimate capitalistic enterprises. These days, even the communist countries such as Vietnam and Cuba have joined the global economic race, apart from other things, mobilizing their diaspora.

Cultural Translation

In the course of diaspora's translation from one culture to another (though the translation process is not finished act), cultural supremacy collapses and contextual specificity arises. In this regard, Bhabha argues, "Cultural translation desacralizes the transparent assumptions of cultural supremacy, and in that very act, demands a contextual specificity, a historical differentiation within minority positions" (*Location* 228). The translation process confers difference in the status of diaspora. From the marginal minority position diaspora earn strength and social recognition on the part of the mainstream culture.

In the case of cultural translation, Derrida and de Man are more interested in the metonymic fragmentation of the original. However, Bhabha is less interested on it. He is more fascinated on foreignness. He indicates the differing positions of Walter Benjamin and de Man. Bhabha supports Benjamin's logic, "The newness of cultural

translation is akin to what Walter Benjamin describes as the foreignness of languages" (*Location 227*). He further departs away from de Man's logic of metonymy, "If Paul de Man focused on the metonymy of translation, I want to foreground the foreignness of cultural translation" (*Location 227*)²⁴. Bhabha's focus lies on the maintenance of distinct element of foreignness that does not exist on the targeted language and culture. Analogically, such foreignness exists in diaspora's subjectivity. Bhabha is not in favor of effacing it.

Certain elements are untranslatable in the process of cultural translation. Such untranslatable element formulates diasporic subjectivity. If everything is translatable, the phenomenon called assimilation takes place and diaspora cannot remain diaspora. Bhabha further assumes, "This process of complementarity as the agonistic supplement is the seed of the 'untranslatable'- the foreign element in the midst of the performance of cultural translation" (*Location 227*)²⁵. Diasporic subjectivity is the in-between situation lingering in the midst of here and there, now and then.

Translation cannot provide with systematic structure and coherence. The subject matter gets deformed and incoherent. Bhabha asserts, "[. . .] in the act of translation, the content or subject matter is made disjunctive, overwhelmed, and alienated by the form of signification, like a royal robe with ample folds" (*Location 227*)²⁶. Using an imagery of a royal robe with ample folds, Bhabha concentrates on the alienated and disjunctive ontology of translation. Maintenance of foreign element on translation is Bhabha's focus. Diaspora's cultural translation maintaining certain degree of foreignness provides them with hybrid existence. Bhabha also highlights the

²⁴ See Bhabha 227.

²⁵ See Bhabha 227.

²⁶ See Bhabha 227.

advantage of newness through the maintenance of foreignness. He argues, "[. . .] the foreign element that reveals the interstitial; insists in the textile superfluity of folds and wrinkles and becomes the unstable element of linkage, the indeterminate temporality of the in-between that has to be engaged in creating the conditions through which newness comes into the world (*Location 227*)²⁷. The indeterminate in-between situation turns to be a creative translational element.

Bhabha opposes the restrictive notions of cultural identity. Instead, he assumes the translational nature of identity. While judging Franz Fanon's standpoint about cultural change, Bhabha states, "For Fanon, laboratory people . . . are themselves the bearer of a hybrid identity. They are caught in the discontinuous time of translation and negotiation . . . They are now free to negotiate and translate their cultural identities in a discontinuous inter-textual temporality of cultural difference" (*Location 38*). The identity formulated out of liberal hybridization crosses the restrictive boundaries of cultural singularity and involves in the process of translation.

Translation, primarily, is in some way or another transfer of textual material from one language to another. It is a cultural reconstruction. Analogous to such concept of textual transfer from one language to another, a diaspora culturally reconstructs himself borrowing certain things from their destination culture and adopting certain other things from their origin culture. It involves intercultural transfer of subjectivity from one socio-cultural milieu to another as every society is culturally conditioned. Nonetheless, a diaspora's intercultural transfer is dictated by their twin process of adopting certain things and discarding other things. As a result, diaspora subjectivity develops in fractured form in the translational process.

²⁷ See Bhabha 227.

Translation of both the textual material and diaspora is a complex and intricate process. The process, in both cases, is hindered basically by cultural limitations.

Usually, translation, in the case of textual material, is defined as a replacement by equivalences. As a practice, it is difficult, if not impossible. In the case of language and culture certain units lack equivalence and such condition leads to the problem of untranslatability. In many cases, a diaspora remains culturally untranslatable.

The Western culture attempts to translate the Orientals creating the notion of the Other. The colonialist discourse was designed to domesticate the subjects conglomerated from around the world. Translating the subjectivity of diaspora came to be used as a strategy for erasing the indigenous subjectivity and transplanting hegemonic pattern of the West in Other to ensure the domination of the colonial culture. However, such strategy cannot completely succeed since so many cultural habits and patterns of diaspora are untranslatable in the foreign land. This is how; a diasporic subjectivity remains undecided, translational and belonging to neither here nor there.

Culture is all pervasive and even nature is enculturated as Terese de Lauretis remarks, "There is nothing outside or before culture, no nature that is not always and already enculturated "(21). The dominant culture of the West relegates the diaspora to the margins through translating them to the pattern of the colonizer. It can be called the process of enculturation no matter how much ethnic originality the diaspora carry with them. The translation of subjectivity is an intricate and complex political act imbued with hierarchical equation. The process of translation is incomplete, and such act of translation of diaspora creates and perpetuates binary oppositions like the self and the other. The politics of cultural othering functions as the translational subjectivity evolves on the part of diaspora.

A translated verbal text cannot maintain fidelity either of the source language or that of the targeted language. Analogically, diaspora straddle between two cultures of homeland and hostland. Expectation of cultural fidelity either of the homeland culture or that of the hostland culture in the life of diaspora is a futile job. The dual orientation keeps the diaspora and the so-called translated text lingering in between.

Through the notion of untranslatability, theorists believe that the attempt to translate a text will create only a meta-text. Eventually, the process of transference from source language to target language can better be called transcreation. Realizing the infirmities and limitations inherent in translation work, perhaps the process of transference is named transcreation by the scholars. Such naming demonstrates incapacity of maintaining purity of transference /subjectivity.

Culture in the postcolonial world is transnational since our contemporary discourses are based on the experience of cultural displacement. The ratio of migration from the Third World to the West is unimaginably high. Moreover, culture is translational as Bhabha asserts, "[. . .] spatial histories of displacement . . . make the question of how culture signifies or what is signified by culture, a rather complex issue" (*Location* 172). After their displacement the culture of diaspora and that of migrants turns to be translational. Bhabha and Moji come to the point of consensus that the culture of diaspora is translational. Human subjectivity is a part of culture. Spatially displaced and deterritorialized people's subjectivity loses the stronghold connection to the prior culture and knowingly or unknowingly transforms them. Nevertheless, the process of transformation, in other word translation, is incomplete preserving incommensurable differences.

Bhabha examines the tension within critical theory and distinguishes between cultural diversity and cultural difference. His indication is to the revisionary approach.

He employs the translation theory from the field of linguistics to the field of post-colonialism and particularly to diaspora studies. He pinpoints, "[. . .] the tension within critical theory between its institutional containment and its revisionary force" (*Location 32*). From such tensions, a translation or transformation is possible to produce applying a different engagement between other cultures and Eurocentric grand theories. For this, what Bhabha points out is "another territory of translation" (*Location 32*)²⁸. Moreover, Bhabha demonstrates clearer contradictions in the Western theories, "[. . .] many poststructuralist ideas are themselves opposed to Enlightenment humanism and aesthetics. They constitute no less than a deconstruction of the moment of the modern, its legal values, its literary tastes, its philosophical and political categorical imperatives" (*Location 32*)²⁹. Such revisionary translational approach of theories needs to be practiced "in the field of cultural difference not cultural diversity" (*Location 32*)³⁰. On the light of revisionary approach, Bhabha applies translation, a theory from linguistics, on the field of diaspora studies. Diaspora from their ethnic world carry on their cultural differences. Bhabha reinforces to identify the difference in culture of diaspora. The act of exposing cultural diversity is of lesser concern than to explore cultural difference.

Diasporic experience is different in pinpointing its cultural difference. Along with the cultural difference, diaspora involve in translation process but their certain 'obstinate chunk' of culture survives without letting it dissolve in the mainstream dominant culture. The translation approach performs the role of a heuristic tool for the analysis of diasporic experiences and conversion process.

²⁸ See Bhabha 32.

²⁹ See Bhabha 32.

³⁰ See Bhabha 32.

Translational Subjectivity

The concept of translation can be used and has been used in diaspora discipline. In this regard, Bhabha, Derrida, de Man and Moji are some prominent figures in the trans-disciplinary usage of the term translation. In Moji's theory, translational subjectivity is composed through the betweenness of two different cultures. This constitutes a turning point in the debates on diaspora studies. Moji draws on translational theory and extends it into the case of diaspora. If the concept of translation is to go beyond its original scope, then Moji's theory, which outlines the dynamism of subjectivity position, might provide available framework.

Moji expands the usage of the term translation to characterize the incomplete process of cultural transformation of diaspora. She argues, "[. . .] the movement of subjects from one social context to another is analogous to the translation of text from one language to another . . . a transitional mode of subjectification" (181). In the globalized world, people's cross-border migration in a new and dissimilar cultural milieu shares semantic resemblance with rendition of a verbal text from one language to another. Theorizing the connection between translation and diaspora is challenging, partly because a few scholars have attempted it before. However, Bhabha, Derrida and Moji have opened new avenues by introducing translation as a methodological tool in diaspora studies.

Translation as Parapraxis

Derrida suggests that translation cannot guarantee transparency and univocal meaning. Translation as an attempt tragically fails to accurately convey the meaning it attempts. He argues succinctly, "When God imposes and opposes his name, he ruptures the rational transparency but interrupts also the . . . linguistic imperialism. He destines them to the law of translation both necessary and impossible . . . forbidden transparency, impossible univocity. Translation becomes law, duty and debt but the

debt one can no longer discharge" (*Difference* 174). Derrida's analogy of debt impossible to discharge, to explain translation suggests the impossibility of perfect recovery of meaning in translation. Extending the same analogy, we can comfortably argue that the translational subjectivity of diaspora cannot ensure full fledged assimilation in the destination culture.

In the words of de Man, the task of translation is a movement in meaning. Analogically, the cultural translation of a diaspora is a movement in his subjectivity. For him, translation "puts the original in motion to decanonize it, giving it the moment of fragmentation, a wandering of errance, a kind of permanent exile" (92). De Man argues that any literary text or cultural text when undergoes a process of translation, it decanonizes itself and moreover, falls in the fate of permanent exile. The text that is translated loses its original context and gets transplanted in an alien context.

Untranslatability

The notion of untranslatability, to a certain extent, applies both on verbal text and diaspora's subjectivity. Translation is a "process involving the replacement of textual material in one language [source language] by equivalent material in another language [target language]" (Catford 20). Translation either of a literary text or of a person from one cultural context to another requires an equivalence, however, complete equivalence is just a romantic myth never to be achieved. Chana Kronfeld points out the opposition between translatability and untranslatability and its culturally debatable nature. He further indicates the phenomenon of untranslatability referring to the translations of European classics into Yiddish language, "[. . .] it is widely believed that translations of European classics into Yiddish were accompanied by the label "Fartaytsht un farbesert" ("Translated/interpreted and

improved") on the title page" (762). Translation is deficient in finding perfect equivalents, and it is a pursuit of negotiation, never fully encompassing its original. Further, translation establishes dialogic relationship between the source culture and the target culture. Certain elements remain culturally untranslatable barring the completeness of translation.

Aria Fani also admits the notion of untranslatability that leans on the logic of cultural staticity and is "obsessed with languages appearing as bounded and fixed" (112). Critically judging, languages and cultures are partially untranslatable in another linguistic system and cultural context. By nature, translation inherits a tension between source and target text and culture. Functioning as a "necessary intertextual practice, [translation] embraces mediation, secondariness and process, and does not mournfully yearn for some unattainable originality" (Kronfeld 759). Despite the fact that Kronfeld explains translation as an intertextual practice in the context of verbal text, analogically diaspora's conversion cannot capture the originality of the cultural matrix of the destination culture.

Jacobs indicates the lack of innocence, completeness and straightforwardness in translation though it is a cultural exchange. He argues, "[. . .] translation also serves as a crucial and antihegemonic mode of cultural, linguistic and transhistoric exchange thereby constituting a politics that is inseparable from its poetics" (15). The same analogy of verbal text applies in the domain of cultural translation of diaspora that defies the hegemony of the powerful destination land and retains certain untranslatable cultural remnants of the geo-social space left behind.

Diaspora's cultural translation is a dialogic process between two different cultures that can never provide a definite, complete and authoritative rendition of the subject. Elaborating Bakhtin's notion of dialogical nature of translation, Kronfeld states:

[. . .] the dialogical means the ability to read and render the language of the other without pretending that is your own, without blurring the differences between source and target text and culture or the tensions that such differences produce . . . a multiplicity of different, even incommensurate versions produced in the history of translation . . . is not only inevitable but vital. (765)

The translation process either of a verbal text or that of diaspora encounters so many culturally incommensurable elements hindering smooth assimilation. The notion of untranslatability presupposes the existential anxieties about secondariness and lack of originality.

Bhabha abundantly discusses about untranslatability of culture. He argues, "The migrant culture of the in-between, the minority position dramatizes the activity of culture's untranslatability; and in so doing it moves the question of culture's appropriation beyond the assimilationist dream" (*Location* 124). Culture's hybridization and diasporic identity are perpetually becoming a continuum of past, present and future.

Creolization of Culture

The term creolization originates from linguistics; however, its scope has expanded to the domain of culture. Creolization of culture arises out of the dynamic and creative interaction between or among different cultures. More than a passive blending, creolization is a dynamic process of adaptation in the context of cultural interaction. Hannerz asserts, "Creolization also increasingly allows the periphery to talk back. As it creates a greater affinity between the cultures of the center and the periphery, and as the latter increasingly uses the same organizational forms and the same technology as the center . . . some of its cultural commodities become increasingly attractive on a global market" (154). Creolization not only mixes cultures but creates new cultures as well. The cultural process of creolization does not simply mean a flow from the center to the margin but an interplay between them.

The chapter has discussed the components such as theoretical framework and conceptual framework, research design, rationale for selecting the primary literary texts and the interviews, research method, methods of data collection, data analysis and interpretation and philosophical position. Under the methods and methodology, the researcher has developed the theoretical framework of post-colonial perspective. Further, the theoretical concepts of hybridity developed by Bhabha, translation as incomplete process developed by Derrida, de Man and Vegso, translational subjectivity by Bhabha and Moji and theory of globalization by Lane are employed. The chapter is developed as the methods, methodology and theoretical mapping of diaspora literature, globalization and translation studies based on the theories established in the international academia.

CHAPTER FOUR

Projection of Translational Subjectivity in Nepali Diasporic Fiction

The chapter analyses the translational subjectivity of the fictional diasporic characters based on the selected fictions (both long and short) such as Homanath Subedi's long fiction *Yamapuriko Mahal (The Castle of Hell)*, Daju Gurung's long fiction *Nirajoya*, Raksha Rai's short fictions "Rifle Man Yawahang", "Tom Piperko Eak Sānjh (An Evening of Tom Piper)", Meri Swāsniko Logne Sanga (With My Wife's Husband)", "Ātma-Bharsanā (Self-Aspersion)" and "Austriyaki Phul (A Flower from Austria)", Daya Krishna Rai's short fiction "Astitwa (Existence)", Jaya Rai's short fiction "Christmas Day" and Naresh Nati's short fiction "Afghanistan". The research analyses and interprets the fictions applying the tools such as ambivalence, hybridity, globalization, mimicry, cultural translation, creolization of culture, nostalgic recollections and the third space.

Portrayal of Ambivalence in the Novel *Yamapuriko Mahal*

Ambivalence denotes to the simultaneous existence of mixed feelings. In diaspora studies, this temperament reflects diaspora's concurrent love and hate relation with the homeland and the hostland. In Homanath Subedi's novel *Yamapuriko Mahal (The Castle of Hell)* the protagonist Prem both loves and hates his cultural homeland. He earnestly reverts his motherland and requests her to let him go away from her forever. Sheller and Urray argue that in the age of globalization "all of modern life is organized and structured by movement, both actual and potential" (212). People are moving creatures. Prem swings between the attachment and detachment to his native land.

Diaspora defy the notion of single nation-state and its authority as they belong to plural cultural orientations and nationalities. Shuval comments, "[. . .] notions of

assimilation and loyalty to one nation are challenged by diaspora" (32). Their multiple loyalties make them translational regarding culture. Prem emotionally articulates, "I salute my motherland with my shivering hands. Let me take my farewell from here forever. Your dear son is degenerated lacking any position and money" (trans. Subedi 10). He further confesses his "treachery" over the cultural homeland, "I am a traitor to my dear nation. May your womb not go to ruin . . . heart may not decompose. Let me roam around freely. May not your tear trouble me . . . I cannot survive as a bad son. Let me live alone and never return homeland" (trans. Subedi 10)³¹. He willingly leaves his motherland in order to improve his economic status. In the globalized world, he is ready to admit the charge of a traitor but does not shun his desire to go abroad.

Sinclair et al. find the world divided into multiple geo-linguistic regions and each of those regions contains global connection and their own internal dynamics. They claim that global, regional, national and even local circuits of programmed exchange overlap and interact in a multifaceted way. Moreover, they state:

[. . .] instead of the image of the West at the center dominating the peripheral world with an outward flow of cultural products a number of regions which each have their own internal dynamics as well as their global ties. Although primarily based on geographic realities, these regions are also defined by common cultural, linguistic and historical connections which transcend physical space. Such a dynamic, regionalist view of the world helps us to analyze in a more nuanced way the intricate and multi-directional flows of television across the globe. (5)

³¹ See Subedi 10.

Even the distant and marginal corners of the globe preserving their internal dynamism and connecting them in the global flow live a hybrid existence, let alone diaspora community and individuals. Prem, a Nepali citizen from the Western hills of Nepal, reaches America and harbors an uncompromising dream of earning dollars and drive his poverty away.

Diaspora culturally remains at a vulnerable point of transformation. In course of their friendly talks, Prem asks his friend Tham Bahadur to make a promise. Tham Bahadur responds, "I keep my promise. If I break it, may my sin equal to eating beef" (trans. Subedi 11). As a man of Hindu faith, Tham Bahadur thinks eating beef is a great sacrilege, never pardonable by God. Prem laughingly utters, "This promise is already date-expired and ineffective" (trans. Subedi 11)³². A man of Hindu origin migrated to America, a Christian nation, cannot observe his conventional religious codes since the environment compels him to lose his orthodox practices and gradually assimilate in the host society.

Prem's subjectivity in American diaspora gradually begins to get hybridized. The centuries-old custom of avoiding beef as a food item turns outmoded. The moment cultures face to each other the observant especially of the periphery begins to translate him applying the mode of hybridity. Hall views that generally, all people "[. . .] speak from a particular place, out of a particular history, out of a particular experience, a particular culture . . . ethnically located and ethnic identities are crucial" (*The Hard Road* 5). Subjectivities are ethnically framed following subjective experiences. However, when people are dispersed to alien land, they gain diasporic identity and begin to partially translate cultural behaviors. Tham Bahadur's promise related to eating beef is already outmoded from Prem's perspective.

³² See Subedi 11.

In this connection, Papastergiadis clarifies that hybridity is a "[. . .] constant process of differentiation and exchange between the center and the periphery and between different peripheries as well as serving as the metaphor for the form of identity that is being produced from these conjunctions" (276). Our identity is constructed out of our historical positions, cultural conditions and political conjectures. Prem's subjectivity in the earlier phase of life was grounded on Hindu religious background. In the later phase, culture is conditioned in the fusion of Hindu culture and Christian culture quite opposite to each other in certain cases. He revises his earlier belief related to eating beef since his culture and geographical location change.

Diaspora remain at the borderline of their thought, emotion and promise. They keep swinging on their commitment. Borderline is the space where fluctuation continues on the part of diaspora. Prem sometimes hates his homeland castigating its infirmities, lack and ineffective polity, other times, he shows his earnest longing towards his native land. While going through the entire narrative of the novel, the reader many times encounters Prem's dilemma, and the same dilemma is a basic feature of diaspora. He expresses:

I won't stay here [America] even if it is heaven. Even hell, her affection and copulation are sufficient to me. I never feel to sell myself for money. Job is not my ultimate goal. Are not the steep slopes quite enough for my livelihood? Why should I stay on foreign land as a slave devoid of fundamental rights, unable to sue in the court the moment somebody unfairly slaps on my cheeks?
(trans. Subedi 12)

Prem's appreciation as well as depreciation of American culture and Nepali culture reflects his borderline associations with cultures. Bhabha assumes that "the

borderline engagements of cultural difference may as often be consensual as conflictual" (*Location 2*). A number of times, Prem criticizes his hostland. Sometimes, he appreciates it. The relationship of an individual diaspora or that of a diaspora community is ambivalent.

A diaspora's initial commitment to homeland and its culture acts at the emotional level. When Prem reaches America, he thinks he has done something impious, perhaps a treachery to his motherland. Faist in "The Transnational Turn: Migration and Politics" from homeland's perspective states that emigrants are often "regarded as traitors who have abandoned their homeland and emigration country governments cast them as disloyal citizens" (245). The protagonist of Subedi admits his treachery and disloyalty towards the land of origin. He states, "I, a criminal, stepped on the ground" (trans. Subedi 14). In the past, many nationalist discourses inculcated their citizens with a respect for their nation and its culture. In the age of globalization, citizens of a nation cross the national boundary and legacy of the homeland culture; and glorify their self-exile.

When Prem descends to the Ballston sub-way station he thinks, "I got snapped, lost and misguided. I am no more. Nobody needs to search me since I am not searching myself. In a grave sense of despair, I concealed myself" (trans. Subedi 14)³³. A sense of identity crisis grips the protagonist in an alien land. In the meantime, a contradictory array of fascination and repulsion functions on the part of Prem, an incipient diaspora reflecting his translational subjectivity.

The assumption of connecting diaspora always with their homeland does not always represent their reality in entirety. Nevertheless, Shuval states that diaspora's

³³ See Subedi 14.

"sense of connection to a homeland must be strong enough to resist forgetting, assimilating or distancing" (30). Affectionate feelings for his wife and children grow much stronger when Prem reaches to the alien land. He articulates, "I was frustrated. I spoilt. I left my godlike children under the responsibility of my helpless wife. It would be better if we had not borne them. How lovely they were . . . I can't forget my Laxmi Priya even for a single minute if I forget my compulsion to earn money" (trans. Subedi 18). Prem's entanglement between his family's love and his compulsion to earn money for them puts him in a swinging diasporic position.

Locating oneself at the borderline encounters with newness. Such encounter is not the continuum of past and present. Bhabha asserts, "It [the encounter] creates a sense of the new as an insurgent act of cultural translation. Such act does not merely recall the past as social cause or aesthetic precedent, it renews the past, refiguring it as a contingent "in-between" space that innovates and interrupts the performance of the present" (*Location 7*). In the capacity of a diaspora, Prem gets prepared to eat beef as an insurgent act of translation irrespective of his Hindu Brahmin family background. Prem puts forth, "Brahmins are not supposed to eat beef. I just found it a myth" (trans. Subedi 22). Prem refigures his past and locates him at the in-between space of cultural translation. Though he comes from a Hindu Brahmin family background, in his initial days, in America, he is hungry and gets ready to eat beef.

Prem, in a new social and cultural context of America, gradually prepares him to translate in American culture. His Hindu Brahmin originality of Indian subcontinent cannot function in the changed context of the West. He, moreover, criticizes his fellow citizens back home. A diaspora expects respect and self-esteem for whatever they have contributed to the homeland and hostland. In this regard, Kasbarian sounds succinct:

"[. . .] diasporan often wants appreciation for any effort he or she extends in service to what is after all a foreign homeland and on the other the local may resent the diasporan's self-perceived superiority. By extension, the diasporan wants to be viewed as more than an endless source of resources for the homeland . . . it wants to be recognized as an equal partner." (373)

When diaspora do not find respect and honour in the homeland they love living in the hostland rather than returning to the cultural homeland. Prem thinks if he is deported to Nepal by the American police, his life would be hell. He comments, "I would be sent back to the hell of the backbiters" (trans. Subedi 23). He denounces his fellow citizens as "backbiters" back home. When a diaspora's expectation is not fulfilled either in the hostland or the homeland, they feel frustrated remaining at the borderline of cultures that confers translational subjectivity to them.

Regarding diaspora's return to homeland, Shuval finds it as a traumatic experience that welcome banners are not hung for diaspora on the walls of homeland. He claims, "When they [diaspora] have a choice, many people do not choose to return to their homeland and because it is often too disruptive or traumatic to leave the diaspora. In many cases , a homeland does not actually exist or it is not welcoming to them politically, ideologically or socially" (34). As the diaspora know the homeland might not be supportive to them they decide to dwell in the hostland. Prem expresses his dilemma, "In the basement, I pondered upon my quandary whether I should construct a building in Nepal with this income or try to suitably settle at diaspora" (trans. Subedi 65). Prem's subjectivity undergoes cultural translation and the attachment with his motherland gradually dwindles in the Metropolitan location of America.

Analogically, in diaspora's translation from mother land culture to hostland culture, certain untranslatable foreignness survive. The borderline moment of translation encounters, to use Benjamin's phrase, "foreignness of language" (75). Prem's Nepali nationality in American land is a "foreignness" that he does not want to give up so easily. When Hira asks Prem where he is from, he responds, "I am from Nepa . . . Pakistan" (trans. Subedi 33). Prem wants to hide the name of his motherland. He further articulates, "I did not want to lower the head of my nation though my plight was poor" (trans. Subedi 34). Hence, he tries to conceal it. The homeland nationality, that is his "foreignness", is much dearer to him.

Diaspora are generally divided into two groups of permanent diaspora and incipient diaspora. The position of incipient diaspora is much more vulnerable than that of permanent diaspora since incipient diaspora are in their formative process. After observing the permanent diaspora's mobilization Feron and Voytiv write:

Long distance nationalism scholars argue that it is safer for these [permanent diaspora] groups to engage in their home countries' politics since they are basically under the protection of their host countries and do not have to face the direct consequences of that engagement as opposed to those who are still living in the home country". (217)

However, incipient diaspora like Prem undergo apprehensive experiences. Permanent diaspora engage in influencing their homeland's foreign policy. They also keep lobbying for special issues they are concerned with.

His state of being already uprooted from homeland, and yet to be rerooted in the hostland escalates Prem's fright. He finds safety neither in homeland nor in hostland, "If I send money to buy bricks for constructing a house in Nepal, one day I must be away from there. If I buy a house here [in America], no predictable these great people. In future, they might send me away from here. . . . The limited amount

of money keeps me neither here nor there "(trans. Subedi 52). His recent uprootedness from homeland and incomplete re-rootedness in the hostland keeps him scared and lingering in between. In other words, such state indicates his translational subjectivity.

In the age of globalization, the major reason of migration from the Third World to the First World is connected to the aspiration of economic upliftment. The exchange value of American dollar compared to Nepali currency is higher than hundred times. A mad craze for dollar is reflected in the lines written in the diary form of Prem, "I just want to sleep with dollar. I just want to madden with money. Who would regard me a human being in my society in absence of money? A product of rapacious society, I also want to be a rapacious" (trans. Subedi 68). Many people from the Third World migrate to the nations of greater economies in order to earn money and uplift their social status. Prem's obsession with dollar is a by-product of globalized economy in which the Western location dominates the economy of the world.

The phenomenon diaspora as such is an outcome of international migration that is directly linked to globalization and globalism. The shrinkage of time and space has brought globalization into existence. The entire world is becoming a global village resulting into the shrinking of social, political, economic and cultural distances. As a consequence, in the globalized era, the flow of human resource, technology, money, idea, commodities and many more are cross-border.

Prem, a representative diaspora from Nepal, falls in a quagmire of confusion whether he should be past-oriented or future-oriented. He equally loves his homeland and hostland. In our age of rapid globalization, cultures cannot survive maintaining their classical purity. Distanciation from each other causes culture's demise.

Papastergiadis discusses about distanciation that the colonizer maintained with the

colonized. It enhanced success to the colonial project. In the meantime, the rigid distanciation ultimately facilitated colonialism's own demise. While judging Rudyard Kipling's position, Papastergiadis emphasizes, "Kipling could never reconcile both his Western and his Indian selves. . . . The relentless quest for purity and the historical burden of superiority never allowed Kipling to grasp the resilient dynamism of hybridity. So, he remained slightly detached from even his most beloved subjects" (266). The thrust of Kipling's story is that culture needs to be transformational avoiding its quintessential rigidity.

The point of Papastergiadis is that the failure to hybridize ultimately causes the failure of colonialism. The protagonist Prem gives up his rigidity to fit himself in the alien land. He states that he still needs to abandon his home for a decade and remain in exile. His past reminds him not to forget his motherland and future reminds him not to forget his land of relocation. Perhaps motherland is an ideal and land of relocation is the reality. He posits that association of both of these is quite tough. Prem further articulates:

I am helpless. If I have money, no family and, if family, no money. No income if return Nepal. How long shall I live a monotonous life for money? Am I born merely for money? We have made a culture of life that failure to earn money is meaninglessness of life. We have given high priority to money and life is made insignificant. Money has been ends and life just means for us . . . shall I return home to see my octogenarian parents or just stay here and keep on earning money? (trans. Subedi 69)

If a diaspora succeeds to hybridize his lifestyle, he succeeds his existence. Prem gets ready to hybridize his Hindu culture with Christian culture. His economic pressure

keeps Prem at the crossroad of dual cultures and dual nationality. His liberal thought of eating beef indicates his cultural hybridity. This is an example of cultural translation through hybridization.

Projection of Creole Culture in *Nirajoya*

Daju Gurung's novel *Nirajoya* demonstrates how British *Gurkha* diaspora in Malaysia are losing their cultural identity in a rapid scale and their translational subjectivity is on the verge of integration as they are disengaged with the homeland and its cultural inheritance for a long time. The British *gora* government employed mostly *Gurkhas* in the British army after India got independence in 1947. Many of the British *Gurkha* armies were sent to Malaysia and they got killed in a decade-long guerilla war over there. A considerable number of *Gurkha* armies were vanished in the jungle without having knowledge of map reading and Malay language.

The descendants of those disappeared armies are the permanently settled Nepali diaspora in Malaysia. At present, they survive with creole culture. Creole cultures, according to Ulf Hannerz "are intrinsically of mixed origin, the confluence of two or more widely separate historical currents which interacts in what is basically center periphery relationship" (*Cultural* 264). For Hannerz, creolization is a culture which is elementally hybrid in nature. The narrator of *Nirajoya* clarifies that Nepali Malaysian diaspora "have almost disremembered Nepali language since the language has not transferred generationally. However, they celebrate festivals like Dashain and Tihar on their own way. They said they would go to Hindu temples as there were Indian communities in huge number" (trans.Gurung 122). Nepali Malaysian diaspora are not able to preserve their originality. Their translation in foreign culture is gaining momentum. The reason of their celebration of Nepali festivals like Dashain and Tihar is an outcome of Indian diasporic community's influence.

When diaspora's connectivity is snatched with their homeland and homogenous ethnic community they cannot sustain homeland originality. In this regard, Gabriel Sheffer in the essay "The Emergence of Ethno-National Diaspora" asserts, "The greatest psychological and political question confronting migrants after settling in their host countries is the crucial decision as to whether to move towards assimilation into their host country or towards maintaining their ethnic identity and continuing their contacts with the homeland" (44). As a result, those diaspora's culture is creolized. Creolization does not apply only at the sector of language but can be applied in the sector of culture as well. The creolized identity of diaspora is an affirmation to translational subjectivity.

Mimicry in the Story "Rifle Man Yawahang"

As a strategy for survival and socio-cultural integration, diaspora imitate colonizer's manners, accent and cultural taste. A mimic person is a distorted version of the colonizer. Diaspora's culture is a subject to be made, unmade and remade. It is not an innate phenomenon but acquired through social interaction and negotiation. As Wicker comments, "Culture can no longer be represented by the metaphor of the timeless and suspended complex whole" (39). Constant evolution over time in response to latest trends and environment is a basic nature of culture. In Raksha Rai's story "Rifle Man Yawahang" the protagonist Yawahang, originally from Nepal, resides in London and culturally keeps on losing his memories of the homeland. A regular bar-goer Yawahang owns a fragmented identity. He is neither a complete Nepali nor a complete British. The narrator comments, "After coming to Britain, Yawahang has rotted some limited English words. From the same vocabulary he plays his favorite phrases and sentences in the style of the tape recorder" (trans. "Rifle Man Yawahang" 133). His fate as the narrator comments is like that of a detached leaf from the tree and suspended in the air. He is not sure about his nationality.

One cannot find coherence and consistency in Yawahang's hybrid culture and fragmented subjectivity. His translation of subjectivity is suspended and incoherent. Yabahang as a mimicman follows English cultural habits to fit himself in the alien location. For his survival, he involves in mimicry that, according to Bhabha, is "a sign of a double articulation" (*Location* 126). Mimicry helps diaspora for their easy relocation in the alien land, and formulates their translational subjectivity positioned at the border of cultures.

Nostalgic Recollection in the Story "Tom Piperko Eak Sānjh"

Diaspora, in the alien land, time to time, suffers from nostalgia. As a source of connection, nostalgia maintains a sense of belonging to the culture and geography away from the land of relocation. In Raksha' Rai's story "Tom Piperko Eak Sānjh (An Evening of Tom Piper)" the narrator Mr. Rai meets British lady Diana and her daughter Fiona in an evening at Tom Piper pub. In their conversation, cultural differences between Nepal and Britain abundantly surface. Nostalgically, the narrator recalls his childhood days spent in Nepal. In its semantic journey, the word nostalgia represents a clinical condition of anxieties while an individual or a community is far away from home. Over time, sentimental longing for the past grows. John Cavanaugh argues, "Nostalgia represents a cognitive attend to recapture when life was good, safe and secure" (603). Nostalgia predominantly celebrates connectedness of an individual or that of a community in its root or birthplace. In Raksha's story the scent of cosmetics worn by Diana reminds the narrator of his humble and rustic mother of years back.

From the destination land, the narrator recalls his childhood days full of marginal images spent with his mother. He reminisces that his mother sometimes would be caressing his hair early in the morning after scrubbing the floor of the house with cow dung and its scent would pervade from her improperly washed hands. He

would feel fragrance of motherly love in the cow dung. At times, she would carry him on her back. Her back would be available only with a coincidence if he fell sick or wept alone due to illness. He cannot explain the limitless delight of the aromatic sweat emerged from the backside lock of her hair. He further recalls:

During the night sleep, the smell come out of her blouse would solace me.

During her absence at home in night time, her blouse would befriend me to my sleep. In the blouse, the smell of mother's body would mix up with cow dung and the faeces of chicken, of pig and of goat along with the scents of firewood, grass, ashes of the hearth and smoke. Out of these many things mother's body smell would be formed and it was not of less quality than that of the perfume produced by a high quality perfume company. (trans. "Tom Piperko Eak Sānjh" 48)

While conversing with the two White women in the night pub, the narrator feels a diasporic longing for his mother in the homeland. The ambience of the standard pub cannot restrict him to the Western tastes. As a helpless baby he returns to his bygone childhood days in imagination. The narrator Mr. Rai in the Metropolitan location of London remains at the crossroad of the past and the present reflecting his translational subjectivity.

Colonial Mimesis in the Story "Meri Swāsniko Logne Sanga"

In Raksha's story "Meri Swāsniko Logne Sanga (With My Wife's Husband)" a humble and rustic Nepali woman married to a British *Gurkha* army migrates to Britain and makes the optimum effort to translate herself in the English culture. She colors her hair blonde and banishes her Nepali husband from the house suing a legal case in the court. The narrator feels he is discriminated on the basis of his complexion but his wife with a desire of cultural translation wants to wholly change her

subjectivity deceiving her Nepali husband and marrying a White man. Her desire to meet the originality of English culture makes her reluctant to her prior culture. The narrator expresses his fury:

I just wanted to scratch my own countenance that did not change. My indignation grew and wanted to smash the wall mirror. I roughly wanted to peel my and the white man' skin off and stick his skin on my body. Why does skin color discriminate human beings and makes them color-prejudiced? Nevertheless, human beings call identity to the complexion . (trans. "Meri Swāsniko Logne Sanga" 10)

The deceived British *Gurkha* is infuriated when his wife chooses a White man as her life partner. Her desire of translation into English culture and gain original totality of Englishness inspires her to deceive her Nepali husband and ensure corporal changes, too.

The White man's wife as a cultural fragment tries to constitute a totality. Paul de Man interprets Walter Benjamin's articulation of cultural difference. De Man states, "[Benjamin] is not saying that the fragments constitute a totality; he says that fragments are fragments, and that they remain essentially fragmentary. They follow each other metonymically, and they never constitute a totality" (91). The Whiteman's wife, originally a Nepali diaspora from humble origin, is willing to embrace totality of translation. She has attained British citizenship and tries to translate her Nepali appearance into White English appearance. The narrator explicates:

What I see is her color is changed like that of a chameleon that has recently crossed winter season. Now she is a new citizen of a new nation. This new man is her new husband. She is relentlessly trying to be a new woman of Britain. She even needs to escape from the faint British sun. She heavily covers her skin with the layers of cream and powder to transform her wheatish

complexion into the White one. She goes to the beauty parlor to change the lock of hair into the golden. Her tongue has changed. Life style has changed.

(trans. "Meri Swāsniko Logne Sanga" 19)

The woman in the process of conversion applies mimicry as the best strategy of survival in the British ambience. For the purpose, the transformation of physical appearance turns to be the foremost concern for her. She tries to create an impression that she is a White lady with White complexion, blonde hair and the standard British accent.

The White man's wife wants to delete her every details from the past life. As a mimic woman she has changed her nationality, linguistic accent, physical appearance including skin color and hair color. Above all, she has changed her Nepali husband who brought her to Britain from rustic village of Nepal full of sufferings and hardships.

Mimicry is impregnated with a desire for a reformed and recognizable other. Mimic men and mimic women imitate the culture of the colonizer in various aspects such as manner, attitude, dress and language. Mimicry results in, as Bhabha claims, "a flawed colonial mimesis in which to be Anglicized is emphatically not to be English" (*Location* 87). The attempt of Anglicization cannot turn a subject into English. Nevertheless, immigrant or diaspora following the mimicry strategy make a failure endeavor to be English as the White man's wife does in Raksha Rai's story:

She does not want to recall her past. Now her body is not the same one that would reach to the water well everyday stepping on dewdrops barefooted before the new sunlight descended to the earth. Her hand does not contain the wound while cutting grass with a sickle for her livestock. Her palms, now, are free of skin-swelling caused by the wooden part of the spade while digging barren land. She no more owns the heels that were torn while stepping on the

stone and soil of her motherland. The beauty that was festooned with smoke and ashes of firewood hearth is no more hers, now. (trans. "Meri Swāsniko Logne Sanga" 17)

The woman character follows colonial mimesis to prove her translation from underdeveloped rustic status to a Metropolitan status. A number of diaspora rename and rearticulate them through mimicry in order to fit them in the colonizer's frame of social values. As a colonial fragment, they bear translational subjectivity.

Anglicization in Nomenclature in the Story "Ātma-Bharsanā"

Raksha Rai projects a mimic man as the protagonist in the story "Ātma-Bharsanā (Self-Aspersions)." Being inspired to omit otherness from his name and be easily acceptable to the English society and his white girl friend Noira, the immigrant Thawahang Limbu changes his name into Thomson Hunt. His interest is to sound nearer English and that assists him to integrate in the British society. In the Anglo-sphere countries, many diaspora Anglicize their personal names which are from non-English language. Anglicization in nomenclature is an example of colonial mimicry to ensure colonial favour.

Thawahang, an ex-British *Gurkha* army personnel intends to translate himself in terms of love and nomenclature. Entangled between the two opposing notions of oriental and occidental love represented by Numa and Noira, the first one for spiritual love and the second one for corporal love, Thawahang tries to be the same as the British but he is not quite so. For a comfortable existence in the land of relocation, as Cohen claims, "Many members of diasporic communities are bi or multi-lingual" (148). This is their method to get acceptance in the new socio-cultural milieu.

Thawahang has deliberately rotted some English idioms and sentences.

The *triśanku* personality of Thawahang is suspended between the White-complexioned Noira and brown-complexioned Numa. He also finds the Anglicized name Thomson Hunt worth continuing to wear in spite of the fact that his mimicry and desire for cultural translation cannot capture the English originality. Raksha's mimicman in the story confesses, "From Thewahang I change into Thomson Hunt and at day and night and in dream and reality I am wholly infatuated by Noira" (trans. "Ātma-Bharsanā" 28-29). The heightening process of globalization has intensified the socio-cultural and economic integration in an unprecedented way in the world. James Mittleman states, "The term globalization is most useful as a way to speak about the periods of intensified integration of the world through system of production, distribution, consumption and communication" (qtd. in "Centrality" Glick Schiller 123). People from various locations of the world meet each other at Metropolitan locations and exchange their views and love as well. Thawahang's mimicry suggests his desire for cultural integration but a failure pursuit, and resulting into translational subjectivity.

Dialogue between Global Villagers in the Story "Austriyaki Phul"

In the story "Austriyaki Phul (A Flower from Austria)" Raksha Rai creates a setting of the Metropolitan London where Salvia, a girl from Austria and Taibuhang Kirati, a British *Gurkha* army meet and interact. James Clifford contends, "Diaspora consciousness is entirely a product of cultures and histories in collision and dialogue . . . diasporic subjects are thus distinct versions of modern transnational, transcultural experience" (319). In the global village, Taibuhang emotionally connects Salvia's image with his *solṭini* (sister of one's sister-in-law) in Nepal, "She looked smiling – my *solṭini*. Same demenour, same form, same figure but only different human. Same

female voice, same sweet sound but only language different" (trans. "Austriyaki Phul" 159). The globalization enables people to interact with each other virtually as well as in person mediated by electronic media and rapid transportation facilities. Taibuhang and Salvia like the global villagers come into contact in London and enjoy quality time as the love birds. They forget their cultural essentialism and develop translational subjectivity.

Dilemma of Translation and Cultural Essentialism in the Story "Astitwa"

The story "Astitwa (Existence)" collected in the anthology *Gantabyahin Yātriko Sapanā (Dream of a Destinationless Traveler)* by Daya Krishna Rai sheds light on the existence of languages in the age of globalization. Even though the rhetoric of globalization is widespread in academia, media and social discourses, all the languages of the world do not attain equal status in the speaking community. English language is more influential and hegemonic in the world. Metropolitan population, along with diaspora in the West, adopts English considering its prestigious status as a symbol of civilization. Evan Mwangi makes a shift from the orthodox definition of hybridity as the colonized people's conversion to Western modernity. He asserts that hybridization process can be understood "as the practice of enriching one's own culture, epoch, language and genre through guarded acceptance and use of the characteristics of another genre, culture, era and language" (44). Hybridization is not a reduction but a way to further cultural affluence. The diasporic community from the developing nations aspires to hybridize their language with English.

In the story, Sharmila and Bibhushan converse frequently on the chat and later on, at a restaurant in Kathmandu. In the course of their conversation, Bibhushan reveals his stepwise translation from a British *Gurkha* soldier to a rebel writer to

someone who fully gives up his fiery spirit, and tries to transform himself into a hybrid being of Englishness and Nepalinness. The process of creolization rapidly captures him as it is "the recent situation of the world that is to say to a situation in which a finally recognized 'totality earth' allows in this totality (in which no organic authority exists anymore , in which everything is archipelago) most distant and totally heterogenous elements can be related to each other in a totally unsuspected way" (Glissant 22). The organic authority of diaspora loses its strength and conversion takes place. Bhibhushan's transformation follows certain steps. He articulates:

Things are simple to understand. I held the imperialist's gun. I kept my life at endangerment in the battlefield for the expansion of his empire. After retirement from the job, wrote literature against imperialism, shouted at the top of the tongue but now I have dedicated my head on the very feet of the same imperialist". (trans. "Astitwa" 105)

In the beginning, he holds British imperialist's gun, and in the second phase criticizes the imperialist policy through literature and finally takes a resigned attitude from his anti-imperialist tendency. The trajectory of his attitude development ends with translational subjectivity.

We can find two kinds of tendencies among Nepali diaspora living in England. One tendency is to leave the past behind and assimilate in the mainstream English culture. Another tendency is to preserve the cultural properties like language and maintain a distinct identity in the alien land. Bhibhushan is critical to his fellow *Gurkhas* who are anxious to convert them into English culture as soon as possible, "These days, those *Gurkhas*, who think they are roaming around heaven in Britain, do not like me at all" (trans. "Astitwa" 104). These *Gurkhas* possess a translational desire to convert them into Englishness and think they are chosen people living in paradise.

As an analytical tool the term creolization "has been borrowed from linguistics to describe phenomenon of cultural translation born out of the world of the slave trade and slavery" (Verges 42). Despite its initial phase of application in linguistics, now it is used in diaspora's cultural conversion. Bibhushan, though living in England, preserves his desire to protect Nepali language at British diaspora among the second and the successive generations. Peggy Levitt and Nina Glick Schiller in "Conceptualizing Simultaneity: A Transnational Social Field Perspective on Society " assert that the second generation of diaspora do not sustain the same gravity of attachment to their ancestral land. They claim, "The transnational activities of the second generation are confined primarily to certain groups who are by and large physically and emotionally rooted in the [host countries] and lack language, cultural skills or desire to live in their ancestral homes" (171). Automatically, the bond of the second generation diaspora with the homeland of parents loosens as Daya Krishna's fictional character Bibhushan articulates:

We, all Nepali wish that our posterity should not lose our original identity. Nepali language in Britain is in endangered condition. Nepali children in Britain find difficulty in speaking Nepali let alone writing in *devanāgarī* script. Guardians wish their children speak English twisting their tongue and mouth. It feels as though guardians show no concern to Nepali language.

(trans. "Astitwa" 110)

An individual's maintenance of transnational connection depends on the fact whether they are reared in a transnational space. Levitt and Glick Schiller claim, "Transnational activities will not be central to the lives most of the second generation and those who engage in them will not do so with the same frequency and intensity as their parents"(171). The second generation of Nepali British diaspora are

reared in the hostland and its culture grows unlike to their parents. Hence, their parents' homeland and its culture are not the primary concern of the second generation.

Linguistically, Bibhushan does not want to surrender his Nepali origin but his stand differs from the second and the successive generations. His reluctance to fulsome cultural and linguistic translation to the hostland system shows his diasporic longing towards the past and cultural background. His representative statement surfaces on one hand, Nepali diaspora's anxiety of preserving homeland's cultural and linguistic inheritance and on the other hand, their ignorance to cultural background:

The moment *Gurkhas* received ILR residential visa, people of *janjāti* indigenous origin from Nepal entered Britain in a large scale. Those communities have their own mother tongues. Unfortunately, they left their mother tongues behind in the countryside areas of the hills in Nepal.

Gradually, they are about to leave Nepali language behind in Nepal and attempt to be pure British adopting English language . (trans. "Astitwa" 110)

Diaspora people do not every time perform their loyalty to their cultural homeland.

They, as Shuval states, "[. . .] in many - perhaps most - cases . . . seek to become part of the host society and culture and many relegate their previous cultural baggage of the past" (3). Nepali British diaspora want to obliterate their cultural past and practice mimicry to fit in the hostland cultural structure.

In another context, Shuval claims that diaspora people are distinct as they maintain close relation with their prior culture. Diasporic consciousness makes them establish an "on-going or reawakened attachment and loyalty to their earlier culture and specifically to the homeland which they feel they have left" (33)³⁴. Diaspora

³⁴ See Shuval 33.

harbor a deep-rooted attachment to the homeland and culture. Daya Krishna's fictional character Bibhushan utters, "If we Nepali living in Britain do not harbor awareness, after fifty years our children while coming to Nepal require interpreter as soon as they land at the airport. Similarly cultural existence of Nepali in Britain will probably end. It is said if one's existence is to be eliminated, first of all his language is to be eradicated" (trans. "Astitwa" 109-110). Diasporic concern for native language and culture seems vehement on Bibhushan but such concern is subject to change as diasporic loyalty is double-sided.

Bibhushan clarifies how linguistic diversity is going to be cleared in Britain and languages of minority communities are under a serious threat. Nepali diaspora in the Metropolitan location are losing their cultural ontology. The integration process of diaspora is gaining silently momentum. Their translational subjectivity prioritizes English language to smarten them up.

In the story, Bibhushan pinpoints the contradiction among Nepali people about Nepali language at homeland and diaspora. He states, "*Janajāti* friends from Nepal say - you are involved in the promotion of *parwate* (*khas* language) to which we try to displace" (trans. "Astitwa" 110-111). He further states:

Nepali diaspora in Britain say what is the function of Nepali language in Britain? My son and daughter are so smart in English; their accent is exactly like that of the White. . . . They can partially speak Nepali. People understand English throughout the world but Nepali is very much limited. Our children will win not only over Britain but the world throughout. (trans. "Astitwa" 111)

Nepali diaspora in Britain possess their translational self, regarding language. They just want to make their second generation fluent in both speaking and writing English with a desire to govern the world. In the globalized world, Nepali diaspora have been

expanding their horizon day by day. The cultural translation of their second generation is far more effective. International business companies employ their workers who are proficient in speaking and writing English.

The craze for English language and culture is vehement among diaspora. In the capacity of a global language "English plays an important role in international interaction. International interaction includes economic relationship among countries, international business relationship, global trading and others" (Sneddon qtd. in Rao 70). The process of globalization requires interconnections among countries. For that purpose, English language is used as a tool for communication in order to promote business and trade in international level. Bibhushan admits the global reality of the day, "Our principle is never to hate English language. . . . Our existence will collapse if we forget Nepali language and keep on rotting English. British Whites get delighted the moment Nepali children forget their mother tongue and speak only English" (trans. "Astitwa" 111). Diaspora, especially the second and the successive generations, in the Western location cannot isolate themselves from the need of mastering over the written and spoken English.

The expression of Bibhushan reveals the fact that Nepali British diaspora want to maintain balance between speaking Nepali and English since their stand on the cultural borderline makes them so. Nevertheless, they want to preserve the past and lovingly embrace the present as well. However, the colonizer wants to translate the children of diaspora to the mainstream culture at the soonest. Such contradiction is revealed in the story "Expression". Even though colonial power asserts to create anglicized subjects, diaspora show indifference on it and hybrid existence comes into being. The hybrid trace stands against the colonial attempt to control diaspora's

indigenous culture and the illusion of cultural purity. Bhabha argues, "[. . .] the trace of what is disavowed is not repressed but repeated as something different - a mutation, a hybrid" (*Location* 111). Diaspora are not ready to assimilate in the overpowering mainstream culture of the hostland so easily. They preserve certain untranslatable chunk of culture.

The vocabulary of Nepali language has been gradually dominated by English words. While speaking Nepali language, a large number of people belonging to different age groups from children to youths to middle-aged to the senile, frequently use English words. Bibhushan comments it as a sign of an alarming situation in the decline of Nepali and other mother tongues from Nepal. People not only at diaspora, even in the homeland garner a desire to appear smart and civilized by using English words in their diction. In the cultural flows of globalization, cultures are creolized. As a notion, creolization "radically queries the ideas of unique roots, of a unique identity" (Verges 41). The wave of globalization hegemonises people to love using English words and look more modern. This is how; people from around the world including diaspora have been translating them into Euro-American culture following their language English, a symbol of power and prestige.

Bibhushan's senile mother feels comfortable to use English words such as 'apple' in her day-to-day communication. In the age of globalization, cultural and linguistic exchanges take place frequently. Pnina Werbner and Tariq Modood put forth, "[. . .] all cultures like languages are continuously evolving, unconsciously and organically, they are neither bounded nor fixed . . . however, intentional . . . cultural mixings challenge normative separations or dominant hegemonies and are the grounds for reflexivity and for the public bridging of cultural differences" (xiv). In the global village, people living at different parts of the world, culturally mix up and develop

their translational subjectivity. Moreover, cultures organically develop. Many business companies use English language as a medium for advertisement and sale of their products and services. Bibhushan's mother also turns to be a consumer in the world market promoted by globalization.

Bibhushan gives examples of English words like breakfast, rice, orange, grapes and apple which are used in English version everywhere instead of using their Nepali counterpart. He utters:

Not only fifty-fifty, while speaking Nepali more than sixty percent words are used from English. . . . If this trend continues in this rate, in fifty years, there will be fully English. . . . My octogenarian mother is illiterate. One and half decades back, she would say *syāu* but these days she says 'apple' with an unhesitating manner. (trans. "Astitwa" 111-112).

The process of linguistic translation of people at diaspora and beyond appears in alarming rate. In the age of globalization, English has been used as a global and official language in many countries. English has been included in the curricula of many nations. The learning of English language provides with ample opportunities to people living around the world. These days "English is a contact language between people who share neither a common native tongue nor a common culture, and for whom English is the chosen foreign language of communication" (Firth qtd. in Rao 70). Initially, English was the language of the British Empire that conquered many parts of the world and made its colonies. Despite its origion in the Great Britain, now English is used as first and native language in various nations.

During their conversation, Bibhushan says to Sarmila in an ironic sense, "It is time to replace the Nepali word *syāu* with its English version 'apple' in Nepali dictionary. It seems we are not eating apple but apple is gulping down our Nepali

existence" (trans. "Astitwa" 112). The overpowering English language has sidelined many languages of the world including Nepali not only in the diaspora locations of the West but in the original locations of those languages, too. Diaspora survive a life full of contradictions. Sometimes, they advocate and practice for cultural purity of their motherland. Other times, they follow hostland cultural practices minimizing the value of motherland culture. At times, they adopt hybridization as a strategy to cover cultural ontologies of both sides.

Projection of the Third Space in the Story "Christmas Day"

Bhabha's concept of the third space challenges any fixed and hierarchial pattern of culture. It produces something different as an outcome of translation and negotiation. Jaya Rai's story "Christmas Day" exemplifies the third space by presenting a description of a romantic love making between two diaspora people, one male and another female from two different parts of the world. The female is an oriental (perhaps Asian) lady whereas the male is an African. Both of them engage in copulation in the course of enjoying a Christmas party at the narrator lady's residence in London. Intoxicated with alcoholic drinks, Mr. Mensa and the lady extensively share personal feelings in a private party. The lady feels she is impregnated by Mr. Mensa and she is prepared to accept it. The embryo inside her womb is something like the third space, a combination between oriental (perhaps Asian) female and African male but the offspring will be different from its birth-givers /parents.

Bhabha asserts that the third space incorporates "transformational value" and it "lies in the rearticulation, or translation, of elements that are neither the One . . . nor the Other . . . but something else besides, which contests the terms and territories of both" (*Location* 28). The narrator represents one culture, her sex partner another culture and she wants to bear something new letting African semen germinate in her womb as a negotiation between two different cultural civilizations and races.

To borrow Bhabha's insights, the narrator wants to let the third space arise. The narrator states, "I feel a life stirs within me. Surely, a human existence is implanted within me. Outlandish completely outlandish. In the far-Eastern oriental womb of mine an embryo of far-Western world, that is an African, is initiated" (trans. "Christmas Day" 128). The term 'outlandish' indicates that the outcome is a synthesis of the Asian and the African - a negotiation in the third space; different from the earlier ones. Both of them - the female narrator and the African male involve in copulation with the narrator's distinct desire of bearing a baby who will represent the "third space" in Bhabian vocabulary.

Love and Hate Relation with Homeland and Hostland in the Story "Afghanistan"

Naresh Nati in the story, "Afghanistan" from the perspective of the first person British Gurkha diaspora criticizes both of his homeland government and hostland governments for not being responsible to the British army personnels killed in Afghani war and their family. During his service period in Afghanistan as a British army recruit the narrator found sloppy area full of tomb of the *Gurkha* fighters killed in the First World War. Upon his observation of the graveyard, the narrator presents an ironic situation that the *Gurkha* company is still fighting a war over the sepulcher of their grandfathers and great grandfathers:

Neither the British nor the Nepal government paid the price of the Gurkha's life. Neither posthumous felicitation nor identification of the dead bodies. *Gurkha's* sacrifice turned worthless. Neither message nor relief nor compensation to the families of the deceased. A *Gurkha* Company was still fighting another war on the burial of their grandfathers and great grandfathers for the same British, the same selfish and the imperialist, being valiant, obedient and disciplined *Gurkha* soldiers. The *Gurkha* Company carrying a modern philosophy was fighting a war upon the dead body of their forefathers. (trans. "Afghanistan" 68)

From the transnational social space, the British *Gurkha* criticizes the British government and the Nepali government for their reluctance to resolve the issue of the British *Gurkha* in Afghanistan. Contrary to national, as Glick Schiller argues, "[. . .] the transnational extend beyond the borders of a particular state" (*Handbook* 98). Standing at the borderline between Nepal and Britain, the British *Gurkha* expresses his love and hate relation to both of those nations. The translational subjectivity of the British *Gurkha* diaspora castigates the authorities of the hostland and the homeland for not maintaining their responsibilities.

The chapter has analyzed the issues and contexts of the selected fictions (both long and short) written by Nepali diasporic writers. All of the fictions analyzed so far demonstrate Nepali diaspora's ambivalence, mimicry and translation as parapraxis. Homanath Subedi's fictional character Prem; and Nepali Malaysian characters in Gurung Daju's novel *Nirajoya* are visualized as cultural fragments without being translated into totality. Similarly, Raksha Rai's characters in the short fictions such as Thawahang Limbu, the Nepali woman of humble and rustic origin migrated to Britain and involved in self- Anglicization and Taibuhang Kirati come into cultural collision and dialogue, and practise mimesis attempting to translate them into English cultural paradigm. Bibhushan, the protagonist in Daya Krishna Rai's short fiction "Astitwa" falls in the quagmire of cultural essentialism and cultural translation thereby developing into a translational being. Jaya Rai's "Christmas Day" supports the notion of the third space where diaspora give up their quintessential cultural rigidity and involve in inter-cultural negotiation. The story "Afghanistan" of Naresh Nati, shunning the bias, criticizes the policies of both of the homeland authority and the hostland authority. This is how, Nepali diaspora's existential dilemma resulting into translational subjectivity has been interpreted.

CHAPTER FIVE

Cleft Identity in Nepali Diasporic Poetry

The chapter analyses fifteen different poems composed by thirteen different Nepali diasporic poets. Those poems are taken from different anthologies. Those poems include Raksha Rai's "Mulbāsi Rukh (Indigenous Tree)", Ganesh Rai's "Big Ben Ulṭo Ghumcha Mero Lāgi (Big Ben Moves Reverse to Me)", Daya Krishna Rai's "Falāno Gāun Jāne Bāṭo Sodhirahekā Gorkhāliharu (*Gurkhas* Asking About the Road at the Cross Road)", Tanka Wanem's "Udhauli Ubhauri (Downward Movement and Upward Movement)", Devendra Kheres's "Eak Nirwāsīt Bakapatra (A Banished Witness Statement)", Mijas Tembe's "Eauṭā Buḍho *Gurkhā* (An Old *Gurkhā*)" and "Ardhatā (Halfness)", Kangmang Naresh Rai's "Samjhanāmai Sakinecha (Time Over Merely in Planning)" and "Rāṣṭra Rahemā" (If the Nation Survives)", Bhagawan Chamling's "Belāyatko Samudramā Gāunko Tirtire Dhārā (An Unsteadily Flowing Stone Spout of My Homeland in British Sea)", Durga Prasad Pokharel's "Pizzā Sanga Landonmā (With Pizza in London)", Bhogen Ekle's *Sāthilāi Ciṭhi* (A Letter to My Friend)", Jagat Nabodit's "Munālāi Prem Patra (A Love Letter to Muna)", Sharmila Pokharel's "Nepali Aksharharu (Nepali Letters)" and Sushma Ranahama's "Bagdātāmā Aljheko Rungri (The Sprit Entangled in Ownership Transfer)". Those poems reflect cultural creolization as well as nostalgia towards cultural homeland and unresolvable duality of diaspora people. The research analyzes those poems from multiple theoretical perspectives related to diaspora, globalization and translation to demonstrate the cleft identity, in other words, translational subjectivity of diaspora.

Paradox of Cosmopolitanism and Cultural Roots in "Ādibāsi Rukh"

Modern diaspora hold a bifurcated commitment between their native cultural roots and cosmopolitan outlook. In the poem "Ādibāsi Rukh (Indigenous Tree)"

Raksha Rai establishes a dichotomy between a diaspora and his homeland thereby declaring certain binding phenomena especially the natural ones that are universal. However, the world has been divided into so many identity-markers. The persona states that the parching sun, rainfall, the northern star in the sky, wind and the earth are the same. A diaspora, living a divided subjectivity, preserves a Metropolitan outlook carrying him outside the nationalistic boundary. A number of times diaspora pose question upon the authority of the nation state. According to Shuval, diaspora many times interrogate upon nation states. They "present a unique challenge to the hegemony of modern nation-states because of the feelings they engender towards groups and places located outside the borders of a given-state"(32). A number of times the persona in Raksha's poem poses questions over national boundaries, citizenship and passport:

This earth, you and I standing on today

Who changed into fragments?

Who made identity-marker to paper

and passport broke humans into shreds

Who drew the frontiers of citizenship?

Who erected walls of passport? // (trans. "Ādibāsi Rukh" 87)

The totality of humanity appears into different sects and factions drawing official borderlines. After transcending the national border diaspora want to set free themselves from those borderlines. The concept of diaspora is a fluid, vibrant and frequently changing set of cultural interactions. Diaspora are not formed only by one traumatic event of victimhood. Instead there are many and different causes over an extended historical period. There can be double or multiple displacements.

Diaspora instrumentally play with the cards of homeland and hostland. On one hand, they claim their rights over the hostland. On the other hand, they claim and reclaim their land of origin. Diaspora as an individual and community establish relationship with homeland and also capture opportunities from the hostland. Cohen states the doubleness of diaspora, ". . . many newer diaspora . . . want not only the security and opportunities available in their countries of settlement but also a continuing relationship with their country of origin and co-ethnic members in other countries. For such diaspora, the nation-state is being used rather than revered" (173). The doubleness of diaspora possesses cleft identity inclined to their past life and present life. The poetic persona in Raksha's poem reveals:

I drag my body in one direction
 but heart forcibly pulls to the reverse . . .
 and stand at two sides
 sometimes stand in East on reminiscences
 other times erect in West on storms. // (trans. "Âdibāsi Rukh" 88)

Continuous fragmentation and breakage of the diaspora though he was an indigenous tree in the homeland, is a predicament in the world of globalization. The indigenous purity involves in the process of hybridization losing its original flavor and freshness. Diasporic destiny is to remain in the state of indecisiveness losing its cultural root. The poet portrays his cosmopolitan vision as well as yearning for cultural roots standing at the intersection of homeland culture and hostland culture.

British *Gurkha* Discontent on Hostland Authority in "Big Ben Ulṭo Ghumcha Mero Lāgi"

Ganesh Rai's poem "Big Ben Ulṭo Ghumcha Mero Lāgi (Big Ben Moves Reverse to Me)" articulates British *Gurkha*'s frustration and discontent to its

government of destination land. The colonial authority for certain centuries expanded its domination over the entire world. In this context, Peter Van Der Veer articulates, "The colonial project located its subjects by mapping territories and populations in the context of military expansion and political centralization" (91). This was a colonial strategy to locate people on their own land and exercise power over them. Moreover, the authority used another strategy of dislocating people from their original location. Both of these strategies were parallelly exercised by the colonizer. Peter further clarifies the colonial scheme that "dislocated people through its imperial organization of migrant labor and soldering" (91)³⁵. The British *Gurkha* army also is a byproduct of the same colonial project of dislocating people. Ganesh Rai's poem "Big Ben Moves Reverse to Me" reflects the displeasure, lack of self-esteem and frustration on the part of the dislocated British *Gurkha* through the process of soldering.

The Great Clock of Westminster, London nicknamed as the Big Ben is a symbol of British glory, however, the poet deconstructs the image of Big Ben. The poetic persona is a British *Gurkha*. The Big Ben standing in front of the British Parliament represents the imperialist power at least to the poet. The British *Gurkha* was employed by the imperialist power to extend its territory and dominance throughout the world. By cultivating the image of defiant warrior of the British *Gurkha*, the British government gained economic advantage, political control and cultural dominance in different parts of the world. The poetic persona asserts, "My location same since two centuries back/ I a stone inscription or a static idol in the gully" // (trans. "Big Ben Ulṭo Ghumcha Mero Lāgi" 45). The British *Gurkha* asks the Big Ben why his (the British *Gurkha's*) status has not changed though he has served the British nation since two centuries back.

³⁵ See Peter 91.

Diaspora refers to territorially dispersed people with longest history. Sara J.

Mahler defines diaspora as:

a group that has suffered some kind of traumatic event which leads to the dispersal of its members, and there is a vision and memory of a lost or an imagined homeland still to be established, often accompanied by a refusal of the receiving society to recognize in full the cultural distinctiveness of the immigrants." (qtd. in *Volume*, Faist 197)

The British *Gurkha* inherits a history of dispersal from their motherland but the destination land refuses to recognize their cultural distinctiveness and economic security. The speaker feels alienated from his labour used in making the British civilization.

The British *Gurkha* recruit finds the destination land hostile and unsupportive. The alien setting of culture and society makes the diaspora land as "perilous territory of not belonging" (Said 177). As a diaspora he feels he is not a component of British glory despite their contribution in the making of the nation. Rai further expresses:

Why am I prohibited

step on the same soil?

Why my presence disallowed

on the same land

as though I was a terrorist? // (trans. "Big Ben Ulto Ghumcha Mero Lāgi" 45)

The imperialist policy of soldering functioned to heighten British glory, however one of the makers of it – the British Gurkha remained sidelined as though they were terrorists.

As stated earlier, the Big Ben is a symbolic representation of the British civilization. Being a part and contributor of the civilization, diaspora seek recognition of their contribution. Rai articulates:

In formation of the Big Ben
 For centuries my rough blood
 flown like Thames River
 Fallen on the ground like Twin Tower
 my priceless whole body. // (trans. "Big Ben Ulto Ghumcha Mero Lāgi 45)³⁶

The image of Thames River is used in the poem to describe the blood of British *Gurkha* spilled all over the world to protect and expand the British Empire. Contrary to it, those warriors' priceless bodies faced the predicament like that of the Twin Towers. By using the images of Thames River and Twin Towers the poet expresses his diasporic discontent to the government of the destination land. It is a diasporic tendency to ask for recognition and equal rights to the authority of the land of relocation.

The existing power structures and the hegemonic conceptions of the hostland are challenged by diaspora when they realize their marginal status and unequal treatment in their place of relocation. Marie-Paule Ha puts forth, "Characteristics such as deterritoriality, heterogeneity and hybridity . . . are predicated on the diasporic condition [and] are often celebrated for their counter-hegemonic and transgressive power and effect" (388). The British *Gurkha* speaker of the poem deprecates two historical dates to counter the British hegemony, "I reject to walk / in the nasty black night of 1815 /Also deny the beguiling line of 1997" (trans. "Big Ben Ulto Ghumcha Mero Lāgi 45)³⁷. Their deterritorialization began from the homeland after the agreement between the Nepal government and the British government to establish British *Gurkha* regiment in 1815. Similarly, the British policy of 1997 discriminated the British *Gurkha* creating a rift between them.

³⁶ See Rifle 45.

³⁷ See Riflele 45.

The experience of diaspora often underlies subversive political or cultural acts. Their displacement from the underprivileged former colonized world to the Metropolitan center of the formerly colonialist West poses threat to the colonial authority. In the poem "Big Ben Ulṭo Ghumcha Mero Lāgi", an ex-British *Gurkha* questions over the British policy of unequal treatment between the insider (native British citizens) and the outsider. In this regard, Marie-Paule Ha's statement in "Cultural Identities in the Chinese Diaspora" sounds more convincing. Ha claims, "[. . .] non-white subjects' presence in the Eurocenter necessarily challenges the homogeneity of whiteness and . . . the minority strikes back resisting the center's violent attempts to assimilate or destroy it (388). The poet claims that British *Gurkha* have hoisted the British flag but their contribution has not been reciprocated:

Sucking my rhododendron-like youth

discontent you are

Let the entire world know

till Herculean strength I owned on fist

flag I hoisted? . . .

for your interest whom I sacrificed my life? // (trans. "Big Ben Ulṭo Ghumcha Mero Lāgi" 46)

The presence of British *Gurkha* in the Eurocenter of London questions over the validity of Big Ben, a symbol of colonial glory. It is a tendency of diaspora to reject their denizen status in the land of relocation. Moreover, British *Gurkhas'* contribution in the success of the British Empire is always outstanding in history.

The notion of "colony strikes back" is often reiterated in postcolonial discourses. An important phenomenon arose "in the movement of populations from former colonies to the West and their subsequent impacts on Western societies in the

form of multicultural challenges to Western hegemony" (Ha 388). The British Gurkha got its residential rights in Britain after a series of struggle against the British hegemony. The language of the colonial subject sounds threatening to the imperial ruler:

I can break my sea-like limitless patience

demolish your demonic pride

your imperial height

trampled it's me for two centuries. // (trans. "Big Ben Ulṭo Ghumcha Mero

Lāgi" 46)

The British *Gurkha* soldiers have fought war in different places of the world to heighten the imperial pride of Britain. Now, as a diasporic community in Britain British *Gurkha* soldiers and their families in threatening voice demand their citizen-like rights. The translational subjectivity of the British *Gurkha* diaspora posits them at the cross road from where they articulate the pain of centuries-old marginalization. Diaspora's Marginality in the Poem "Phalāno Gāun Jāne Bāṭo Sodhirahekā Gorkhāliharu"

In the poem "Phalāno Gāun Jāne Bāṭo Sodhirahekā Gorkhāliharu (*Gurkhas Asking About the Road at the Cross Road*)" Daya Krishna Rai complains about the unjust behavior practiced by the British hostland. Rai captures river images from both Nepal and Britain. Bagmati and Thames both are almost similar to him but his expectation of equal behavior is not practiced by the British nation. Moreover, Daya Krishna addresses his homeland Nepal as mother and hostland Britain as *sānimā* (younger sister of one's mother).

The colonial encounter has damaged the historical facts of British *Gurkha*. Stuart Hall believes that hybridity can redefine and reterritorialize the marginal history of the suppressed. The symbolic order between the center and the margin is

rearticulated in hybridity. Daya Krishna's poem indicates Nepal as his mother and British authority as his *sānimā*. The poet's cultural hybridity posits Britain in the status of *sānimā*. He challenges the colonial authority to behave the British Gurkha as a mother treats her children equally and affectionately. In "The Local and the Global: Globalization and Ethnicity" Hall contends that the margin challenges the center through a three-pronged strategy, "[. . .] first through and opposition to the given order, second via recovery of broken histories and the invention of appropriate narrative forms, third, through the definition of a position and a language from which speech will continue" (35). From the oppositional position, the margin intervenes the order. The poet from his diasporic marginality takes an oppositional stand, tries to recover the fractured history of British *Gurkha* and tries to redefine British *Gurkha*'s position.

From the marginal position, the poet's grudge is targetted to the English authority whose treatment to *Gurkha* soldiers is not agreeable. The poet's bifurcated subjectivity regards Nepal and Britain as his mother and mother's younger sister respectively. Inclined to both sides, the poet feels discriminated from the side of his mother's younger sister:

Dear mother Nepal
 We thought almost similar
 Bagmati flowing on your lap
 Thames flowing
 on the lap of British *sānimā*
 courageous youth days
 we held gun for British *sānimā*'s security
 are driven away the moment
 extinguished from our Hercules arms. // (trans. "Phalāno Gāun Jāne Bāṭo

Sodhirahekā Gorkhāliharu" 105).

Diaspora people retain cultural association and emotional ties to the homeland but they seek recognition from the host state that is the place where they reside currently. Regarding discrimination, Bhabha assumes, "Colonial authority requires mode of discrimination (cultural, racial, administrative) that disallow a stable unitary assumption of collectivity" (*Location* 111). The British *Gurkha* speaker in the poem claims his political, economic as well as legal rights with the British authority.

The British *sānīmā* theoretically declares equal opportunities to all races but practically exercises racial discrimination. In the mean time, the persona declares that his Yellow complexion never changes to White. Carlton Wilson rightly comments, "There is also conflict when the host society attempts to justify the subordinate status of the migrants. And there could be acrid debate between migrants [and] hosts" (382).

The speaker British *Gurkha* expresses his annoyance to the British *sānīmā*:

Dear mother Nepal

Our *sānīmā* uniquely clever

Her declaration of equal opportunity

to Black, White and Yellow complexion

merely limited on slogan

Red passport can never translate

our Yellow complexion to White. // (trans. "Phalāno Gāun Jāne Bāṭo

Sodhirahekā Gorkhāliharu" 106).

Double affiliation of the speaker is crystal clear in the poem. On one hand, he is seeking indiscriminatory behavior from the hostland authority. On the other hand, the poet declares that his Yellow complexion can never change into White though nationality changes. From his marginal position, the poet stresses for equal rights in the land of relocation maintaining his cleft identity divided between the homeland and the hostland.

Revisiting the Memory Lane in the Poem "Udhauli Ubhauli"

The poem "Udhauli Ubhauli (Downward Mobility and Upward Mobility)" by Tanka Wanem collecting some typical images from Kirāt Limbuwān culture, describes the seasonal changes in Nepal during *udhauli* and *ubhauli*. Literally, *udhauli* means downward mobility and *ubhauli* means upward mobility. In the hills, during winter season shepherds get down the chilling high hills along with their sheep to the warm *basin* area. In the similar fashion, those shepherds climb up the hills along with their livestock in the summer season. Kirat people in the eastern hills of Nepal dance *sākela* when *ubhauli* starts.

Carlton Wilson in the essay "Conceptualizing the African Diaspora" elucidates the agony and resistance of diaspora. Referring to a long history of global diaspora, their traumatic past and reminiscences, Wilson states, "[. . .] leaving one's homeland is often a traumatic experience. Jews captured by Nebuchadnezzar wept by the waters of Babyloan. Africans shipped across the Atlantic via the slave trade often valiantly resisted" (382-383). Similarly, various cultural symbols nostalgically fascinate Wanem at diaspora. His childhood memories skillfully are woven in a poetic thread:

The journey made together crossing river flows

Sākela sili danced together

vibrate within bosom

ḍhol, jhyāmṭa and *gajos*

As if *Parohang* resides on head

As if *Sumnima* dances in heart

Monotonous memory

A delightful past keeps moving like a sea saw

Udhauli / Ubhauli. // (trans. "Udhauli Ubhauli" 99)

Sākela, Dhol, Parohang and Sumnima vibrate in the speaker's head and heart reminding him his cultural affluence of Kirat Limbuwan community long-nurtured and practiced in his motherland, especially the eastern hills of Nepal. He remembers the entire ecological and seasonal phenomena that he visualized, experienced and got thrilled during his childhood in the motherland. At present, everything survives in his memory in a striking manner.

Disgruntlement to Homeland Authority in the Poem "Eak Nirwāsīt Bakapatra"

In the poem "Eak Nirwāsīt Bakapatra (A Banished Witness Statement)" Devendra Kheres presents a high level of disgruntlement and wrath against the homeland state authority. Every time, motherland may not be unprejudiced towards its citizens and diaspora. Faist in "The Translational Turn: Migration and Politics" discusses about the stand/s motherland takes about its diaspora. Emigration countries may take a variety of positions towards their citizens/diaspora. He states:

Governments and other state authorities may prevent them from leaving, encourage them or even force them to exit, attempt to retain or even regain the loyalty of those who have settled abroad, try to give them incentives to return home, denounce them as traitors and bar them from returning, or regard them as a lost part of demos. (239)

This is a dilemma among the governments and state authorities on their citizens and diaspora. In the world where the national borders are constantly weakening because of the globalization, state authorities are puzzled whether to let their citizens and diaspora translate into the colonialist's dominant culture.

Kheres outpours his rage towards the homeland state authority for ranking some citizens as anti-national and not letting them enter the mainstream. However, his deep respect for the motherland and its blue firmament is still unshakeable. The following lines read vehement:

While singing national anthem
my nation made me anti-national

While writing poetry of nation
my nation made me nationless. // (trans. "Eak Nirwāsīt Bakapatra" 24)

Kheres exposes a diaspora's complexities and discontent with his homeland. Carlton Wilson in the essay "Conceptualizing the African Diaspora" remarks, "[. . .] many complexities and contradictions . . . exist between peoples in the diaspora and their homelands. There could be anger, bitterness, remorse, among those who left, related to the condition which prompted the dispersion" (382). The state authority, a number of times, creates a situation for the dispersion of its citizens beyond the national border.

Elise Feron and Sofia Voytiv assert that many times the homeland state authority applies the strategy of sending its citizens to diaspora in order to deterritorialize internal conflict prevalent inside the national boundary. They claim, "Governments in the countries of origin can also actively participate in conflict deterritorialization by putting in place policies and institutions dedicated to supporting the process of diasporization and its mobilization"(215). Similarly, Kheres expresses bitterness towards his homeland that made him anti-national and pushed away from the mainstream. He reveals:

As I was prohibited to enter
mainstream of the state
left the motherland
my blue firmament. // (trans. "Eak Nirwāsīt Bakapatra" 24)

Diaspora do not every time longingly appreciate the motherland left behind. A number of times they may express nonconcurrence to the polity and bureaucracy of

the motherland. Kheres violently castigates the political and bureaucratic system of his motherland from the land of relocation. However, his deep reverence to the nation, its natural landscape and ecological surrounding is noteworthy. Such tendency displays his love and hate relation with the homeland as a diasporic trait.

Alignment to Homeland Culture in "Eauṭā Buḍho Gorkha"

Mijas Tembe's poem "Eauṭā Buḍho Gorkha (An Old *Gurkha*)" dramatizes a scene on the overhead bridge of Brecon Town where an old *Gurkha* soldier, stoop and decrepit by diseases, keeps on viewing British children. Those children make a circle around and tease him. They are not aware of his history of bravery. Finally, the old *Gurkha* wishes:

Posthumously, my spirit
 certain not to receive solace
 in this alien land
 please do bury my *astu*
 on any pious hill of my motherland
 or offer on my native river. // (trans. "Eauṭā Buḍho Gorkha" 191)

The poem reveals the frustration of a British *Gurkha* soldier in the British land where the school children are not taught the contribution of *Gurkha* soldiers to protect and expand the British Empire. In the psyche of the *Gurkha* soldier, Britain remains an unfamiliar land.

Martin Baumann claims that diaspora contain "connotation of uprootedness, precariousness and homesickness provided explanations for the group's enduring and nostalgic loyalty to the cultural and religious traditions of the country of origin" (64). The *Gurkha* soldier in Tembe's poem turns to be a misfit and laughing stock in the eyes of English children. Sense of alienation forces him to wish that his *astu* needs to

be sent to his cultural homeland. Out of his sheer frustration the *Gurkha* soldier finds his identity in precarious condition and expresses his nostalgic loyalty towards the funeral custom of his homeland. *Astu* is the remnant piece of bone of head of the dead human body to be flown in the sacred river after it is burnt, according to oriental culture. It is to be flown in suitable time within a year of the expiry.

The British *Gurkha* diaspora, fed up of the indifference of the government and mockery of white children, wishes to offer his bodily remnant to his homeland. It shows the British *Gurkha's* yearning for homeland and its culture. The diasporic translation remains incomplete. In modern context, diaspora are the product of migration from the country of origin to the country of destination. They somehow perpetuate homeland culture and are reluctant to give up exclusively their homeland identity.

Diasporic Tussle with Homeland and Hostland in the Poem "Ardhatā "

In the poem "Ardhatā (Halfness)" Mijas Tembe presupposes the conflict likely to emerge between the returnee and the local. Takeyuki Tsuda mentions the probable tussle between the local and the returnee. He states, "This encounter of local and returnee or newcomer is commonly a fraught one, replete with misunderstandings and resentments that can be observed in a wide range of comparable cases" (qtd. in Kasbarian 363). The locals might think that the returnee will snatch their rights and sideline them. Their fear creates tussle between these two parties as the lines reflect, "Enduring the chains of discomforts / homeland I visited to see my mother/ encountered again troubles" (trans. "Ardhatā "188). The objective of many returnees turns to equip and develop a new generation of leadership who will work for the lasting good of their homeland. However, it might not be understood in the similar line by the locals.

Newly established diaspora are viewed with suspicion in the hostland. The authority of the hostland keeps surveillance over them. Feron and Voytiv argue:

[. . .] attitudes towards engagement with the home country differ between well-established and newly-created diaspora.. In host countries, diaspora that are newly enacted through processes of conflict deterritorialization, are often viewed with suspicion and associated with the conflicts themselves and 'terrorism'. As a consequence, surveyed and monitored." (217)

The host country's outlook towards diaspora, especially, to the new ones is not so positive. The poet unfolds his dissatisfaction:

My hostland knows my sweat
 but claims not to know complexion
 My hostland simultaneously
 utilizes my valor and stupidity
 but knows not history in my way. // (trans. "Ardhatā "187)

Diaspora are not believed to be patriotic to their hostland. The poet reveals that his hostland does not get ready to recognize its diaspora's difference of complexion but strategically uses their "valour" as strength and "stupidity" as weakness.

Moreover, the translational subjectivity places diaspora at the frontier between two nations and their transnational stand makes them free to criticize and oppose both of the sides. Forson and Voytiv believe on "different types of discrimination . . . experienced by migrants in their host countries . . . economic discrimination and lack of access to the labour market . . . lead to a process of identity rediscovery"(218). The British *Gurkha* speaker realizes multiple layers of discrimination, hostility and abuse of human rights practised over him. He is quite aware of racial reckonings and negative narratives going around:

In every war sends me to the frontline
 but his opulence ever forgets me
 My hostland made me homeless for centuries
 stares at me in gesture of 'go your home' . . .
 Dejection overrides me. // (trans. "Ardhatā "187)

An undercurrent of melancholy runs through the poem as the diaspora experiences racism and other forms of discrimination in the hostland. Such condition can create psychology "for individuals to turn to their home country in their search for belonging" (Ferson and Voytiv 218). If their return to motherland in physical form is impossible, just in imagination, they return, many times, to their cultural homeland.

Reclaiming Cultural Roots in "Ardhatā"

A diaspora retains strong group ties sustained over an extended period of time in terms of language, religion, endogamy and cultural practices. Mother tongue, history, religion, and culture of the motherland remain precious to diaspora. Many diaspora writers express deep concerns to their cultural heritages of the past including literature, art, music and other cultural components. In this regard, Paul Gilroy asserts, "The contemporary musical forms of the diaspora work within an aesthetic and political framework, which demands that they ceaselessly reconstruct their own histories, folding back on themselves time and again to celebrate and validate the simple, unassailable fact of their survival" (37). Diasporic writers and artists can never escape from their past. Tembe rightly expresses:

Citizenship means not merely piece of paper
 Skin color I cannot change
 Tongue I cannot exchange

My religion, culture I cannot obliterate

My mother, ancestors and history

I cannot change. // (trans. "Ardhatā" 187)

The notion of homecoming is not simply association with geography and space. It is not only the geopolitical concept of country of origin. Home carries the notion of attachment and association. The poet reclaims his historical roots even though he is relocated in the hostland and the return to homeland on permanent basis is not immediately feasible.

The desire to return home symbolizes the sense of cultural attachment.

Diaspora's return can be either physical, virtual or imaginary. The return to homeland in either form indicates "security, stability and belonging of fixed geographical space" (Black & Gent 20). However, in homecoming double sense of separation is caused. The physical separation from homeland creates a rupture as well as the returning causes dislocation from the land of relocation. Despite such fact, a diaspora cannot give up his identity and also keeps claiming his renunciation and sacrifice as Tembe reveals, "My identity collapse I cannot wish / My renunciation and sacrifice I cannot say yours" (trans. "Ardhatā" 187). The concept of home provides cultural and emotional support and security to diaspora. They seek emotional protection cultivating the image of homeland. So, they harbor a desire deep down their heart, for actual return to their homeland.

Home Merely Idealized Construct in "Ardhatā"

Munz and Ohliger explain that diaspora's permanent return to homeland is practically full of challenges. They claim, "[. . .] the reception accorded them may be welcoming but also ambivalent or hostile . . . homeland residents' feeling [might be] that diaspora returnees may threaten their status or their property and that the

returnees are not real natives" (qtd. in Shuval 35). On many occasions, diaspora find the homeland more hostile than earlier. Ambivalent hostility of natives discourages diaspora's return to their homeland. Diaspora's translational subjectivity keeps them dangling between the dilemma of returning and not returning. Tembe poeticizes the situation in the following way:

Whenever I return my homeland
 old generation says, "We disremembered you"
 my generation says, "You missed many things in long gap"
 new generation says, "We do not know you". // (trans. "Ardhatā" 188)

The returnee in the homeland turns to be misfit among all three generations. He is forgotten by the old generation, he cannot establish compatibility with his generation and he is something like a strange alien to the new generation. He ultimately finds the "notion of home were merely idealized constructions" (Kropiwnicki 83). The home long-cherished as an ideal place tragically fails.

For some theorists, home itself is a questionable concept in the age of globalization. So, diaspora may not possess a permanent home but an ever shifting home. In this regard, Melucci sounds succinct, "In the age of speed, we no longer have a home. We constantly have to build one, like the three little pigs in the fairy tale or we have to carry it on our backs like snails" (62). In the globalized world, migrants' life is determined by the speed of transport and communication; and their home as such keeps shifting.

The concept of "location" plays vital role in diaspora's case. Their dislocation is followed by relocation. Leaving one's homeland and settling elsewhere creates a sense of loss and nostalgia in diaspora psyche. They need to relocate themselves in an alien milieu through negotiation and adjustment. Diasporas undergo experiences of

dislocation, marginalization, discrimination, homelessness, identity crisis, longing for the past, reminiscences, disintegrated identity being fractured into two halves and so on. The returnees feel not only geographical dislocation but also dissociation in socio-economic, psychological, and cultural level as well. Black and Gent proclaim, "[. . .] in practice, the experience of return may be more, rather than less, problematic than the experience of exile" (20). The homeland government treats diaspora as though they are denizens. The speaker in the poem comes across the experiences as follows:

The government office in homeland
 wrathfully stares at me
 and asks for proof of my identity
 then orders to join the line at the last
 the government declares me denizen. // (trans. "Ardhatā" 188)

Returning to the country of origin in the case of diaspora, does not necessarily mean going home since they may have found other comparatively better homes that have fulfilled their desires and aspirations elsewhere. Warner states that "not only has the individual's life and identity evolved in exile but the state and communities in the country of origin have changed as well" (172). Time factor is very important in this change. The process of adaptation and integration is not so easy as generation changes along with time. The first visit to homeland for diaspora, according to Muggerridge and Dona, is like a "meeting between imagination and reality" (427). The poetic persona in "Ardhatā" keeps loving his homeland where his parents and relatives reside but finds a huge gap between his imagination of the birth place and the ground reality.

On many occasions, returnees promise to kindle the light of hope on the homeland engulfed in despair. Despite their reverence to the homeland, there are numerous underlying resentment towards them. The unpleasant encounter discourages

them. Experience of social alienation makes them "even deliberately construct a resistant counter-identity against the mainstream homeland culture" (Kasbarian 371). In diasporic psyche homeland survives as a worshipful image. When the homeland does not recognize him, antipathy arises, "How did I change?/ How am I a foreigner?/ Why motherland not recognizes me?" (trans. "Ardhatā" 188). The returnee diaspora expect recognition in their motherland as an equal partner like the locals residing over there since their birth. The poetic persona tries to convince that he is not a foreigner but son of soil like the locals.

Sense of Incompleteness and Double Detachment in "Ardhatā"

Diaspora and the colonial subject represent cultural difference. Partially they are oppositional and partially they are subservient. Bhabha succinctly describes the bifurcation of opposition and subservience, "[. . .] in the very practice of domination, the language of the master becomes hybrid - neither the one thing nor the other. The incalculable colonized subject - half acquiescent, half oppositional always untrustworthy - produces an unresolvable problem of cultural difference for the very address of colonial cultural authority" (*Location* 33). Colonial authority needs mimic men with authorized versions of otherness. Tembe painfully articulates his hybrid halfness in the capacity of a diaspora:

I returned here in hostland

here half: I search, time to time, my identity

there half: I claim, time to time, my identity

I belong to here, I belong to there

I neither belong to here nor there

A little of here, a little of there

not fully of here not fully of there

merely life of halfness. // (trans. "Ardhatā" 188-189)

The existence being nowhere demands a location. Such condition of being fully nowhere and being partially on both sides is a diasporic fate. In our time, a significant number of diaspora maintain dual presence and a mixed residency model, travelling back and forth to homeland and hostland tending to stick to the multiple homes and mobility. In the past, diaspora had a negative connotation but at present, it is a resilient position and a source of creativity.

Previously, hybridity was used as a metaphor to signify negative connotation of racial encounters. Papastergiadis, in this connection, comments, "The hybrid has often been positioned within or beside modern theories of human origin and social development, mostly appearing as the moral marker of contamination, failure or regression" (257). In the past, societies were mostly confined within. People would very rarely cross national borders and their culture's framework. Papastergiadis further puts forth his logic that in contemporary context "hybridity has moved out from the loaded discourse of race and situated within a more neutral zone of identity" (257)³⁸. Currently, the term hybridity is widely used in academic discourses and daily usage with its positive meaning. The poet harbouring a sense of double detachment and incompleteness undergoes his culturally hybrid identity.

The Myth of Return in the Poem "Samjhanāmai Sakinecha"

Kangmang Naresh Rai's poem "Samjhanamai Sakinechha (Time over Merely in Planning)" uses "he" as the fictional character who is an ex-British *Gurkha* army. The fictional character goes on making, unmaking and remaking his decisions about returning to his cultural homeland. The poem reflects the theme of the myth of return. The translational subjectivity of diaspora keeps him hanging between two different places. Diaspora's hesitation and delay to visit or return to their homeland may have

³⁸ See Papastergiadis 257.

been inspired mainly by two reasons. The first one is diaspora's ambivalence towards their homeland and their relation to it. The second reason is their rootedness in the host nations which, according to Tololyan, in course of time "are actually their homes" (*Diaspora* 3). Moreover, the attachment of the second and the third generations of diaspora gradually goes on declining since their actual homes are the host nations.

The "He" character makes decisions for five times at five different stages of life regarding his return to Nepal from the UK but none of those decisions materialize. Even though the nostalgic memory of the cultural homeland constantly haunts the poetic persona, he cannot return to his homeland. According to Bhabha, the hybrid being of diaspora "constantly oscillates between the axioms of foreign and familiar" (*Identity* 207). Existential dilemma keeps him fluctuating between two different parts of the world. His dilemma springs as follows:

When monthly remuneration transfers to bank account
on the last day of the month
he feels like living some more years in England
When the chilling cold torments in winter
feels like returning to Nepal on the morrow. // (trans. "Samjhanāmai
Sakinecha" 127)

The restless oscillation continues between returning and not returning the homeland. Economic factor inspires not to return but the chilling cold heightens the desire to return to the homeland at the soonest. The fictional character stands at the psychological frontier of returning and not returning at this point.

The first decision of the character "he" is, "These people [children] grow up then I will return to Nepal" (trans. "Samjhanāmai Sakinecha" 120). However, the decision cannot come to be true. After many years, he again makes another (the

second) decision,"Bank loan he will clear after twenty-five years / Children will complete their studies /Then I will return to Nepal" (trans. "Samjhanāmai Sakinecha" 128). The planning to return to the homeland turns into *differance*, to borrow Derrida's term. In course of time, the hostland itself turns to be like the homeland where social and familial responsibilities are to be carried out.

In "Foreignness and Be/longing; Transnationalism and Immigrant Entrepreneurial Spaces" Mino Moallem elucidates how diaspora attempt to capture business opportunities in their new homeland. The diaspora land offers many entrepreneurial prospects to the immigrants. Moallem claims:

The new forms of globalization entailing massive dislocation of people, the expansion of transitional media and rapid urbanization/marginalization have had a significant impact not only on the nature of small activities in urban and cosmopolitan areas but also on the new transnational business opportunities. These changed conditions mirror an increasing interpenetration of culture and economy. (560)

Many diasporic communities and diaspora individually involve in entrepreneurial activities and improve their economic status.

The fictional character cannot return homeland as he fosters entrepreneurial desire of buying separate homes for children. Hence, the date of return to homeland is postponed. After the failure of the second time decision, he suspends his plan and makes another decision for the third time,"A single house for two children / Discontent they might express / First buy another house and return to homeland" // (trans. "Samjhanāmai Sakinecha" 128-129). The repeated postponement of the schedule to return his homeland continues again. Seeking better opportunities

diaspora wish to translate them in the culture of destination land. The myth of return is replaced by the economic opportunities and facilities available in the hostland. In an era of globalization, as Ley and Kobayashi argue, "[. . .] return is not a completed project but a continuously ongoing one" (111). Modern diaspora in many destinations are involved in business activities to strengthen their economic status.

For the diasporic character, family responsibilities turn to be more urgent in the hostland. He is gradually rooted to the destination society. Then he makes his decision for the fourth time:

They [children] will be job holder

my duty to get them married

children they will bear

I shall rear and grow their children up

then day will come to return to Nepal. // (trans."Samjhanāmai Sakinecha" 129)

The diasporic character goes on completing so many family responsibilities one after another from rearing his children to educating them to buying them home to getting them married to rearing their children. The dream to return to the homeland constantly keeps shifting.

Upon reaching the age of sixty-two, he makes the fifth decision to stay in England for some more years because he has paid the tax for years so he deserves the old age allowance (*briddha bhata*). His daughter and son will own their own separate houses. Grand children will have their playful routine to lure him. Health treatment, residence rent and the like will be free of cost. The narrative of the poem moves ahead. In course of time, illness overpowered him and he got hospitalized. Shuval pronounces, "Myths of return serve to strengthen ethnic solidarity but in many cases have little practical implication. The return of many diaspora is an eschatological concept used to make life easier by means of a belief in an eventual, virtual utopia.

The return is hoped for "at the end of days" (35). In spite of the fact that the ex-British *Gurkha* harbors a longing for homeland and repeatedly plans for return, it merely remains a virtual utopia. The poetic persona finally articulates:

After some days the sixth news spread out;

A British *Gurkha* passed away

at a hospital in England

His last words were:

"My dear homeland Nepal". // (trans. "Samjhanāmai Sakinecha"130)

Desire for returning homeland comes to an end however the spiritual linkage of the diaspora continued till his last breath. The attachment with the new homeland cannot be easily snapped. The old homeland just turns to be an ideal.

Returning Homeland as Stressful Experience in the Poem "Rāṣṭra Rahemā"

The poetic persona of the poem "Rāṣṭra Rahemā (If the Nation Survives)" penned by Kangmang Naresh Rai is a Nepali diaspora living abroad. He imagines a future when there will not be his contemporary friends, parents, his youth dream and acquaintances in the homeland. His return to homeland will be full of desolation and merely reminiscence. The poetic persona visualizes a fragmented moment when the parents and the children of diaspora join two different lines in the Immigration representing nations more than one. Cornish et al. argue that "returning to a homeland can be as stressful as fleeing into exile. This may be especially true for second generation refugees born in exile who are likely to find 'home' a strange or even threatening place" (265). The poetic persona presupposes a situation in which the homeland turns to be a terrible space for the second generation. Moreover, members from the same family are likely to belong to the nationalities different from each other. The second generation diaspora will lose their Nepali status. Returning to their homeland will change into a threatenning and pathetic experience. An excerpt reads:

If progenies return together with me

they will be called Non-Nepali

Red passport they possess . . .

Son will pay visa charge

Daughter will turn pages of passport

I will be their interpreter . . .

Different nations of members from same family. //(trans. "Rāṣṭra Rahemā"

14)

After a certain period of time, the homeland of a diaspora turns to be an alien land, and their desire to return and assimilate in the homeland gradually defers. In such context, translational subjectivity of diaspora grows stronger. As a result, return to the homeland transfers into a myth. However, longing for the homeland keeps surviving life long.

Nostalgia in the Poem "Belāyatko Samudramā Gāunko Tirtire Dhārā"

The poem "Belāyatko Samudramā Gāunko Tirtire Dhārā (An Unsteadily Flowing Stone Spout of My Homeland in British Sea)" by Bhagawan Chamling, employing nostalgia as a device explores gratification of his love in the British sea. He just imagines that his homeland sweetheart washed the dirty clothes and her heels in the unsteadily flowing stone spout and well of his homeland; and he could feel the dirt and decades-old memory in the British sea. He keeps on playing with the waves in the sea and daydreams that his sweetheart is with him. The displaced poet from the world of his rustic sweetheart nostalgically longs for her as a fate of a post-colonial border-crosser before the age of social media started. Jonathan Friedman captures the artistic representation of the nostalgia of the post-colonial writers and artists, "In the works of the post-colonial border-crossers, it is always the poet, the artist, the intellectuals, who sustains this displacement and objectifies it in the printed world"

(79). This piece of poem shows how diaspora people relive with their old reminiscences at present and explore an alternative way of fulfilling their desire for homeland and its cultural dimension. Image itself turns to be their medium of wish fulfillment.

In modern time, a nostalgia-sufferer individual is a displaced one or an exile or diaspora or an immigrant who mediates between the local and the universal. Diaspora with a strong sense of nostalgia tend to dwell on the past. Nostalgia is a psychological shelter that helps people attain more meaningful life and protects from existential threat. F. Davis claims that nostalgia "quiets our fears of the abyss" (41). The poetic persona out of his emptiness in the foreign land finds purpose and meaning of living through the help of nostalgia. The bond of diaspora to the homeland is strong basically due to two reasons. Firstly, usually, a strong desire prevails to return the homeland if socio-political, cultural and economic conditions are favourable. Secondly, the diaspora tends to maintain its ethnicity or difference due to indifference or inability to fit into the host society. If physical return to the homeland is not possible, diaspora drift off in a daydream. From the chasm the poetic persona looks for structure of life:

I did visualize dirt of clothes
 washed on the unsteadily flowing
 water of the stone spout in the hill
 also found the dirt of your heel
 washed in the well of countryside
 you washed lock of hair with *riṭṭhā*
 Old memories scented in my heart

I played in frolicsome way with waves. // (trans. "Belāyatko
 Samudramā...."(72-73)

Diasplaced individual or community nurture memories of homeland and contemplate on symbols, practices and customs of the homeland. The manifestation of nostalgia functions as an instrument for survival and a source of creativity as well.

The poet nostalgically realizes a heavy loss and to compensate it, he attempts to create a form of his love in two different ways. The first way is to imagine his beloved's partial presence in the British Sea and the second way is to compose a poem to concretise her image. A sense of nostalgia, according to Bryan S. Turner "implicitly recognizes loss, but it gives up form, or at least the desire for forms as compensation"(415 qtd. in Gordinsky). The countryside setting and images of his cultural homeland are abundantly used in the poem by Chamling to make simultaneous presence of diasporic experience and homeland memory. Stone spout (*dhunge dhārā*), *kuwā* (well) and *riṭṭhā* represent rustic atmosphere of Nepali society. *Riṭṭhā* is a herblike washing seed of black color that produces foam as a soap to wash clothes. The image of *riṭṭhā* in the poem reminds us a countryside Nepali girl washing her lock of hair in the pre-social site era when one-to-one communication between lovers living at different geographical locations was beyond imagination. Hence, the piece of poem expresses emotional gravity of love on the part of a diaspora. His attempt to translate him in the hostland culture remains unfulfilled and longs for the love of the past in the homeland.

Defiance to Cultural Translation in the Poem "Pizzā Sanga Londonmā"

The poem "Pizzā Sanga Londonmā (With Pizza in London)" by Durga Prasad Pokharel orients towards cultural homeland and defies the food habits of the hostland. Basically, the poet does not get ready to translate his cultural food habits. Bhabha effectively theorizes how the colonialist gradually applies the strategy of partial cultural translation of its subjects or diaspora to destroy its integrity. Bhabha

argues that colonial authority never demands the translation of the total originality of its subject but the "strategy . . . is a partial incorporation; a form of incorporation that deprives the object of a part of its body in that its integrity may be attacked without destroying its existence. . . . The existence of the disable native is required for the next lie and the next and the next" (*Location* 138). The colonial desire is to slowly but systematically translate the cultural habits of diaspora. However, certain "untranslatable residue" of diasporic subjectivity cannot wholly be translated into the foreign cultural habit.

Diaspora life is full of contradictions. In one way, they live with the cultural practices of the hostland, in another way, castigate those practices. In the poem, Pokharel applies the technique of humanization as a poetic device and addresses pizza as a woman figure migrated to London from Italy. Then he compares between pizza, a food item to represent Western culture and rice, another food item to represent Nepalianness:

Pizza can never serve as rice
 Even though pizza I consume
 a full plate of rice I eat at home
 cannot appease my hunger
 I look for my own rice in London, too
 try to explore Nepali eatery
 no matter if it serves *gundruk* // (trans. "Pizzā Sanga Londonmā" 177-178)

Looking for rice and *gundruk* as cultural food items is an example of untranslatable cultural residue of a first generation Nepali diaspora in London, a centre of Western civilization. Certain obstinate cultural chunks of diaspora do not translate letting the subjectivity develop translational instead of "translated."

The poet creates a dichotomy between brown-complexioned Dilsarā (Nepali woman) and white Belinda thereby favoring Dilsarā's skillful hands to prepare popular Nepali food items such as rice and *gundruk*. The poet's nostalgic longing towards Nepali girls, rice and *gundruk* demonstrate his desire for his homeland and its native culture:

Among blue-eyed white Belindas
I keep ransacking brown-complexioned Dilsarā
My gums are disturbed by pizza
never feel the taste in pizza
available in the rice
prepared by brown-complexioned lady hands. // (trans. "Pizzā Sanga
Londonmā" 178)

As much as the orientation of diaspora increases towards their motherland culture, the process of cultural translation delays. Diaspora own translational subjectivity but they are not ready to give up everything from their cultural inheritance. Such reluctance of total submission preserves their diasporic subjectivity and existence.

Diasporic Avoidance of Highly Individuation in Nomenclature in "Sāthilāi Ciṭhi"

In Bhogen Ekle's projection, Nepali diaspora strategically revise their manner and nomenclature for comfortable social fitting in Hongkong. In the hostland, immigrants feel their sense of security and self-worth threatened. When diaspora are on minority, for them "excessive individuation is undesirable . . . at least uncomfortable and at worst devastating to self-esteem" (Brewer 481). Changing individual names, which act as social codes, is a way of avoiding excessive individuation and a strategy for socio-cultural adaptation.

The changed socio-cultural context facilitates them for cultural translation despite its fracturedness. Diaspora seek developing translational subjectivity out of the negotiation between the past and the present. Ekle exemplifies some Nepali diaspora people revising their nomenclature as Shree Hari does:

What news to write from here friend

Nepali living here without substantial identity

Dramatic conversion noticeable

from Shree Hari to Mr. Harry

Some babbling missing their own name. // (trans. "Sāthilāi Ciṭhi" 38)

In the Metropolitan location of Hongkong, Shree Hari finds his cultural name highly individuated and for his self-esteem, he renames himself Mr. Harry. In the culturally alien and dissimilar land of relocation, the existence that is "highly individuated leaves one vulnerable to isolation or stigmatization . . ." (Brewer 478). Consequently, diaspora give up their conventional identity and stick to the newer one that is acceptable in the society they are living in. The refinement in nomenclature is a way of negotiating a new identity but not simply swapping labels, instead it is a response to tension that prevails between belonging and uniqueness.

Diasporic Untranslatability in the Poem "Munālāi Prem Patra"

The poem "Munālāi Prem Patra (A Love Letter to Muna)" by Jagat Nabodit exposes certain untranslatable aspects of diaspora life. Defining translation as a process BrettDe Bary claims that translation cannot guarantee absolute representation of subject in translation or rendering. To quote him, "The notion of sovereign subject . . . is untenable" (45). Bary emphasizes that translation as a praxis is fractured and full of incompleteness. Nabodit's speaker as a diaspora does not find spiritual solace and completeness in his existence. His subjectivity is fragmented. The speaker mournfully expresses:

I recall my children, when toys seen

In the evening, ageing parents I recall

In my hiccups, remember village and its inhabitants

Tearfully I survive

with low spirit in alien land. // (trans. "Munālāi Prem Patra" 204)

In the alien land, the speaker struggles for his family's economic well-being but nostalgically recalls his innocent children, ageing parents and villagers. His translation in the alien land does not succeed. Love for family and the homeland remains untranslatable despite the prosperity of the hostland.

Drawing on the image of Muna and Madan, the textual characters of Nepali Mahakabi Laxmi Prasad Devkota from folk epic, the speaker promises his beloved Muna to return the land of forefathers where there are immense opportunities yet to be explored. As the process of translation fails, the speaker uses the myth of return. Principally, a diaspora survives on his promise to return sooner or later, to his homeland and serve it:

In order to wipe tear of heart sore

on the wrinkled countenance of mother

My sweetheart Muna,

Your Madan is returning home. // (trans. "Munālāi Prem Patra" 204)³⁹

The act of homecoming provides diaspora with a sense of solace and a return to their original self. For a diaspora, as Brednikova comments, "[. . .] returning home is more likely a return to oneself, or more precisely to an imagined and desired self" (316). Home is an imaginary land and a place of desire. However, diasporic return to home, many times, grows bitter the moment idealization shatters into reality.

³⁹ See Rastriya 204.

Nevertheless, a diaspora's psyche is found entangled between the opportunities available between the hostland and possibilities lurking in the homeland. The speaker points out the possibilities:

I targeted to collect gold

but realized gold blooms on our own soil

I targeted to touch the moon

realized it over our own firmament. // (trans. "Munālāi Prem Patra" 204)

It is not necessary that all diaspora forget their homeland and rejoice the life in the destination land. As an ideal place they return or desire to return homeland some day in future. Such motif for return, to a larger extent, remains untranslatable as a diasporic feature.

Impact of Global Flows in the Poem "Nepali Akshar"

Cosmopolitanism and localism are two counter-tendencies. However, people living at cosmopolitan location come out of the cultural space of their own nation and ethnicity. They need to interact with the people of diverse languages and cultures. Vetrovec and Cohen make an argument, "Travel and immigration have led to the necessity of cheek-by-jowl relationships between diverse peoples at work or at street corners and in markets, neighbourhoods, schools and recreational areas. . . . Such everyday cosmopolitanism might be regarded as a newly recognized form of behavior" (5). The first generation of diaspora get puzzled the moment they encounter people from so many alien cultural backgrounds. In the poem "Nepali Akshar (Nepali Letters)" Sharmila Pokharel expresses sense of loneliness of the first generation diaspora due to linguistic unfamiliarity. She presents linguistic and cultural multiplicity in the Canadian land of diaspora. She writes:

People say this is Canada
 one whole nation
 but inside people's hearts
 there are so many nations
 so many scripts. // (trans. "Nepali Akshar" 16)

In a diaporic Metropolitan, cultures come into contact and they interact with each other. The first generation of diaspora normally looks behind nostalgically. The diasporic Metropolitan is an amalgamation of diversity which is resulted from the wave of globalization.

Globalization can be described as the growing interdependence among the nations of the world in the field of culture, economy, education, technology and so on. Such interdependence creates a world without boundaries. The moment people in the Metropolitan location come from various cultural, ethnic and linguistic background, globalization requires a lingua franca. The poet illustrates the calligraphic variation among languages and their scripts. The following lines illustrate:

Strange nation it is
 Some write from the left
 and others from the right
 Some write from the top
 and others from the bottom. // (trans. "Nepali Akshar" 16)⁴⁰

In the age of globalization, due to the greater ease of communication and transportation, for migrants, most international borders turn to be more permeable. As a result, Metropolitan location encompasses diversity in population structure, language, culture, calligraphy and so on.

⁴⁰ See Pokharel 16.

About the need of a lingua franca in a Metropolitan, A. Raja comments, "In a world with hundreds of popular language and dialects, it is natural to need a common universal language, especially for people from different ethnicities to communicate with each other" (1215). The poetic persona can express beautiful feelings with gravity; however there lies language as a barrier to communicate her feelings with the cross-linguistic communities. The creative writers migrated to the first world find themselves helpless and restricted as they lack a strong command over a lingua franca, especially it is English in our globalized world. Sharmila articulates her personal feeling but common to many others:

I am a bird, these days
 My voice induces beautiful feeling
 though no one can capture my words.
 Writing alone I can be carefree
 and amaze myself alone . . .
 So many other people like me write
 in their native languages
 and amaze themselves alone. // (trans. "Nepali Akshar" 14)

The poet harbors an urge to be communicable among many people in the hostland but her native language painfully restricts her for the purpose.

About globalization and English language, A. Raja further argues, "[The] process of globalization is made possible because of English communicative language. English is now a global lingua franca. . . . With the fast changing economic scenario in the twenty-first century, English is primarily becoming the language of the global village" (1215). A lurking desire of cultural and linguistic translation resides within the poet's heart. In the globalized world many creative writers of the minority linguistic community tend to cover a large section of readers and audience in the language of the colonizer.

Underlying Message of Dual Citizenship in the Poem "Bāgdattāmā Aljheko Rungri"

"Bāgdattāmā Aljheko Rungri (The Spirit Entangled in Ownership Transfer)" is a semantically rich poem penned by Sushma Ranahama. The poet blends the cultural practice of *bāgdattā* with the issue of dual citizenship for emigrants, however she does not clearly pronounce the rights for dual citizenship.

In Kirat, both Rai and Limbu culture, *bāgdattā* is a tradition to ritually handover the bride to the groom's side and take the bride away from the side of her parents and family. In Dumi Rai culture *bāgdattā* is also called *chinoukatoun*, which, according to Kangmang Naresh Rai, is a formal transferal of a girl to her husband's family following traditional rituals amidst olden beings and chiftains of community, clan members, relatives and maternal uncles. Rai clarifies, "[. . .] It means that bride's parents and family members have willingly given her to the groom following rituals and the groom and his family have admitted her with their promise of giving love, respect and security then and forever. On the occasion, groom's side fulfill the demands of the bride's side" (*Sakhungbara* trans. 211). After *bāgdattā* is transferred, the girl turns to be a rightful member of her husband's family and can have access on her husband's *tin culā* (three hearthstones). Her connection over the *tin culā* of maternal home ends and connection over the *tin culā* of her husband's home gets established.

Giving one's daughter's *bāgdattā* is a commitment of rights transferal to her husband's home. Unless *bāgdattā* is transferred, a woman's funeral rites get suspended and her husband's clan needs to ask for it to her maternal home. The bride's parents or senior family members touch the *tin culā* and make a promise that they are willingly ready to accept the nuptial between the couple and the in-laws need to properly look after her. Then after, her in-law's family will be responsible for her well-being. In

other words, *bāgdattā* is an oral commitment of a woman's transferal from her maternal home to husband's home. After the completion of *bāgdattā* ritual, the married woman is ritually connected to the hearth (*culā*) of her husband's family and disconnected from the hearth of her maternal home.

The poet here compares the fate of a married Kirat woman detached from her maternal hearth with a diaspora, who gives up his citizenship of the homeland nation and adopts that of the destination nation. Faist finds a push towards tolerating dual nationality from both the immigration country government and emigration country government. However, the reasons are somewhat different. The immigration countries consider from the perspective of equal political rights for all residents. In emigration countries, too tolerance is increasing for dual nationality. One of the reasons Faist mentions is that the "representatives of political regimes have endeavoured to forge continuous links to expatriates living abroad" ("Transnational" 257). Sushma, as a labour diaspora herself in South Korea, interrogates the status of both the married Kirat woman and that of diaspora regarding their connection to the prior home. An example reads:

My dear dad,

I want to live on my motherland

I want to die on hearth of maternal home.

The son gone away shunning the citizenship

suppose found hard to live abroad

Bāgdattā transferred daughter

suppose failed to gladden husband's family

Where shall they move to . // (trans. "Bāgdattāmā Aljheko Rungri"111)

The speaker poignantly declares that the motherland state does omit the identity of the people who migrate from the nation. Similarly, the hearth does detach the daughter's identity ritually ending it. At this particular juncture, Sushma problematizes the identity crisis of the Kirat daughter failed to please her husband's family and the diaspora unable to fit them at alien land.

In recent time, many nations seem to be liberal about conferring dual citizenship to their emigrants. Faist states, "[. . .] the number of states tolerating dual nationality worldwide has increased rapidly, and for various reasons, this is being tolerated by more and more sovereign states" ("Transnational" 251). The adherents of dual citizenship vehemently argue that it is a part of political rights. The nations such as Nepal and India do not provide dual citizenship to their emigrants however conferring certain cultural and other kinds of rights to their emigrants, debates are going on in Nepal. The state authority reassesses the scenario. In the poem, Sushma vehemently puts forth her opinion:

The way daughter needs the hearth

to welcome her return at maternal home

Son, too needs a nation

to return if foreign land disfavors. // (trans. "Bāgdattāmā Aljheko Rungri" 111)

These days, international diaspora communities launch their movement asking for dual citizenship rights. Sushma, in the poem argues that both diaspora and a Kirat woman should get their rights in homeland / maternal home.

The chapter has analyzed the selected Nepali diasporic poems from the theories related to diaspora studies connecting them to the theory of globalization and translation process. Raksha Rai articulates a complex paradox between favouring cosmopolitan views and cultural roots at once. Ganesh Rai in the capacity of a British

diaspora claims his rights over the British prosperity since the British *Gurkha* have spent centuries to erect the grandeur of the Big Ben. Daya Krishna's poem projects the cleft translational subjectivity of Nepali diaspora by calling Nepal motherland and Britain *sānimā*. Mijas Tembe's "Ardhatā" manifests sandwiched existence of diaspora. Kangmang Naresh Rai highlights the diasporic myth of return that is time and again deferred as diaspora are entangled in between with their translational subjectivity.

The poem "Pizza Sanga Londonmā" problematizes integration of diaspora retaining certain untranslatable cultural chunks. Sarmila Pokharel finds herself in the midst of cultural confluence in the Metropolitan. Sushma Ranahama's poem establishes intersection between an emigrant son and a married daughter claiming for citizenship and rights at maternal home respectively. Her poetic articulation is motivated to the issue of dual citizenship of diaspora. Ultimately, the issue of dual citizenship arises when diaspora's subjectivity grows translational belonging to both sides with cleft subjectivity. They dynamically negotiate and translate their subjectivity that is fundamentally split.

Though the culture of motherland is connected with emotional proximity and childhood but for diaspora it deficiates to navigate the hardships of the hostland. As a result, the mythologized version of the homeland differs from the harsh realities when it is practically encountered. This analysis projects diaspora's concerns and their bifurcated subjectivity lying between homeland culture and hostland culture. The poems interpreted here reflect diaspora's home as a flexible geographical location. Such a duality of belonging indicates diaspora's translational subjectivity.

CHAPTER SIX

Portrayal of Divided Self in Nepali Diasporic Memoir

The chapter analyses the selected Nepali diasporic memoirs namely Bharati Gautam's *Bigat ra Bāḍuli (The Past and Hiccups)* and *Americāmā Āmā (Mother in America)* and Tanka Wanem's *Sudur Bismritika Bimbaharu (Metaphors of Distant Oblivion)*". Those three memoirs are analyzed from multiple theoretical perspectives of hybridization of cultures in the globalized world, nostalgia, love and hate relation of diaspora towards their cultural homeland and destination land and so on.

Cultural Creolization in the Memoir *Bigat ra Bāḍuli*

In the globalized world, cultural creolization suggests a new and dynamic mixing of one or more distinct cultures. The present networked world witnesses combination and transformation of the components of cultures. In Bharati Gautam's memoir *Bigat ra Bāḍuli (The Past and Hiccups)*, the narrator's son was going to get married with Sigrid, a Swedish girl. Though it was an intercultural marriage between a Nepali-born and American-reared boy, and a European girl. Culture needs to be defined through references to motion rather than by comparison to a static or bounded object. It can be compared with a river containing a number of currents moving at different rates and identities. Yuri Lotman, articulates, "Culture operates as a whole in a state of constant creolization" (qtd. in Papastergiadis, 268). Stagnation is not the nature of culture. Its dialogic nature is aggrandized when diaspora's culture comes into contact with the culture of the colonizer. The narrator's son and Sigrid come from different cultural background, and creolization of cultures takes place.

The access over English language and technology easily connects Nepali diaspora with the Whites of the West. The narrator comments, "The difference of skin color and hair color could not detach Sigrid from us as she was a girl of amiable and

peaceful nature. The worldwide English as a lingua franca connects all of us in a thread of communication. As a result, all the walls of difference thawed like snow blocks in the sunlight" (trans. *Bigat* 335-336). The process of globalization involves diaspora in cultural interaction with the Westerners.

Ashis Nandy questions over the conventional binarism that represents the colonized as victim and the colonizer as victor. The colonizer and the colonized involve on actual interfaces and processes of negotiation. Nandy suggests that the colonizer and the colonized "are locked in a dyadic relationship in which the colonizer becomes a self- destructive co-victim" (xv). The colonizer, in the post-colonial context, cannot every time impose their culture to the colonized. The Vedic culture of Indian sub-continent and the White Christian culture of Sweden come to a negotiation during the wedding ceremony between Sigrid and Bharati's son.

Both of these cultures compromise casting their prejudices off. The wedding scenario of Bharati's son demonstrates concurrence between the oriental and the occidental cultures. When the narrator sees the White people wearing red *tika* on their forehead in the wedding procession, she finds a sort of cultural translation and mix-up, and comments, "The *tikā* of rice grains smeared on curd and worn on the forehead of the individual participant on the wedding procession, who were not permitted and supposed to do so in Christian tradition, looked like rhododendron on the grove where colorless flowers are bloomed" (trans. *Bigat* 341). The practice of colonialism invariably provoked conflict between and among cultures in the past. It produced not merely a neat bifurcation between colonizer and colonized, rather encouraged the formation of cultural hybrids. Diaspora themselves are culturally bifurcated mongrels. The scenario described by Bharati depicts mutual mimicry of cultural practices

between the West and the East. People from both sides culturally revise themselves as Bhabha defies the essentialist notion of identity that is viewed as a "finished product" (*Location* 73). In the wedding ceremony the fascination for foreignness lies on both the European and the Asian.

The narrator of the memoir *Bigat ra Bāḍuli* effectively describes the wedding ceremony scene taking place in Sweden but following Hindu rituals. The description presents an illustration of hybridity in culture taking place in a Western nation. The White bride's bridal dress up as per South Asian culture and the recitation of the Vedic mantras in Sweden gives an impression that cultural exchange between the West and the East is reciprocal but not only unipolar as claimed a number of times by certain people.

The new transnational society, according to Bhabha, is "characterized by mass migrations and bizarre interracial relations. As a result, new hybrid and translational identities are emerging" (*Location* 218). The narrator describes that the White bride Sigrid had worn Banarasi silk sari, containing red marks on the green background, green blouse and glittering red veil. She would look like a goddess of Hindu scriptures. The following description shows people's fascination towards cultural difference:

Sigrid's mother, sisters, sisters-in-law and aunts all of them were clad on *sari* in an elegant manner. Brothers and brothers-in-law decked out in *daura suruwal*. A Hindu wedding ceremony was taking place on the green lap of civilized Sweden which was thousands of miles away not only from Nepal but from America, too. A Hindu wedding *mandap* (a holy stage) was decorated on the yard of Sweden. It was perhaps the first good omen of the pronouncement of Vedic meters in Sanskrit language in Sweden. (trans. *Bigat* 342)

In the aforementioned extract the narrator shows the two way translation of culture. Not only the culture of Indian sub-continent is influenced by the West but the Western culture is also being influenced by the oriental culture. It is an example of counter strike to the cultural hegemony of the West. Cultural " mixture overtakes purity because it can outperform it. Once again, hybridity is justified not by love of humanity but by the logic of maximization" (Papastergiadis 262). Nevertheless, cultures involve in power struggle and influence each other in the globalized world. Nepali diaspora on the land of relocation wants to maximize his social and cultural status by marrying a White girl. However, such act overtakes purity and escalates hybridity.

The second generation of diaspora wants to integrate in the hostland. They possess less concern with the language, culture and civilization of their parents. Marie-Paul Ha describes second generation Chinese diaspora's scenario. The following description demonstrates the changing perception of the first generation of American-born Chinese:

Some felt necessary to reject their parents' language and culture which they perceived as far inferior to the Western counterpart. In order to erase all traces of their Chineseness they had to Anglicize their names, dissociate themselves from their Chinese relatives and friends, move out Chinatown and suppress their Chinese accent. A number of them even went to the extent of changing their physical appearance by dyeing their hair and undergoing plastic surgery so as to eliminate any visible sign of their ethnicity. (392)

The objective of all of these attempts is to free themselves from the ancestral culture. They attempt for creolizing their culture with a strong desire for cultural translation in the Western way. Attachment with the homeland goes on loosening from the second generation onwards.

Bharati is suspicious about her son whether he will continue the connectedness with the homeland culture. The desire for cultural translation grows utter to integrate themselves in the mainstream culture of the hostland inspired by the desire to avoid racism and discrimination. The Chinese example given by Ha is almost universally applicable in diaspora's case. About her son's translational behavior, Bharati comments:

All the threads of my control kept snapping when a bird born in Nepal started flying growing American wings. He would visit home merely a couple of times a year from his college and later from his work place, and looked more grown up and different than that of the yester year. I would feel that me, his remnant as mother and the quantity of my culture was rapidly reducing on his part. (trans. *Bigat* 332)

Bharati exemplifies the rapid velocity of cultural translation of the second generation of Nepali diaspora whose attachment to the cultural homeland grows weaker.

In our postcolonial world, the notion of authentic culture no longer remains relevant. Renato Rosaldo views, "Rapidly increasing global interdependence has made it more and more clear that neither 'we' nor 'they' are as nearly bounded and homogenous as once seemed to be the case" (217). In such condition, the sentiment of helplessness is effectively communicated by the narrator, "The pundit of Indian origin would murmur the *shlokas* in Sanskrit and interpret them in Hindi then my son translating them into English, make the bride understand. Finally, the couple would act as per the priest's guidance" (trans. *Bigat* 342). Three different languages of Indo-European origin were used at once in the wedding *yagya*. In the globalized world, cultures from different corners mingle and interact with each other. Cultural purity vanishes and hybridization comes into existence at different levels of culture.

However, diasporic communities are not willing to relinquish their cultural inheritance in the name of integration and translation. In this regard, following Bhabha's insight of 'stubborn chunks' G. Gomez-Pena disavows the notion of melting pot and he replaces it with the menudo chowder or mondongo model that is highly relevant in the globalized context. Gomez-Pena argues, "According to this model, most of the ingredients do melt but some stubborn chunks are condemned merely to float" (74). Similarly, in the wedding of Bharati's son, these diaspora from Nepal wear *sari* and chant Sanskrit *shlokas* which are their cultural symbols from Indian sub-continent. On the foreign land of the West, these symbols survive as stubborn chunks not ready to melt in the cauldron of Western culture.

The marriage of the narrator's son was conducted separately both in Hindu tradition and Christian tradition. The Hindu priest conducted rituals chanting Sanskrit *mantras* in the morning and the Christian pastor conducted the same wedding in the afternoon following Christian rituals in Swedish language. It was a lively illustration of cultural hybridization. Moreover, the wedding ceremony reflects how people around the world are trying to translate themselves at cultural level.

Diaspora develop and deploy different identities to meet the requirements arising from their specific situations. While talking about Chinese diaspora's strategies of identity play, Ha states, "[. . .] diasporic Chinese also devise different identity strategies in their negotiations with the ever changing politics and expectations in the different host countries" (391). The new land demands adaptation policies on the part of diaspora.

The narrator of the memoir in a judgmental style concludes about the marriage, "This wedding assimilated two spirits of human beings of opposite sex erasing frontiers (border lines) created by geography, religion, cultural tradition,

language and philosophical considerations. All differences of human civilization were proven wrong at this particular point" (trans. *Bigat* 345). The narrator's son in the Western location marries a White girl and negotiates with the culture of the hostland.

Globalization has accentuated the flow of capital, goods, ideas, people and technology. Resultantly, the growing connectivity among the nation states across the globe at physical, imaginative and virtual levels expands transnational networks. Such networks produce new types of migrants who are not adherent to their homeland borders and cultures. As the first and half ($1\frac{1}{2}$) generation of diaspora, the narrator's son chooses a Swedish girl to be his wife. Modern diaspora are, as James Clifford claims, "[...] deployed in transnational networks built from multiple attachments, and they encode practices of accommodation with, as well as resistance to host countries and their norms" (307). Moreover, modern diaspora curtail certain things from homeland and other things from hostland, ultimately changing themselves into a hybrid being with translational subjectivity.

Further, diaspora engage in a continuous process of formation and reformation. In this regard, Cohen states, "Migrants can be dispersed to one, some or many destinations. They can settle in some places, move on or regroup. The waves of migration from an original homeland can transform the predominant character of the diaspora concerned" (*Global* 141). A one and half generation Nepali diaspora primarily migrated to America and then married to a Swedish girl reaching to the Swedish destination shows movable character of modern diaspora from one destination to another and many more. Bharati evaluates her son's wedding with a white girl in Sweden:

My son's wedding land should have been his motherland Nepal where he learnt prattle and toddle. It should have been Biratnagar where he was born. If

not Biratnagar, it should have been Dhankuta which resides in his heart. Well, if none of these possible, it should have been America where he spent three decades of his life and embraced it though he was not born here . . . my son is preparing to see his bride in the wedding hall treading the Swedish soil in a morning in Sweden . . . which is not connected to my clan no matter how many times I calculate it. The reality is never assumed by any forecast. (trans. *Bigat* 326)

The transnational flow of population in the post-colonial era determines people's fate unprecedentedly. A Nepali-born boy is getting married with a Swedish-born girl as an impact of the globalization under which cultural orthodoxy is losing its stronghold. Diasporic Sense of Belonging and not Belonging to Hostland in *Bigat ra Bāḍuli*

A hybrid society contains cultural tolerance and "admits to the vagaries of its origin and does not seek to define itself through absolute ideals and unyielding prejudice, a society that proclaims a loose and open-ended cultural identity while opening a space for tolerance towards difference" (Papastergiadis 261). Generally, American society tolerates hybridity and is more liberal towards the difference of diaspora. However, after the terrorist attack on the Twin Towers, American society grew more polarized. Diaspora felt more insecure and alarmed. The narrator's ten-year old son came home crying from school and complained, " My friend Rayan told me to return my homeland" (trans. *Bigat* 252) . Amidst the turmoil, the second generation of diaspora was thought to be anti-national in the eyes of the American. Bharati further comments:

Nobody concerned his homeland and nation was not another one. In this sense, my son who was brought to America a decade back had to bear a portion of the crime [the Twin Towers attack]. His friends created a binary opposition

between American and non-American. From the same day, the innocence of my son and that of his contemporary friends ended. . . . We came to be neither here nor there though many years back we had landed on this land shunning our cultural homeland. (trans. *Bigat* 252-253)

The terrorist attack escalated fear among the Americans as well as other diaspora community including the Muslims in America. This is how, the liberal American society turned to be more suspicious and unfriendly towards its multiple diasporic communities. This scenario fueled the confusion among migrant communities whether they belonged to the American diaspora.

Its direct and grave impact was on Muslim diaspora. According to M.M. Amer and A. Bagasra, Islamophobia and discrimination towards Muslim diasporas in America "has been on the rise . . . since the September 11 attacks in 2001" (135). The process of cultural translation gets disrupted when a multicultural society is victimized by terrorist attack. Bharati presents a worsening situation in America immediately after the heinous attack, "[. . .] the first thing for suspicion turned to be the complexion of passengers. Day to day, the dividing line extended among the residents of the land falsely creating a binary division between the American and the non-American" (trans. *Bigat* 253). Diaspora people living in America for years and generations suddenly got startled and reviewed their position and status in American society. Many of them nostalgically recalled their cultural homeland.

Diasporic Fear of Unhomeliness in *Americāmā Āmā*

When an individual encounters or is about to encounter a new and alien social setting, the individual gets scared of identity crisis and tries to regain inner integrity. The narrator reveals, "[. . .] no matter for whatever reason, Texas or Dallas was famous, it was an alien land to me and my two children since everybody over there

was unknown, unseen and unheard ever. It was an emotionless desert not having familiar surroundings and familiar people. At sight, similar to human being but spiritless robot" (trans. *Americāmā* 138). In the preliminary phase of migration, everything in the land of relocation is unknown, blood-curdling and lifeless to diaspora.

The narrator of the memoir feels frightened of being lost and forgotten in an unknown land. Bharati feels unhomeliness that is a state of being dislocated from a place of belonging. Lois Tyson defines unhomeliness "as the sense of displacement and fragmentation felt by a colonized subject" (421). After being boarded in an airplane of the Thai Airways in Tribhuvan International Airport Kathmandu, the narrator thinks, "After gaining almost three decades of age, my decision of leaving the motherland may result in my loss of identity. My fear heightened" (trans. *Americāmā* 20). The new forms of mobility and displacement has threatened the historical meanings of diaspora. Cohen proposes to adopt the expression 'deterritorialized diaspora' to encompass the unusual expressions of the trans-border migrants (*Global* 123). Globalization has unprecedentedly opened opportunities for their mobility from the ancestral land. For Bharati, homeland appears as a physical and psychological space in the beginning of her exile when translation process is in the preliminary phase.

Desire for Linguistic Mimicry in *Americāmā Âmā*

A diaspora linguistically also needs to translate themselves in the alien culture. The sense of incompleteness haunts them and the desire for linguistic completeness increases. Such desire encourages the practice of mimicry on the part of diaspora. For Bhabha mimics are also "the figures of a doubling, the part-objects of a metonymy of colonial desire which alienates the modality and normality of those

dominant discourses in which they emerge as 'inappropriate' colonial subjects" (*Location* 88). As mimicmen in the form of inappropriate version diaspora partially represent colonial desire. The narrator of *Americāmā Āmā* shares her experience, "Though, I had learnt English for years but never had to speak it since I faced problems to comprehend instructions to follow in emergency conditions during the flight. Almost two third of the instruction I attempted to translate but could not succeed" (trans. *Americāmā* 65). The burden of learning English at spoken level and translating herself into a mimic person of American English starts tormenting the narrator immediately after her America-bound aeroplane takes off from the homeland airport.

After landing on American soil, the narrator realizes her imperfection in speaking English though English was a focused subject during her school life. She critically judges herself, "I was standing at a critical juncture of responding the native English speaker in his language. My English language, somehow learnt from grade five to the Masters level, was under scrutiny" (trans. *Americāmā* 86). The narrator takes a burden of speaking perfect English in order to fit in the English speaking world of America. Similarly, in the next context, the narrator writes, "In a week, I felt my English learnt from grade five to Masters level turned to be a glass of water poured on the heap of sand. An English sentence hardly memorized could be thoroughly wrong in its pronouncement. I was choked" (trans. *Americāmā* 113). The desire for mimicry and linguistic translation turns to be urgent to the narrator for her existence. Enhancing one's status functions as a pull factor for mimicry.

Nostalgia in *Americāmā Āmā*

Life of diaspora intensely feels nostalgia about the childhood and homeland no matter how much enjoyable life they spend in the land of destination. According to

Svetlana Boym, nostalgia is "not an expression of local longing but a result of new understanding of time and space that made the division into local and universal possible" (12). An individual who is nostalgic about his past internalizes "this division but instead of aspiring for the universal and the progressive he looks backward and yearns for the particular" (12)⁴¹. Looking backward and plunge into the bygone days becomes a predicament of diaspora. Bharati, in the memoir, tries to find out Nepali equivalents for American birds and flowers inspired by her enormous nostalgia:

Even though mocking bird having 'lone star' its nickname, was an honorable bird of Texas that could not ignite the sense of patriotic feeling within me.

Despite the fact that blue bonnet was honorable flower, I could not grasp this flower, Dallas and Texas as loving and simple as lophophorus, rhododendron and cow. Dallas of Texas seemed to me like the complex background of a strange story. Flowers in the foreign land similar to *chameli*, *pārwati*, *gyānthungā*, *hamsarāj* were different from my familiar ones, however, I would perceive them translating as per my context and convenience. (trans.

Americāmā 137-138)

Contradiction of duality ever exists in diaspora's psyche. Nostalgia makes them desirous to return their homeland but it is not only the fact about them. There are other pull factors as well to retain them in the hostland. Hence, push-factors and pull-factors create diasporic identity in the process of cultural translation.

Translational Position of Diaspora in *Americāmā Āmā*

Under the sub-title of "Festivals in Translation" Bharati compares Halloween with Tihar. Presenting an interesting account of Halloween in descriptive mode, she

⁴¹ See Boym 12.

declares her translational status regarding homeland culture and hostland culture," Perhaps, it is the warm-up before taking the first step to begin modification, displacement and placement of habit, culture, identity, system, relationship and notion engraved on the cantos and sub-cantos of the paragraphs on the books of my life about to step on the thirties" (trans. *Americāmā* 159). The first generation diaspora are very rarely ready for integration into the host society. The 'stubborn chunk' within them lets them not to culturally surrender. However, successive generations gradually abandon their cultural stubbornness and orthodoxy.

The sense of diaspora is a feeling that keeps waning in the due course of time. In this regard, Shuval in "Diaspora Migration: Definitional Ambiguities and a Theoretical Paradigm" proposes:

Immigrant communities [diaspora] have a certain temporal span and often last up to a third generation after which time their self-identification as immigrants in most cases fades even though they may retain an ethnic identity. A sense of diaspora can occur or reoccur after several generations when the group members are themselves no longer immigrants even though their predecessors were. (33)

As a result, the progeny of the first generation diaspora are not so very sensitive about the land and culture where/which their predecessors came through. In the preliminary phase of diaspora life, homeland culture dominates the psyche, and diaspora encounters and observes the unfamiliar hostland culture on the relativity of the recently left-behind culture of the homeland. In the memoir, Gautam relates the activities and appearance of Halloween celebrating children with that of Tihar in Nepal.

Each cultural position is a subject to translate under the influence of domineering majority culture as Bhabha asserts, "[. . .] each position is always a process of translation and transference of meaning. Each object is constructed on the trace of that perspective that it puts under erasure" (*Location* 26). A diasporic subject's meaning and position change as subjectivity involves in translational process.

Challenge to Colonial Authority in *Sudur Bismritikā Bimbaharu*

Tanka Wanem in his memoir *Sudur Bismritika Bimbaharu (Metaphors of Distant Oblivion)* criticizes the British polity in "Parewāko Mrityu ra Gharbārbihin Angrej Nāgarikharu (Death of a Pigeon and the Homeless British Citizens)". The colonial British authority ruthlessly behaves with its grassroot homeless citizens as well as diaspora population such as British *Gurkha*. Bhabha asserts, "[. . .] a subaltern or minority agency may attempt to interrogate and rearticulate the 'inter-est' of society that marginalizes its interest" (*Location* 191). Wanem as a minority agency of British *Gurkha* castigates the sentimental remarks of the high class British citizens on the killing of a seagull by a pigeon:

In the vicinity of Birmingham city many groups of the homeless are found carrying sleeping bags and bundles of belongings. The scene of hundreds of mendicants aimlessly roaming around wearing gloomy appearance expounds that the economic progress of Britain is not scaling a height but falling down. Charity organization provide the mendicants with food, however no provision for sleep. Most of the homeless are found sleeping on the road and outward corners of the house. (trans. *Sudur* 371)

Amidst British prosperity, its diaspora population and the native homeless British live a life of marginalization. Wanem raises question on the partial behaviour of the British authority in the capacity of a diaspora.

Even though Wanem is a Nepali diaspora living in Britain, he puts question mark on the discriminatory behavior of the British government. We can witness his encounters and negotiations with the authority as per his diasporic status involved in the process of cultural translation:

The British government, too employed thousands of *Gurkha* warriors to fight in favor of Britain and sent back homeland almost empty handed. The data of the deceased and that of the wounded in the war is never publicized by the British authority. Ironically, their sympathy heightened the moment a seagull killed a pigeon and enjoyed the feast of its flesh. (trans. *Sudur* 369)

Conflict arises when the host society attempts to justify the subordinate status of the diaspora. In spite of diaspora's attachment with their new home they challenge the unfair practices of the hostland government.

Process of Cultural Creolization in *Sudur Bismritikā Bimbaharu*

The narrator is in the process of cultural conversion after he was recruited in the British *Gurkha* army and spent certain period in the European cities such as London, Paris, Rome and Brussels. His diasporic sense finds the conventional setting of the house quite awkward and outmoded though his childhood days were romantically spent there. He involves in self-depreciation, "An immature boy with his naughty youth and hangover of the foreign land had returned his homeland. Even though he was born and brought up in the countryside, he found his village strange as though he came to a place of once-upon-a-time" (trans. *Sudur* 273). Cultural creolization changes diaspora's perspective and attitude towards homeland and its cultural practices. It "tends to be connected with diasporic experience, dispersal and the critiques of roots" (Verges 42). The creolized translational subjectivity of diaspora does criticize not only the hostland practices but the homeland practices, polity and cultural as well as administrative establishments.

Diasporic Nostalgia of the Rustic Past in *Sudur Bismritika Bimbaharu*

The reader can witness the doubled temporal structure of an idealized past and a challenging historical present in Wanem's dozens of essays collected in the memoir. His nostalgic thinking finds the childhood not as lost time but also as lost space. Wanem perceives childhood as a space of memory from which he gets separated due to the twofold process of temporal and spatial. The experience of migration after joining the British army divided his memories into two periods of time. He spent his childhood till the age of eighteen in *Limbuwan* region of Nepal and diaspora life far away from the homeland. As the age grows "childhood memories are . . . continuously at risk of being pushed even further aside by a violent present" (Gordinsky 406). Wanem nostalgically reminisces his shift from village to the foreign land :

Nothing is found to carry with while migrating. I left my motherland leaving everything behind except the love and memory of the homeland soil, of my parents, of my companions and of the beautiful village. The heart of this foreign-land-goer utterly feels seclusion like of a helpless boy in a film who survives adding fuel in a feebly shaking lamp of recollections. (trans. *Sudur* 222)

Helpless recollection of the past and its multiple panoramic components serve as materials to ponder upon at present living far away from the land of relocation.

Wanem creates a literary bridge with *Limbuwan* region in the eastern hills of Nepal. Such diasporic intimacy is a multi-faceted shared emotion. It is a "longing without belonging" (Boym 253). Wanem's temporality with the past has broken but he attempts to foster diasporic intimacy:

Olden beings have rightly said - More love is to the road already come through than the one to go . . . can one be patriot by living in alien land, where spirit does not get shelter after expiry, and keep loving homeland . . . however one is never anti-nationalist for going abroad and another one patriot and protector of nationality for living in the motherland and amassing property through fraud.

(trans. *Sudur* 131)

At times, a radical discourse prevails in social spheres that diaspora lack nationalistic stand as they cross the national boundary. Wanem disregards the opinion. Patriotic feeling does not have relation with the physical distance and physical proximity.

Tanka Wanem's reflective nostalgia turns to be one of the literary tools for forming his diasporic subjectivity. Wanem basically applies nostalgia principle in his memoir. Boym contends that "reflective nostalgia can foster a creative self" (254). Wanem declares that the severity of diaspora life is far less than that of the life spent at homeland despite its brevity:

I too have spent longer time at diaspora than the time spent at homeland.

However, the impression of physical infrastructure and modern development of the foreign land is not so profound. The eighteen-year-long early life spent in the village of my motherland and treasure-like experiences have been durable *mantras* to live further. (trans. *Sudur* 38)

The creative zeal Wanem has gained from his formative years spent in the homeland. It is worth noting that nostalgia plays the constructive role in the life of creative writers. The memories of the past events turn to be valuable assets in the old age of common people. Further, such assets ignite creativity in the life of creative writers and artists such as Wanem.

Nostalgia promotes a sense of connectedness with the past and continuity at present. It is a desire to return to the past. Nostalgic memories act as precious life experiences to perceive and maintain a sense in life. Wanem states, "Both the sunlight and fire provide with warmth however, the fire warmth enjoyed on the hearth of homeland and basking in the warmth of the sun at foreign land elementally differ" (trans. *Sudur* 38)⁴². The comparison Wanem makes shows his longing to the rustic past spent in the pre-industrial homeland.

D.S. Werman states that nostalgia involves "wistful pleasure, a joy tinged with sadness" (393). Pleasure of the past and sadness of the present mingle in nostalgia and positively impact on human life. Wanem expresses, "In search of physical facilities now I have been living in a city in Britain. A high hill named Mary Hill is visible from the window of the house. But here neither the *rānke bhut* (burning-fire-flame-carrying ghosts) are visible nor any eye witnesses of *rānke bhut* are available" (trans. *Sudur* 199). Recalling of the childhood images does soothe an individual's sadness of the present. However, diaspora's life is not everytime tinged with despondency. It is a mixture of pain and pleasure since they involve in cultural translation. Diaspora take shelter of nostalgia to make their life meaningful in the alien land as Wanem postulates:

I too, had selected homeland between hostland and homeland. However, I am compelled to live in the hostland. Despite the fact that I have been living on an overseas island adopting its life style, the unforgettable memories of childhood make me frequently return my dear homeland. . . . Those memories are necessary threads to live meaningfully. (trans. *Sudur* 192)

⁴² See *Sudur* 38.

Nostalgia is just an occasional feeling that surfaces on diaspora's psyche but practicalities are different. Even though the feelings of alienation, fragmentation and reminiscence of the bygone days keep diaspora past-oriented, their return to homeland may remain suspended as a myth. Wanem turns to the nostalgic gaze in order to take a look at the landscape of his childhood. He creates a temporal and spatial gap between his childhood in Limbuwan region and Europe.

Recuperation of Ancestral Roots in *Sudur Bismritikā Bimbaharu*

The divided loyalty of diaspora keeps them in the position of opportunity seeking. The first as well as the successive generations of diaspora maintain a relationship with both of their hostland and homeland to form their identity as a dynamic and multi-layered process. The posterity of the first generation diaspora aspire "to build a nuanced and multi-layered identity that transcends traditional geographic boundaries, providing a sense of belonging and connection to their ancestral roots" (Ahsan Ullah 9). If the successive generations of diaspora maintain connection with their ancestral land, they will explore many more things about their family history. However, Wanem is not certain about their cultural orientation since the cultural creolization is likely to make them forget their atavistic land:

Residence is in Britain, posterity may adopt British lifestyle. Their spiritual relation with Nepal might go on weakening in the due course of time, but if they do not forget their ancestral land, they will learn to read and write Nepali language. If they read and decipher their grandpa's this memoir, they will certainly reach to their forefather's birth place. They will visit the water springs and say - Oh, we should not pee on water springs. Our genital organs will swell the way our grandpa's penis and testis were swollen . . . perhaps they will laugh aloud. (trans. *Sudur* 151)

For the posterity, the atavistic land might be more a place for merriment and joke rather than a place of reverence and family faith. Wanem seems confused whether his posterity will reclaim the land of their ancestors. The first as well as the successive generations of diaspora primarily locate them there where opportunities are better. The posterity is unlikely to visit their ancestral land unless a huge crisis comes to diaspora or opportunities appear in vast scale. Their move to the cultural homeland with touristic purpose will be full of fun without a sense of suffering and nostalgia unlike of their first generation diaspora.

Diasporic Duality in *Sudur Bismritikā Bimbaharu*

Diasporic duality results from cultural hybridity when diaspora share ambivalent existence. Hybridity "manifests itself and accentuates an in-between space, where cultures seen as opposite and antagonistic overlap to negotiate a new identity" (Mwangi 42). The social milieu of diaspora inspires them to live a life of compromise and negotiation between two different cultural matrix. Wanem demonstrates the diasporic division between the physical body and the spiritual journey to his homeland, "No matter how far away my physical body is, my spirit is roaming around the rustic sloppy areas of my own village . . . nevertheless; my meaning is not that I am not grateful to my land of relocation that has provided me with food, residence and clothes" (trans. *Sudur* 43). An overwhelming fascination for the homeland and its affluent culture is a persistent theme in Tanka Wanem's memoir. However, his gratitude to the hospitality offered by the land of relocation is not less at any cost.

Diasporic subjectivity is neither static nor monolithic but hybrid, complicated and dynamic. The pastness of the past undergoes constant transformation in the light of the present. The narrator presents his entanglement between the past and the

present. Instances of discrimination, failure to cope with the situation and inability to master over the language of the hostland make diasporic existence lingering in between. They can neither shun the hostland nor forget the homeland. Wanem states that when migrants reach to the alien land leaving the motherland, the sense develops that the alien land is not theirs. Even though the language of the hostland they speak, they happen to follow the rhythm of their mother tongue. When they fail to gain mastery over the foreign language, shameful situation rises. Wanem demonstrates his split subjectivity as:

The native speakers of the foreign land share their idea in friends' circle that in their children's school foreigners' children do not study. The moment we feel sorry that our hostland could not win the World Cup, the natives simply respond that we need not worry since we were not born in this nation. . . .

After a short preliminary introduction, friends ask, "By the way, where are you from?" Deep down this question their curiosity lies about my homeland and race. Tired of answering this question, anguish of losing our childhood, motherland, mother tongue and culture heightens. (trans. *Sudur* 19)

Based on duality at cultural level, diaspora harbor a desire for transformation but keep looking back to their homeland. Irritating questions in the hostland torment diaspora and they long for attaining acceptance. Such duality is the dynamics of diasporic ontology.

Love for Homeland in *Sudur Bismritikā Bimbaharu*

Homeland for diaspora and their descendents is an ideal location to which they, as Safran puts forth, "[. . .] would or should eventually return if and when conditions are appropriate" ("Jewish Diaspora" 338) . There is no guarantee of turning to homeland as the return destination, however homeland contains an

eschatological value for diaspora. Human beings need home and homeland to locate themselves. Despite the fact that diaspora are migratory creatures, they cannot move everytime and everywhere the way birds fly over various nations as per the seasonal changes. Wanem argues, "Existing as human beings we cannot be like the flocks of birds. As per the weather condition, birds fly over various nations. They convert their sound as per the changes in season. Free life they enjoy crossing high lands, basin, hills and mountains" (trans. *Sudur* 19). Human beings learn their mother tongue in the early childhood but they cannot give it up and learn the new language in its perfection. Deep down their heart, love for homeland survives in diaspora's psyche.

Despite his diaspora status, Wanem displays a resilient reverence to his homeland. He deifies his nation and nationality although he lives in the hostland and enjoys its facilities and opportunities, "The practice of migrating to a foreign land leaving one's homeland behind is something like the incapacity of shifting divinity to a beautiful temple from the goddess duly established in a natural cave" (trans. *Sudur* 20). Irrespective of their actual return to homeland, diaspora reverently remember their homeland. Nevertheless, diaspora go on culturally transforming them in the hostland format.

Ambivalence towards Homeland and Hostland in *Sudur Bismritikā Bimbaharu*

A diaspora's translational subjectivity makes their attitude ambivalent facing the both sides of homeland and hostland. In other words, it is *triṣanku* psyche suspended between past and present and between here and there. Large number of Metropolitan diaspora originally uprooted from their ancestral land "have found a home away from home in the very heartland of former colonialism" (*Rajagopalan* 174). In a changed context, diaspora begin to form new home for them. In Wanem's narrative such cleft identity is conspicuously visible. The following lines reflect his psychological duality:

Timely changes are impossible if we always stick to local things and customary phenomena. The people who just keep enjoying the atmosphere of their own culture and lifestyle cannot lead others but merely follow other's leadership. Nevertheless, it is not an easy business to delete the history of our forefathers who cleared the bushes and irrigated the land with their blood and sweat. Similarly, we cannot overlook our ancestors' life experiences and language as well as culture transformed from one generation to other and *mundhumi* lifestyle that connects life and the universe. (trans. *Sudur* 21)

Diasporic identity is culturally divided. Detached from their homeland, diaspora begin to make home in the hostland. Metaphorically, the word "home" suggests diaspora's rerooting in the hostland however they cannot free themselves from the nostalgia of the past. On one hand, Wanem accepts the impact of globalization and dispersal of people from one location to another, on the other hand, he suffers from the recollections of his forefathers, their life full of hardships and *mundhumi* lifestyle spent in the past.

The chapter has studied and analysed the memoirs *Americāmā Āmā (Mother in America)* and *Bigat ra Bāḍuli (The Past and Hiccups)* by Bharati Gautam and *Sudur Bismritikā Bimbaharu (Metaphors of Distant Obvilion)* by Tanka Wanem from theoretical perspectives. The study examines transnational and translational status of the writers and that of their characters. Moreover, those memoirs project a long memory lane missing their cultural homeland however unable to leave the hostland. Living a see-saw-like diasporic existence is potrayed in those memoirs. Gautam and Wanem, the diasporic writers discussed in this chapter, made their departure years back from their cultural homeland. They present the memorialized

version of the past negotiating with the present by maintaining certain untranslatable residues in their cultural habits. The negotiation between the incommensurable elements of the past culture and the present day reality shape the translational subjectivity of diaspora.

CHAPTER SEVEN

Dynamics of Diaspora Life and Impact of Globalization on Translational Subjectivity

The chapter using the original interview data discusses the concepts and dynamics of diaspora life, their outlook towards homeland and hostland, their idea about dual citizenship to diaspora, process of cultural translation, impact of globalization on the formation of translational subjectivity in relation to Nepali diaspora living at different hostlands. The chapter is grounded on the interviews with Nepali diaspora people working in different fields: Tulshi Acharya (a Nepali diasporic writer in the US), Ganesh Khadka (a writer and professional in Hospitality Management in East Africa), Tanuja Pokharel (a school teacher in the US), Vesh Raj Regmi (a job holder in the US), Netra Dhakal (a professional in the Hospitality Management in the US) and Birat Niroula (an IT Professional in the US).

The interviews use the open-ended subjective questionnaire related to diaspora, globalization and translational subjectivity issues. Based on their written interviews, the researcher theoretically analyses their opinions from the perspectives of translational subjectivity as an impact of globalization. The chapter has discussed diaspora's incomplete translational process depending on the subjective interviews with Nepali diaspora people.

The researcher has employed a purposive sampling method to select respondents for an in-depth subjective questionnaire that was sent via email only after receiving their consent. This research draws primarily on selected Nepali diasporic literary texts as its main source of data. The researcher has used interviewees' response as the primary data in order to test and validate the secondary data. In this regard, the objective of the researcher is to test the hypothesis through the

lived experiences of real individuals from the Nepali diaspora, whose first hand experiences are considered more striking and authentic than the fictional portrayals projected by authors.

Those interviews are analyzed from diasporic theoretical perspectives along with globalization and translation studies; and categorized in various themes such as cultural translation of diaspora, dilemma of valorization between homeland and hostland, significance of dual citizenship, impact of globalization on marginal languages and cultures, return to homeland: myth or reality, ambivalent relation between homeland and hostland. In the process of analysis, the researcher examines issues which are pertinent in academics and activism. Finally, those issues portray translational subjectivity of diaspora.

According to modern definition, diaspora are dislocated people from their homeland either forcefully or voluntarily. The term diaspora "often invokes the imagery of traumas of separation and dislocation, and this is certainly a crucial aspect of the migratory experience" (Brah 190). In the age of globalization, we can see flows of people crossing their national boundaries in search of better opportunities. In unfamiliar socio-political and cultural setting diaspora initially feel alienated.

Cultural Translation of Diaspora

When diaspora do not find their culture represented in the mainstream of the hostland society, they feel that their homeland culture is erased, silenced and sidelined. As a result, diaspora constantly keep negotiating between homeland and hostland, their past experience and present experience, here and there. About the translational fate of today's people, especially that of diaspora, Alberto Melucci states, "We are subjected to mounting pressure to change, to transfer, to translate what we were just a moment ago into new codes and new forms of relation" (61).

Additionally, diaspora also negotiate between self and other. Such negotiation makes diaspora's life more comfortable and adjustable. Resultantly, translational subjectivity develops on the part of diaspora.

Tulshi Acharya admits that he has been changed in American society only for cultural adjustment and acclimatization. The purpose is to live a comfortable life in the hostland. He further states:

I feel that I am still who I am as a Nepali, but I do celebrate some of the cultures and festivals in the US, such as Christmas, with equal respect. There's a saying: "When in Rome, do as the Romans do." In my heart, I am Nepali.

However, the lifestyle in the hostland shapes you to adapt, and you eventually become accustomed to it. Over time, this becomes a part of your culture, and you may feel like you've changed, which in turn shapes your worldview. For example, when I first arrived in America, I didn't like sandwiches, but now I love them. I couldn't understand or appreciate people getting tattoos or dyeing their hair in unusual ways, but now it seems normal. ("Interview" Jan. 21,

2025)

Admitting himself as a pure Nepali, Acharya mentions that he is hybrid in feelings. His hybrid cultural perception locates him at the frontier of Nepali and American culture bearing translational subjectivity.

Vesh Raj Regmi states that Nepali diaspora preserve Nepali culture adopting certain cultural practices of the land of relocation. Under the communication networks, people in our age are "[. . .] migrant animals in the labyrinths of the world metropolises in reality or in imagination, we participate in an infinity of worlds. And each of these worlds has a culture, a language and a set of roles and rules that we must

adapt to whenever we migrate from one to another" (Melucci 61). Adaptation is a diasporic strategy for a limited cultural translation. Regmi highlights certain cultural practices of Nepal that sometimes might need sidelining in the hostland. He responds:

In the hostland, on the occasion of Nepali festivals such as Dashain and Tihar, while wearing *daurā*, *suruwāl*, *gunyu*, *choli*, red *tikā* on our forehead, and vermillion powder by Nepali women might be awkward to the foreigners who are culturally unfamiliar to these phenomena. They might think blood oozing out of the wound to see red colour on our forehead. To avoid such obdurate situation, we might have to shun publicly wearing those outfit and cosmetics.

(trans. "Interview" Jan. 20, 2025)

Such adaptation bridges the gap between diaspora's heritage culture and the culture of the land where they are currently living in. It plays crucial role to maintain cohesion adjusting in accordance with the environmental demands. In the mean time, such adjustments promote cultural translation of diaspora.

Similarly, Netra Dhakal admits his partial cultural translation and that of his family, too. His family has been living in the US for more than seventeen years. He owns properties and business there. He and his spouse, both of them work in hospitality management sector. Stating his status hybrid both culturally and linguistically, he articulates, "My kids were born here and they grew up here. They go to school here. We do celebrate the festivals here and follow the cultures, too. We speak English language for work and with other non-Nepali people. My kids speak English mostly" ("Interview" Feb. 16, 2025). Dhakal's confession of dual loyalty between homeland culture and hostland culture reflects translational subjectivity of Nepali diaspora.

However, Ganesh Khadka, determined to return his homeland after a certain period from his hostland, refuses to admit his cultural translation. His love for

homeland culture and nationality function as "obstinate chunk" to translate. His stance is an anti-current and defies the cultural translation. In the mean time, a point to notice here is that his hostland East Africa is comparatively less encroaching and influential regarding diaspora's culture. He states, "I am purely a Nepali. The reason is I was born and brought up in Nepal. I studied and played childhood games in Nepal. Moreover, I have been working in the sector of Nepali language, literature and culture"(trans."Interview" Nov. 9, 2024). Having devised a clear cut plan to return the homeland and serve it wholeheartedly, Khadka does not feel the necessity to translate himself as per the cultural parameters of the hostland.

In the process of historical evolution, the boundedness of culuture is an illusion. In this regard, Werbner states, "[. . .] cultures evolve historically through unreflective borrowings, mimetic appropriations, exchanges and inventions. There is no culture in and of itself" (4-5). Both diaspora and their culture follow a process of translation. Newcomers in the hostland go on appropriating the cultural practices encountered. Birat Niroula, in this regard, shares his experiences:

Both culturally and linguistically, I am more of a Nepali than American so I could be best described as a hybrid. I speak in Nepali in my home, eat Nepali food, and follow most of the Nepali religious practices. For work and outside home, I connect with my peers and friends in English and follow several cultural practices to ensure my children are able to seamlessly adjust in the American culture as well. ("Interview" Jan. 20, 2025)

Borrowing cultural practices from the hostland and enriching their hybrid culture turns to be an urgent concern to diaspora. As Niroula states the second and the successive generations of diaspora require to be competitive "to be able to seamlessly adjust" in the hostland ambience and their cultural translation is expected to be faster in larger scale.

Tanuja Pokharel, another interviewee in the study, also expresses her adaptation policy for the adjustment in alien culture. She respectfully adapts and follows cultures different from her own. In human history, all cultures have always been the product of import and a mix of elements. No society has been monocultural. Levi-Strauss highlights, "All cultures are the result of a mishmash, borrowings, mixtures that have occurred though at different rates, ever since the beginning of the time" (424). More than that, in today's globalized context, cultural mixtures and borrowings are much higher than that of the earlier ages. Pokharel expresses that she adopts all the positive aspects of the culture of her hostland. She states, "I wear the clothes according to the demand of my workplace and even though I mostly eat Nepali food, I also eat diverse food items from different countries" ("Interview" Jan. 21, 2025). The process of cultural translation of diaspora differs according to the generation. The first generation comparatively follows slower motion of cultural translation but they cannot remain untouched since the process of globalization brings multiple cultures together at a location.

Dilemma of Valorization between Homeland and Hostland

Diaspora are the people who move away from their homeland and keep on missing their prior cultural context. They transcend the boundaries of ethnicity and nationality. The feeling of non-acceptance and alienation causes diaspora's cultural fluctuation between homeland and hostland. Vesh Raj Regmi gives an outlet to his dilemma about valorizing between the lands of location and relocation. He states, "My cordiality is connected to the culture, religion, nationality and the way of life of the place where I was born and brought up. Meanwhile, I can't help remaining indebted to the nation which has provided me with job opportunity and modern educational facilities to my child" (trans. "Interview" Jan. 20, 2025). Somehow

differently, Birat Niroula prefers hostland nationality to the nationality of the cultural homeland. Such preference reflects his faster rate of cultural transformation. He expresses, "My hostland nationality is dearer to me since it provides opportunities . . . and also opens the doors for global travel without visa along with the safety and assurance provided by its strong diplomatic and political influence globally" ("Interview" Jan. 20, 2025). However, on many occasions, his liking goes to the homeland, its food items and festivals.

Diaspora remain at the fluctuating boundaries between homeland loyalty and hostland loyalty. Ien Ang states that diaspora means "transnational, spatially and temporarily sprawling socio-cultural formations of people creating imagined communities whose blurred and fluctuating boundaries are sustained by real and / or symbolic ties to some original homeland" (18). Nepali diasporic writer Tulshi Acharya is indeterminate in the question which nationality is dearer to him between the Nepali and the American. He states, "[. . .] both have played a significant role to shape me who I am now academically, professionally, emotionally, mentally and psychologically" ("Interview" Jan. 21, 2025). Diaspora possess fragmentary identity neither fully committed to the hostland nor to the homeland. The gradual adaptation to the new cultural ambience detaches them from the cultural baggage that they inherit from their ancestors.

Moreover, Acharya appreciates the homeland cultures such as the lack of formality, willingness to be together but he dislikes when people sometimes show parochial mentality, discrimination in working culture and people being judgemental. About his hostland he states:

The things I like . . . include the respect shown for people from different walks of life, the effort to walk in others' shoes, appreciation for each other's good work, and the space given to individuals. However, the things I don't like are

the highly individualistic and capitalistic culture, where money matters most, and the fact that people often don't have time to meet with you whenever you want. ("Interview" Jan. 21, 2025)

Though diaspora live in the hostland they maintain linkage with the homeland to preserve their national identity and prevent assimilation in the dominant hostland culture, however this is a single facet of their subjectivity. They just play the identity politics using both the homeland card and the hostland card.

In the similar fashion, Netra Dhakal and Tanuja Pokharel extend their transnational ties expressing their inability to favour a single nationality. However, Ganesh Khadka in the capacity of a labour diaspora favours his homeland nationality claiming its heaven-like dignity. Labour diaspora are those people who "[. . .] move across international borders to work in one country while remaining citizens in another" (Weiner 49). Khadka mentions the reason why he left the homeland . Moreover, he reveals what kind of attachment he keeps with the homeland, "A person leaves his nation due to scarcity. . . . Every year, I return to my homeland during holidays. After some years, I will permanently return to my motherland. I had left my homeland for a purpose and that purpose is going to be fulfilled. It's not prudent to live in foreign land when necessities are fulfilled" (trans."Interview" Nov. 9, 2024). The attachment of labour diaspora with the host country is not durable. Hence, the translation of labour diaspora's subjectivity is much weaker.

Vesh Raj Regmi equally regards his mother tongue and English language. The reasons behind he articulates, "Both Nepali and English languages are respectable to me since Nepali is my mother tongue and English needs to be used mostly in the hostland. Though Nepali is my language of prattle, it is not communicable everywhere. English is international language" (trans. "Interview" Jan. 20, 2025). It is

diasporic tendency to be critical about their homeland cultural baggage. Regmi is also vocal about his likings as well as dislikings related to homeland and hostland. He wholeheartedly admires the systematic running of the whole nation. He pronounces:

Everything is governed by system in America. All vehicles on the road follow traffic lights and traffic rules with utmost discipline. So, traffic police are not required in America unlike in Nepal. Postal service is so very effective and credible here. Bank cheque book and all other documents are dispatched through the postal service". (trans. "Interview" Jan. 20, 2025)

Such appreciation of the systematic American life points out the interviewee's ongoing cultural transformation to the hostland environment. In the meantime, he criticizes the busy schedule of American people that hinders them from providing enough time to their family members.

About Nepali festivals and rituals Netra Dhakal critically judges. Celebration of festivals and mourning of death rituals for weeks are cumbersome. Dhakal evaluates, "I don't like some superstitious tradition and ritual. Like somewhere people celebrate Dashain festival for fifteen days which is boring and frustrating as well. Some of the rituals like death rituals are also not reasonable and they are frustrating, too ("Interview" Feb. 16, 2025). In the question of liking and disliking about homeland and hostland Dhakal basically appreciates systematic lifestyle of the hostland and depreciates political instability of his homeland. He states:

I like natural beauty of homeland, innocent and helpful people, cultures, festivals, etc. But I don't like political instability, corrupt government, bureaucracy and people backbiting each other. In my hostland, I like the system of government, dignity of labor, political stability, etc. The things I dislike here is fragmentation of families, racial discrimination, insecurity, etc. ("Interview" Feb. 16, 2025)

Diaspora live a life of cultural intersection. In the formation of their identity, they blend the elements from the dominant culture of their hostland and that of their homeland culture. Both side affiliation makes their identity complicated to analyze.

Significance of Dual Citizenship

These days, diaspora vehemently claim for their dual citizenship with the homeland government. Certain homeland nations have provided with the citizenship to their diaspora dispersed around the world. However, the nature of citizenship differ as per the policy of the homeland government. Nepali diaspora, too formally or informally have been raising the issue of dual citizenship. Faist has pinpointed certain advantages to the emigrants if dual citizenship is conferred. They are "such as freedom of entry or as a means to move financial assets . . . most cases arise from mixed marriages" ("Transnational" 252). Faist observes the reasons of showing liberal attitude about dual citizenship between the governments of the immigration country and the emigration country. Nevertheless, the reasons differ.

Tanuja Pokharel argues that dual citizenship to Nepali diaspora is necessary since "[. . .] we have always choice where to spend our life. [It] creates flexibility" ("Interview" Jan. 21, 2025). Her pronouncement reflects Nepali diaspora's desire to live a translational life defying cultural assimilation in the hostland. Birat Niroula vehemently claims that dual citizenship will make Nepal more prosperous and successful and prevent alienating Nepali that have settled abroad. He further argues that dual citizenship is allowed by almost half of the nations around the world, including the US, the UK, Japan, and several other nations in the EU. In his opinion, the policy of Nepal government not conferring dual citizenship to its diaspora is bizarre. Dual citizenship for the Nepali born in Nepal is expected to uplift Nepal and its economy.

Niroula asserts that several successful people living abroad have the financial and intellectual capabilities and an innate desire to give back to their homeland. He further argues, "Nepal is restricting or complicating such opportunities mostly on the basis of loyalty. Loyalty is usually two ways and should not be measured only on the basis of someone acquiring a foreign citizenship due to various reasons" ("Interview" Jan. 20, 2025). Niroula points out the apprehension of the homeland government that dual citizenship to the emigrants might turn to be problematic.

Homeland governments substantially manifest ambivalence in the relation with diaspora. In Gabriel Sheffer's opinion, "Homeland governments are apprehensive that their diaspora will turn against them either out of their own dissatisfaction with these governments' behavior or because of the fear of manipulation of these diaspora by their host governments" (50). However, Netra Dhakal asserts that dual citizenship allows diaspora "to easily travel . . . homeland. It will be easier to diaspora to buy property in the homeland and do the business as well. The sense of belongingness and attachment with the homeland will be stronger, too" ("Interview" Feb. 16, 2025). Dhakal's version indicates diaspora's desire to sustain relationship with the homeland. Such attachment and extension of relationship with the homeland keeps diaspora's subjectivity translational and transformative.

Homeland government's expectation with their migrants is to "maintain their original citizenship and attain only a temporary status in the host country . . . and continuously remit money to their relatives back home" (Sheffer 49). However, diaspora look for their identity and security in the hostland continuing their connection in the cultural homeland. In this connection, Tulshi Acharya argues that dual citizenship is very important to diaspora "to accept both their homeland and hostland as their places of safety and belonging. Most importantly, dual citizenship would help individuals feel more responsible and motivated toward their homeland,

encouraging them to invest in the welfare of the people and the nation" ("Interview" Jan. 21, 2025). Despite the fact that homeland government expects one-sided loyalty of diaspora, for their security diaspora cannot be irresponsible to the land of relocation.

Sheffer opines that the moment their status changes into full-fledged diasporic entity the homeland government "gradually change their attitude and demonstrate ambivalence towards their diaspora and cynicism in dealing with them. . . . The most important reason for this ambivalence is the possible emergence of divided and dual loyalty among members of these entities vis-à-vis their homelands and host countries" (50). However, diasporic subjectivity survives in dividedness and bifurcated loyalty. In the mean while, Ganesh Khadka argues from a different perspective. He does not feel the necessity of dual citizenship since he has a clear cut plan to return homeland after a certain interval of time. Claiming himself a partial diaspora, Khadka further states, "If possible and necessary, people might take dual citizenship but in my opinion, an individual does not require citizenship of two different nations since so many people on the earth are destitute of citizenship" (trans. "Interview" Nov. 9, 2024). Khadka's argument might be logical in the case of labour diaspora who are certain to return homeland permanently and they almost need not hostland affiliation. Further, they also need not live a life of in-betweenness.

Regarding dual citizenship, the immigration countries consider from the perspectives of equal political rights for all residents. In emigration countries, too tolerance is increasing for dual nationality. The rights of dual citizenship is a controversial issue in many countries; however Wickrmaasinghe et al. pronounce, "[. . .] the right to vote of dual citizens has not gained much controversy in contrast to their right to be elected" (14). Lately, governments of the world, who were not positive about the issue of dual citizenship earlier, have started to think about it with revisionary approach. In the case of diaspora, they cannot live just only enjoying

facilities of the hostland and disconnecting their relationship with the homeland. Mostly, they want to introduce positive changes in their homeland, however exceptions might be there. Diaspora's continuing affiliation with the homeland through the reception of citizenship makes their subjectivity more translational restricting the process of assimilation in the dominant culture of the alien land.

Impact of Globalization on Marginal Languages and Cultures

In the age of globalization, our national language and civilization as well as marginal civilizations and languages are under a serious threat. The impact of English language and Western culture is massive. In cultural globalization, Jonathan Friedman believes that cultural purity no more exists. Creolization of cultures introduces enrichment in multiple sectors of our daily life. In the present scenario "cultural flows are seen to meet one another and form new combinations, hybrids, which are assumed to be a real historical product of the increasing general globalization of the world" (Friedman 73). About the impact of globalization on our cultures and languages, Vesh Raj Regmi claims, "Our new generation and successive generations knowingly or unknowingly have been leaving the nation and forgetting our languages and cultures" (trans. "Interview" Jan. 20, 2025). As they go on adopting English language and the Western culture in a massive scale, the cultural process of translation escalates.

In our media-controlled age, diaspora people "[. . .] reconstruct and negotiate their cultural identities and imagine their communities across geopolitical borders" (Panagakos 475). Such boundary-crossing tendency translates them culturally. Netra Dhakal believes if we do not teach our languages and cultures to new generations of Nepali diaspora, the process of Westernization and cultural translation will soar up. Such process will escalate even inside the national border of our homeland. Talking about the evolutionary nature of language and culture, Tulshi Acharya believes that marginal languages and cultures will not be weaker fifty years down the line as

research and academic ventures are being made in the later phase. However, he admits, "[. . .] globalization is a threat to languages, especially the marginalized ones" ("Interview" Jan. 21, 2025). A point to be noted here is that merely research and academic ventures will not suffice to preserve and energize languages unless the community of speakers increases.

Hybridization of cultures is a current phenomenon in our globalized world but there is no equal status of all the cultures of the world. Birat Niroula argues that as an impact of globalization, most of the world is expected to converge towards limited language and culture. He does not expect most languages and cultures to survive another fifty years at the current capacity and expect them to be available in significantly limited capacity. Niroula further states that these phenomena are seen to be true within countries like Nepal and India where most languages and festivals are celebrated within communities in limited capacity. He claims, "With a focus on education system converging towards English as the language of choice, and commercial powerhouses from the US dictating how cultures and festivals are celebrated across the globe, I expect several languages and cultures to be much weaker and celebrated not in the traditional ways" ("Interview" Jan. 20, 2025). The focus on Western education system primarily based on English language is likely to produce mimics possessing translational subjectivity not only at the level of diaspora but in the global range.

Economically powerful nations' cultures and languages are dominant. The nations which are economically backward and politically unstable, are just consumers of commodities and services produced by the powerful ones. Friedman asserts:

[. . .] once pure cultures . . . may have existed before the age of international capital compressed the globe . . . essentialism must be replaced by concepts of

hybridization and cultural creativity that realize, in the vast array of world cultures, a kind of storehouse of knowledges, foods, clothing, art forms, which are a source of our enrichment. (73)

The cultural habits, practices and products of the backward nations cannot have major impact on the Western tradition. Even though we are in the age of cultural hybridization, mostly marginal cultures are affected by the culture and language of the dominant West.

Tanuja Pokharel puts a condition for the flourishing of our languages and cultures in the wave of globalization. She explains, "Globalization is definitely bringing people around the globe closer [and] . . . if we educate our new generation and help them feel the importance of preserving these cultures, they might work on preserving them" ("Interview" Jan. 21, 2025). However, it is not a less challenging task to isolate our new generation from the all pervasive influence of the Western culture and English language and motivate them for learning and preserving our original language and culture. The hybridization process of our new generation, both at homeland and diaspora, has been resulting into translational subjectivity.

Return to Homeland: Myth or Reality

Diaspora, across generations, sustain the belief that they will return to their ancestral land when circumstances change favourable. The physical return may be impossible as the settled and risk free life in the host land may not equate to the homeland. Moreover, homeland society might pose inhospitality and threat to the returnee. There is not any hard and fast rule regarding the return or non-return of diaspora to their cultural homeland. In the case of some diaspora, return to homeland is just a myth and in others' case it is reality, too. A considerable number of diaspora return to their homeland when they improve their financial status as W. Andy Knight

states, "Migrants who have done well for themselves in the country of destination, may decide to return home and use their gains to start up local business in the country of origin, or to buy property, houses, livestock, cars, etc., as status enhancers" (274). Diaspora preserve a belief of returning to their ancestral homeland if situations grow favourable. As Knight argues, a significant number of diaspora basically the labour diaspora return to their homeland.

In this regard, Tulshi Acharya is determined to return his homeland as he is an activist with the Nepal Return Initiative. He states, "Ultimately . . . my goal is to return Nepal and spend the rest of my life there. This thought brings me peace, a sense of satisfaction, and joy, with the feeling that I am back where I belong, back to the roots where I was born and raised. I feel complete upon returning, and this idea constantly occupies my mind" ("Interview" Jan. 21, 2025). Nevertheless, there is no guarantee of diaspora returning to their homeland. The longer they spend time on the land of destination, their subjectivity grows more translational, public relation on the homeland goes on weakening due to the time factor and ultimately there are family factor and changeable human psyche.

In practicality, the desire to return to the cultural homeland, in the case of many diaspora, remains just a myth without its practical implication. Vesh Raj Regmi articulates his plan without certainty, "I have spent almost half of my life in the homeland. So, I have a thought to return there in the later part of my life. I want to live with my family and friends' circle enjoying our social traditions and festivals, and utilizing my knowledge and skills" (trans. "Interview" Jan. 20, 2025). Devising a plan and materializing it are two different things. Diasporic plan to permanently return to the cultural homeland might or might not be materialized.

Somehow differently, Netra Dhakal reveals his diasporic dilemma about permanent return to the homeland. He states, "[. . .] I will be happier in my homeland. . . . But I have been living here for a long time as a citizen of this country. My kids were born and growing up here. I have my job here. I have properties and business here. . . . I want to return but don't know whether it will be possible" ("Interview" Feb. 16, 2025). Fascination towards the past and the land where the initial phase of life was shaped remains grave in the life of diaspora throughout. In this connection, Shuval in the essay "Diaspora Migration: Definitional Ambiguities and a Theoretical Paradigm" quotes an old Jewish joke set at a village in Western Europe. In a Jewish family, the husband asks his wife, "What will happen to the million zloty I invested in the business if the Messiah comes and we return to Jerusalem and I have to leave everything behind?" The wife responds, "With God's help, the Messiah will not come so soon" (28). This Jewish joke reflects diasporic psyche about their attachment and detachment regarding hostland and homeland.

In the similar fashion, Tanuja Pokharel, too possesses an uncertain desire to return and resettle in the homeland. She states, "My emotional side always wishes to go back to my homeland as my heart belongs to it but thinking practically, I cannot see me going back that soon as I am raising my children here and they will need my support" ("Interview" Jan. 21, 2025). As the joke Shuval presents, diaspora's attachment to the hostland is not so easily detachable. Family, children, career, job and business are some of the factors that restrict the migrants from immediate return.

However, Birat Niroula willingly declares not to return to the homeland on the permanent basis. On one hand, he does not want to lose the facilities provided by the American government. On the other hand, lack of facilities in the homeland repulse his desire to return homeland. He puts forth, " I personally do not plan to return to my

homeland permanently due to profound concerns regarding the government's trustworthiness, the state of the economy, the healthcare system, transportation infrastructure, and public safety and security" ("Interview" Jan. 20, 2025). Since 1990 onwards, political freedom and global economic development have motivated, as Sheffer argues, "large numbers of people to seek their luck in close and far host countries. . . . This trend is facilitated by the greater ease of transportation and communication"(46). In diaspora's life, the plan of permanent return to homeland goes on deferring with their desire of permanently "[. . .] settling in affluent and hospitable host countries" (46)⁴³. So, people from around the world look for greener pastures as the international borders are more permeable these days. The more diaspora stick to the hostland, their subjectivity turns to be more Westernized and translational.

Deep down their psyche, diaspora harbor a myth of return. Their plan to return homeland is most of the time deferred. Circumstances do not let diaspora return homeland immediately due to their involvement in economic as well as other activities since the land of relocation is their another home.

The chapter has discussed about the experiences, attitudes and aspirations of Nepali diaspora based on the subjective interviews with some selected professionals working at foreign lands. Their experiences of migration and cultural creolization attract diasporic perspectives for analysis. The interviews have also been analyzed from multiple theoretical insights and categorized in various themes such as cultural translation, dilemma of valorization between homeland and hostland, significance of dual citizenship, impact of globalization on marginal languages and cultures, return to homeland: myth or reality. In course of the analysis, the researcher examines

⁴³ See Sheffer 46.

contemporary issues as experienced by Nepali diaspora irrespective of their lands of relocation. The subjective interview with the six Nepali diaspora people reveal their bifurcated subjectivity belonging to both here and there. The networked world under globalization ensures their dynamic alignment to the land of origin and the land of relocation ascertaining translational subjectivity.

CHAPTER EIGHT

Nepali Diasporic Existence: Navigating the Contradictions between Translatability and Untranslatability

Summary of the Research

The study has explored certain parameters of diaspora literature that has been growing as an independent discipline in the academia around the world. Moreover, the study highlights the interrelationship between diasporization and globalization connecting these processes in the formation of translational subjectivity of migrant population. The phenomenon of globalization functions as the catalyst to the formation and hybridization of diaspora. Most importantly, the study concentrates on the exploration of the transformational psychology of Nepali diaspora living at different hostland locations. In this study, the researcher has employed certain aesthetic characteristics such as translational subjectivity, hybridity, untranslatability, creolization, cultural translation, the third space, nostalgia, the myth of return, dual citizenship, globalization and mimicry.

These multi-disciplinary approaches and theoretical perspectives are applied in the study to the texts including Raksha Rai's short fictions from the anthology *Palṭaneko Photo*, poems from the anthology *Belayati Diasporic Nepali Kabita*, Homanath Subedi's long fiction *Yamapuriko Mahal*, Bharati Gautam's memoirs *Bigatara Bāḍuli* and *Americamā Āmā*, Tanka Wanem's memoir *Sudur Bismritikā Bimbaharu*, Daya Krishna Rai's short fiction "Astitwa", Mijas Tembe's poem "Ardhatā" and Kangmang Naresh Rai's poem "Time Over Merely in Planning". The research has briefly surveyed the British *Gurkha* army and its history. Moreover, the study applies the theoretical insights in poetry, fiction and memoir that express British Gurkha's concerns. The study also analyzes interviews from diasporic theoretical perspectives connecting it with globalization to shed light on the dynamics of diaspora life and diasporic psychology.

The research has examined the historical context of diaspora and its changing matrix in the course of time. In modern sense, the term diaspora accommodates both the forced dislocation and willing dislocation. Even though the classical definition took forced dislocation as an essential criterion for diaspora, the post-colonial definition is not so. From the nineteenth and the early twentieth century onwards, many lower class people belonging to the class of peasants, laborers left their homeland from around the world and moved to the developed countries seeking better future. In the twentieth century, when most of the colonies were free from the colonial grip, many skilled manpower, trained laborers, multi-professionals, doctors, engineers, writers, artists and business men left their homeland in mass scale. This is an example of willing dislocation of individuals.

However, there are heated discussions among diaspora critics on the issue whether those people fall under diaspora or not. In the meantime, these people are huge in number and they have outgrown the earlier generation of the forcefully dislocated diaspora. The post-colonial theorists of diaspora argue that any kind of dislocation, either communal or individual or forced or willing, should be considered as a kind of diasporic movement. From the beginning of the 1990s, the number of Nepali diaspora has been unprecedentedly rising basically in the capacity of labour diaspora globally. This study explores their translational subjectivity.

The development of transportation and communication facilities has deterritorialized human beings globally creating a huge number of diaspora with their translational hybrid culture. Broader access to modern information and communication technologies creates solidarity networks both formal and informal among diaspora groups on the basis of shared attitude towards their cultural homeland; and in the time of need, they distribute humanitarian need. The globalized media not only create hybrid culture among diaspora but also establish relationship networks among them.

The research has inspected the historical background of diasporization process beginning from the Greek diaspora to Jews diaspora to African diaspora to Armenian diaspora to Irish diaspora to Korean diaspora to Chinese diaspora to Nepali diaspora. Their experiences of uprootedness to rerootedness resulting into translational subjectivity is the prime concern of the study. To be precise, diaspora people remain at the cutting edge of the cultures looking towards both the past and the present. On one hand, they desire to culturally translate themselves as per the cultural format of the land of settlement. In this sense, they exhibit cultural flexibility through the medium such as mimicry, hybridity and creolization. On the other hand, they do not get ready to give up everything from their cultural past. However, certain phenomena are translatable and others are untranslatable. That is why, diaspora people get entangled between translatability and untranslatability adhering to translational subjectivity. In the era of globalization, cultural mixings among people orients them to cultivate translational subjectivity at the diaspora lands.

The long fiction *Yamapuriko Mahal* exposes the dilemma of a Nepali diaspora in the United States between loving and hating the homeland and the hostland as well. Many instances of cultural hybridization are also explored while analyzing the long fiction. The protagonist Prem, many times, criticizes both of his homeland and hostland authority. Daju Gurung's long fiction *Nirajoya* demonstrates the cultural creolization process of Nepali diaspora in Malaysia who were dispersed there during the Second World War many years back.

The short fictions of Raksha Rai, Daya Krishna Rai, Jaya Rai, and that of Naresh Nati also are scrutinized. Those fictions reveal diasporic themes such as nostalgia, the landing of the fictional characters in the third space, their cumbersome

cultural translation, ambivalence about English language and indignation to the hostland authority. Those characters are entangled between and among the cultural and linguistic midway.

The poems of Raksha Rai, Ganesh Rai, Daya Krishna Rai, Tanka Wanem, Devendra Kheres, Mijas Tembe, Kangmang Naresh Rai, Bhagawan Chamling, Durga Prasad Pokharel, Bhogen Ekle, Jagat Nabodit, Sharmila Pokharel and Sushma Ranahama are analyzed using the tools of diaspora theory and translation theory. Some of the poems criticize both the homeland and the hostland political establishments. The poems of Ganesh Rai and Daya Krishna Rai express exasperation to the British regime for not granting constitutional rights to the British *Gurkha*. Raksha's poem expresses ambivalence between the cultural homeland and the land of relocation. Devendra Kheres is critical about the discriminatory policies of his homeland. Tanka Wanem and Bhagawan Chamling nostalgically recall their past life and cultural ambience of the homeland. Mijas Tembe and Kangmang Naresh Rai successfully apply the myth of return to homeland. Durga Prasad Pokharel highlights certain obstinate cultural chunks of diaspora that hinder the assimilation process in the land of destination. Sushma Ranahama indirectly raises the issue of dual citizenship for diaspora connecting it with the cultural practice of *bāgdātā* in Kirat culture. Sarmila Pokharel presents a confused state of diaspora in Metropolitan city amid the global flows of population, culture and technology. Moreover, she harbours a desire to command over English language as a lingua franca in the multicultural Western location. Nevertheless, these selected poems in the study expose translational psyche of diaspora at cultural level.

Memoirs of Bharati Gautam and Tanka Wanem also are analyzed. Those memoirs primarily reflect the divided selves of diaspora including nostalgia, hybrid

cultural identity, desire for cultural translation and fascination towards the language of the hostland. The above mentioned contents in those memoirs project translational cultural subjectivity of diaspora. Moreover, the research has analyzed the interviews of six different Nepali diaspora thereby exposing their transformational characteristics despite their certain untranslatable part of life and culture.

Diaspora are culturally uprooted people from a socio-cultural setting to another one. They possess an intricate psychology divided between integrating in the hostland culture and retaining their homeland culture. Such contradiction creates bifurcated subjectivity of diaspora. Certain 'incommensurable elements - the stubborn chunks' bar them from integration in the homeland culture. In the mean time, there is another factor as well. Diaspora's desire to be like the nationals of the hostland keeps them distancing from the homeland culture. That is why, dilemma and contradiction are the key features of diasporic subjectivity. In the study, the researcher's concern is to exhibit how Nepali diaspora ambivalently show love and hate relations to the culture and polity of their homeland and hostland. The very translational subjectivity with its fluid character keeps the diaspora people at the frontier of cultures.

Findings of the Research

Firstly, these days, the escalating rate of migration of Nepali citizens of the multiple diaspora lands has been a common phenomenon. The process is backed up by the phenomenon of globalization. Access to information has significantly improved since the late twentieth century. The internet and social media provide multiple and easy way to connect worldwide. As a result, technology has globalized. The relative availability of smart phones amplifies people's relationship not only within their primary geographical locations but in other locations, too. The impact of modern media technology is tremendous in escalating globalization.

Secondly, Nepali diaspora constantly and nostalgically miss the culture and geography of their homeland getting entangled in between. Diaspora as an ethnic collectivity preserves a myth and collective memory about their homeland. Jews claim that they are the chosen people descended from Abraham. In the similar fashion, the Armenians say that they descended from Haik and that Noah's ark ended up on the top of Mount Ararat where the earth was reborn. The Lebanese proclaim they are Phoenicians. The Nepali and Indian Hindu diaspora connect themselves with the Trinity of Brahma, Vishnu and Maheshwor and the sacred land of Indian subcontinent. The myth of a common origin functions as a root of diasporic consciousness. The more ancient and venerable the myth, the more useful it is as a form of social distancing from other ethnic groups.

Thirdly, in course of their stay at hostland, Nepali diaspora adopt cultural hybridity to ease their lifestyle. In the age of rapid globalization, the migrating groups lose their territorial ties and reach to the stage of deterritorialization and turn to be transnational ethnic groups. Then their search for originality of culture turns to be obsolete. The unprecedented innovation in the field of technology disengages them from the in person interaction, and global forms of interaction and communication are developed. Global forms of communication assist people especially diaspora to come across multiple cultures and transform into translational hybrid being.

Fourthly, Nepali diaspora along with the process of adjustment at the land of relocation gradually find their permanent return to the homeland difficult. There are basically two obvious reasons for their difficulty to permanently come back to the cultural homeland. The first reason is that the hostland, in course of time, turns to be the nurturing home to diaspora as they enjoy facilities offered by the hostland

government. Moreover, their family constraints, job factor, investment in business sector and opportunity-seeking tendency bar their mobility towards homeland. The second reason is the unwelcoming tendency of the homeland to their diaspora. Very often, homeland inhabitants and its diaspora undergo a stressful relationship. The first ones think that their diaspora are treacherous to leave the land of origin seeking better opportunities and even many types of securities such as physical, financial and academic as well. The second ones feel alienated from their land of origin. However, eschatological value of the cultural homeland retains in diaspora's psyche. If the situation grows supportive, diaspora preserve a desire to return their homeland and participate in its rebuilding.

Fifthly, as the living period of diaspora people lengthens at land of relocation, the process of cultural translation increases. In the initial phase of migration, the rootedness in the homeland with a collective memory bars diaspora from integration in the destination culture; however, the undercurrents of hostland culture constantly erode the original cultural stubbornness of diaspora. As a result, diasporic subjectivity without full transformation bears the predicaments of translational subjectivity. Cultural creolization turns to be a compulsory fate of diaspora. Nepali diaspora people as well as fictional diaspora characters follow translational destiny in the age of globalization. Their gradual transformation indicates the risk of losing Nepali cultural originality among the posterity since the scattered community does not hold demographic majority to impact the domineering culture of the host land.

Sixthly, there are certain aspects of diaspora life that function as "obstinate chunks" not to let diaspora translate in totality. A number of times, diaspora adopt mimicry as a strategy to appear like the colonizer but in vain. Cultural transformation is a long term process that takes even generations. The "obstinate chunks" locate

diaspora at the third space .The process of cultural translation of the second and that of the successive generations of diaspora is much faster than that of the first generation. The analysis of the primary texts and interviewee's response in the study reflect certain untranslatable elements in diaspora's life. Subjectivity of diaspora remains translational, not translated as "incommensurable elements" prevail in their manner and psyche.

Conclusion

Along with the increasing trend of diasporization of Nepali people especially from the 1990s, a sizeable body of Nepali diasporic literature is flourishing at various diaspora lands including the United States, the United Kingdom, Japan, Australia, Canada, Korea and Hongkong. However, the history of international migration of Nepali people dates long back. Globalization has galvanized transcultural experiences of Nepali diaspora resulting into translational subjectivity that is not static but ever evolving. Despite the fact that Nepali diasporic literature has been expanding, it is underexplored and very rarely analyzed from theoretical perspective.

Nepali diaspora people can not resist the influence of the domineering culture on them on the land of relocation. Resultantly, they transform into cultural hybrids sustaining love and hate relations to both homeland and hostland. Globalization does not always operate as a one-way flow altering the Western influence over the Rest. Time and again, Nepali diaspora people as well as the fictional characters in the study practice their cultural typicalities to defy hegemony of the West. Resistance to integration is backed up by some obstinate cultural chunks of the homeland culture at least in the first generation of Nepali diaspora. In practical sense, the West holds upperhand in globalization. Hence, from the second generation onwards, the

resistance to the integration policy of the host government grows weaker; however, successive generations of diaspora sustain eschatological value about their ancestral land.

The increasing wave of globalization has promoted creolization of culture among Nepali diaspora since modern communication technology including the social networking sites contribute to cause translational subjectivity. The fictional characters sustaining translational subjectivity projected in Nepali diasporic literature are an outcome of the socio-economic and cultural circumstances under the networked and globalized world. The task of maintaining balance between the homeland culture and the dominant Western culture requires a systematic strategy of cultural hybridization rather than the policy of total assimilation. Nepali diaspora can adopt the way of blending the best practices from both of the worlds. To sustain typicalities of the land of origin they can stay connected with the homeland cultural forums. They can also celebrate key festivals of the homeland culture. Practising native language in personal settings, organizing language classes to the younger generations, frequent visit to homeland and hosting cultural dinners can prove effective to sustain certain originalities of Nepali homeland culture in the land of cultural relocation.

Prospects for Further Research

This research also suggests some possible areas for the further studies in this part. For further research, diaspora literature and diasporic aesthetics are innovative and pertinent areas since Nepali diaspora's scope and volume are ever growing. Nevertheless, global diaspora is another more fertile universe for researchers. However, this research could not incorporate some pertinent issues due to the limitations of its objectives, conceptual framework, methodological guidelines, scope

and time frame. The study has analyzed the selected literary texts written from various Nepali diaspora land, and original interview data from the perspective of diasporic consciousness, cultural hybridity, cultural creolization, translational subjectivity and globalization aesthetics. It has explored the translational subjectivity of Nepali diaspora amid plurality of cultures galvanized by modern media. However, many issues and dimensions of diaspora life and literature are yet to be explored.

Researchers can reflect Nepali women emigrants' status in Nepali diasporic literature.

They can also explore dynamics of Nepali labour diaspora in the gulf countries.

Assimilation process of the second generation Nepali diaspora in the West can be another interesting area. Similarly, memory tourism of Nepali diaspora, and global migration as a threat to Nepali cultural originality are other researchable areas.

Similarly, researchers can delve into brain drain and brain regain of Nepali diaspora in the post-covid world. Globalization of Nepali culture is whether myth or reality can be potential area for further research in the field of diaspora studies.

APPENDIXES

Appendix - I

Symbols for Transliteration

Phonological Symbols for the Transliterations of Nepali Words into English

a/अ ā/आ i/इ/ई u/उ/ऊ e/ए ei/ऐ o/ओ au/औ

k/क kh/ख g/ग gh/घ N/ङ c/च ch/छ j/ज jh/झ ñ/ञ ṭa/ट ṭha/ठ ḍa/ड ḍha/ढ ṇa/ण t/त th/थ d/द dh/ध

n/न p/प ph/फ b/ब bh/भ m/म y/य r/र l/ल va/व śa/श ṣa/ष sa/स h/ह ksh/क्ष tr/त्र gña/ज्ञ

Note: These symbols are adopted from the International Phonetic Association (2018)

<https://www.internationalphoneticassociation.org/content/ipa-chart>

Appendix -II

Glossary

नेपाली शब्द	Romanized Version	Symbol	Meaning into English
अंगाल्न	angāl̥na	(v)	to adopt
अंगेना	angenā	(n)	hearth
अनागरिक	anāgarik	(n)	denizen
अनुवाद	anubād	(n)	translation
अनुहार	anuhār	(n)	face, countenance
अन्तर्राष्ट्रिय	antarrāṣṭriya	(adj)	international
अन्तरवार्ता	antarbārtā	(n)	interview
अपनाउलान्	apanāulan	(v)	may adopt
अपराधी	aparādhi	(n)	criminal
अबोधता	abodhatā	(n)	innocence
अराष्ट्रिय	arāṣṭriya	(adj)	anti-national
अविस्मरणीय	abismaraniya	(adj)	unforgettable
अशुद्ध	aśuddha	(adj)	incorrect
अस्तु	astu	(n)	the remnant of the dead body after its burning
आकाश	ākāś	(n)	sky, firmament
आँसु	ānsu	(n)	tear
आनन्द	ānanda	(n)	delight, happiness
आप्रवास	āprawāsa	(n)	diaspora, foreign land
आय	āya	(n)	income
आवासीय	āwāsiya	(adj)	residential
इतिहास	itihāsa	(n)	history

इष्टमित्र	iṣṭamitra	(n)	circle of friends and relatives
उच्चारण	uccāran	(n)	pronunciation
उत्पादन	utpādan	(n)	product
उद्देश्य	uddeśya	(n)	purpose, objective
एकाएक	ekāeak	(adv)	suddenly, abruptly
एकाङ्की	ekānki	(adj)	one-sided, monotonous
कपाल	kapāl	(n)	hair
कपुत	kaput	(n)	bad son
कमाइ	kamāi	(n)	income
कर्मभूमि	karmabhumi	(n)	land of destination, hostland
कहित्यै	kahilyai	(adv)	never
कुइरे	kuire	(n)	the White man
कुरौटे	kurouṭe	(n)	backbiter
कुवा	kuwā	(n)	well
कोदालो	kodālo	(n)	spade
खरानी	kharāni	(n)	ashes
गहुँगोरी	gahungori	(n)	brown-complexioned lady
गाईको गोबर	gāiko gobar	(n)	cowdung
गाईको मासु	gāiko māsu	(n)	beef
गाउँबस्ती	gāunbasti	(n)	rural settlement
घाँस	ghānsa	(n)	grass
चाकाचुली	cākāculi	(n)	see-saw
चाडपर्व	cāḍaparva	(n)	festival
चिथोर्न	cithorna	(v)	to scratch

चुला	culā	(n)	hearth
चौबन्दी चोली	coubandi coli	(n)	full-sleeved blouse with four ties in its sides
छाला	chālā	(n)	skin
छेपारो	chepāro	(n)	chameleon
छोराछोरी	chorāchori	(n)	children
जन्मभूमि	janmabhumi	(n)	homeland, motherland
जमिन	jamin	(n)	land
जीवन	jiwan	(n)	life
जीवनशैली	jiwanśaili	(n)	lifestyle
टापु	tāpu	(n)	island
ढाँचा	ḍhāncā	(n)	pattern, structure
थप्पड	thappaḍ	(n)	slap
द्रव्य	drabya	(n)	money
द्रव्यपिशाच	drabyapiśāca	(n)	pennypincher
दाउरा	dāura	(n)	firewood
देशप्रेमी	deśapremi	(adj)	patriot
देशविहीन	deśabihin	(adj)	nationless
दोभासे गाइड	dobhāse gāiḍ	(n)	interpreter
धर्म	dharma	(n)	religion
नरक	narak	(n)	hell
न्यायालय	nyāyālaya	(n)	court
नागरिक	nāgarik	(n)	citizen
नागरिकता	nāgarikatā	(n)	citizenship
नातिनातिना	nātintinā	(n)	grandchildren

नानीहरु	nāniharu	(n)	children
नारी	nāri	(n)	woman
निरर्थकता	nirarthakatā	(n)	meaninglessness, worthlessness
निराशा	nirāsā	(n)	disappointment, hopelessness
नियति	niyati	(n)	predicament
निषेध	niṣedh	(n)	prohibition
पँधेरा	pandherā	(n)	public well to collect water
पञ्च परमेश्वर	panca parmeshwor	(n)	five deities
पति	pati	(n)	husband
परचक्री भूमि	paracakri bhumi	(n)	alien land
परदेशी	paradeśi	(n)	diaspora
परिच्छेद	paricched	(n)	paragraph
परिवार	pariwār	(n)	family
परिवेश	paribeśa	(n)	ambience
पर्याप्त	paryāpta	(adj)	enough, adequate
प्रसिद्ध	prasiddha	(adj)	famous
प्रयत्न	prayatna	(n)	attempt, endeavor
पसिना	pasinā	(n)	sweat
पहिचान	pahicān	(n)	identity
प्राधान्यता	prādhānyatā	(n)	dominance
पिल्लिलाउँदो दियो	pilpilāundo diyo	(n)	flickering lamp
पुर्खा	purkhā	(n)	predecessor
पुस्तान्तरण	pustāntaran	(n)	generational transfer
प्रेम	prem	(n)	love

पैसा	paisā	(n)	money
प्यारो	pyāro	(adj)	dear
पृष्ठभूमि	prīṣṭhabhumi	(n)	background
बलिदान	balidān	(n)	sacrifice
बसाई	basāin	(n)	migration
बाँझो बारी	bānjho bāri	(n)	barren land
बागदाता	bāgdātā	(n)	owner transfer
बात्सल्य	bātsalya	(n)	parental love
ब्राह्मण	brāhman	(n)	<i>brahmin</i>
बिचरी	bicari	(adj)	helpless
बिपना	bipanā	(n)	reality
बिरह	biraha	(n)	sadness, dejection
बिलाए	bilāe	(v)	disappeared
भाषा	bhāṣā	(n)	language
भरोसा	bharosā	(n)	support
भविष्यवाणी	bhaviṣyavāni	(n)	prediction
भौतिक सुख	bhoutik sukha	(n)	physical comforts
मण्डप	maṇḍap	(n)	a bridal canopy, wedding altar
मनोद्वन्द्व	manodwanda	(n)	psychological conflict
मन्दिर	mandir	(n)	temple
मरुभूमि	marubhumi	(n)	desert
मातृद्रोही	māṭridrohi	(n)	traitor
मातृभूमि	māṭribhumi	(n)	motherland, homeland
मुखता	murkhatā	(n)	foolishness
मूलधार	muldhār	(n)	mainstream

मौलिक हक	moulik hak	(n)	fundamental rights
मृत	mrita	(adj)	dead, expired
यात्रा	yātrā	(n)	journey, travel
युद्ध	yuddha	(n)	war
योद्धा	yoddhā	(n)	warrior
रतिराग	ratirāg	(n)	sexual attraction
रातो राहदानी	rāto rāhadāni	(n)	red passport
राष्ट्रीय गीत	rāṣṭriya geet	(n)	national song
राष्ट्रियता	rāṣṭriyatā	(n)	nationality
रिभाउन	rijhāuna	(v)	to gladden
लघुताभाष	laghutābhāṣa	(n)	inferiority complex
विपरीत लिङ्गी	biparit lingi	(n)	opposite sex
विमानस्थल	bimānsthāl	(n)	airport
विश्वव्यापी	biśwabyāpi	(adj)	global, worldwide
व्यवस्थित	byawasthit	(adj)	settled
शब्दकोश	śabdakoś	(n)	dictionary
शुभ मुहुर्त	śubha muhurta	(n)	good omen
सपथ	sapath	(n)	oath
सपना	sapanā	(n)	dream
समवेदना	samabedanā	(n)	sympathy
सम्झना	samjhanā	(n)	memory, reminiscence
समाज	samāj	(n)	society
समुदाय	samudāya	(n)	community
समुद्रपारि	samudra pāri	(n)	overseas
सम्झौता	samjhoutā	(n)	agreement

समृद्धि	sammriddhi	(n)	prosperity
सरकारी कार्यालय	sarkâri kâryâlaya	(n)	government office
साधन	sâdhan	(n)	means, medium
सानीआमा	sâni âmâ	(n)	aunt, younger sister of mother or step-mother
साम्राज्यवादी	samrâjyawâdi	(adj)	imperialist
साहस	sâhas	(n)	bravery
साहित्य	sâhitya	(n)	literature
सिमाना	simânâ	(n)	border
सुत्न	sutna	(v)	to sleep
स्वर्ग	swarga	(n)	heaven, paradise
स्वार्थ	swârtha	(n)	selfishness
सौन्दर्य	soundarya	(n)	beauty
संस्कृति	sanskriti	(n)	culture
हविगत	habigat	(n)	plight

Appendix-III

Primary Texts Cited in the Analysis Part of the Dissertation

Romanized Versions of the Extracts from Long Fictions and Short Fictions

Homa Nath Subedi's Long Fiction *Yamapuriko Mahal (A Castle of Hell)*

"Tharthari kāmeka merā dui jumle hāt joḍera namaskār garchu mero mātribhumilāi. Sadā sadāko lāgi bidā deu. Binā pad ra paisā patit bhaeko timro pyāro putlāi." (Subedi 10)

"Ma ta mātridrohi hun. Timro kokhimā kirā napparun . . . muṭu napākos. malāi barālina deu. Timro ānsu nalāgos. Ma ta jiuna sakdina kaput bhaera. . . . Malāi eklāsina deu, sadā sarbadāko lāgi. Kahilyai napharkinako lāgi." (Subedi 10)

"Gāiko māsu khāne kasailāi bhandina." (Subedi 11)

"Yo sopath ta mrita bhai sakyō." (Subedi 11)

"Ma sworgai bhae pani basdina. Malāi narak nai bhae pani unkai bātsalya prem ra ratirāg nai paryāpta cha. Paisāmai bechinu parne ābaśyakatā ta kahilyai ṭhānina. Jāgir mero antim uddeśya kahilyai rahena. Malāi kina merā pākhāpakherā paryāpta chainan ra ? Kina yo pardeśmā moulik hak gumai kasaile thappaḍ hāne pani nyāyālaya jāna nasakne hin dās bhaera basne? Ma basdina." (Subedi 12)

"Ma aparādhile jaminmā pāu rakhen." (Subedi 14)

"Ma garhungai sita Ballston sub-way stationmā orlen. Lāgyo ma barālien, ma kāṭien, ma lop bhaen. Ma chaina. Maile malāi nai nakhoje pachi aba malāi kasaile khojnu pardaina. Maile malāi ḍhākera lukāen nirāśāko pallo cheuma." (Subedi 14)

"Ma bairagien. Ma bigrien bhanoun. Maile panca parmashwor jastā nāniharulāi ti bicari nāriko bharmā choḍera hiḍen. Nāniharu napaeko bhae pani ta hunthyo. Kati pyārilā thie . . . kebal paisāko paksha jhiki diemā ke Laxmi Priyālāi eak minute pani bhulna sakchu ra ?" (Subedi 18)

"Brāhmanle gāiko māsu khāna hunna bhanthe. Malāi kathā jastai lāgthyo."

(Subedi 22)

"Ma pheri uhi kurouṭeharuko narakamā paṭhāinthen."(Subedi 33)

"Tyo āyamā ma pheri Nepal ghar banāune ra āprabāsmā nai byabasthit hune mano dwandamā basementmā socna thālen."(Subedi 65)

"Ma- Nepa...Pakistan."(Subedi 33)

"Mero tyo habigat sita Nepalko śir jhukāuna maile cāhina." (Subedi 34)

"Nepalmā ghar tulyāune iṭā kinna paisā paṭhāun bhane ma eak din tyahābāṭa anta hunu parnecha. Yahi kahi kinoun bhane pani ṭhulāko ke bharosā? Bholi yahābāṭa pani haṭ bhanlān jasto lāgcha. Dui cār paisā bankmā rakhoun bhane malāi nai highjack garna āulān jasto lāgcha. Ma sanga bhaeko thorai paisāle malāi na yatā na utā banāeko cha." (Subedi 52)

"Ma sutna cāhanchu dollar sita. Ma bahulāuna cāhanchu drabya sita. Malāi tyo merai samājmā pani binā drabya kasale mānis samjhinthyo ra ? Drabyapiśāc samājko utpādan ma, ma drabyapiśāc nai banidinchu." (Subedi 68)

"Ke garoun ma? Ma sanga paiso bhae pariwār chaina, pariwār bhae paiso chaina. Nepal pharke kamāi chaina. Napharkera kati din ekanki jiwān paisāko lāgi bitāirahanu? Ke janmeko paisākai lāgi rahecha ki? Wā jiwānko euṭā paripāṭi nai hāmīle banāisakeka chaun ki paisā kamāuna nasaknu jiwānko nirarthakatā ho. Hāmīle paisālai prādhānyatā diera jiwānlāi gaun banāekā chaun. Paisolāi uddeśya ra jiwānlāi sādhan banāekā chaun. Ma caurāsi pugekā bābu mumāko mukh herna jāun wā yahān paisāko mukh herna basaun?" (Subedi 69)

Daju Gurung's Long Fiction *Nirajoya*

"...bistārai Nepali bhāṣā birsadai gaekā chan – bhāṣā pustāntaran huna nasakdā. Tara Dashain Tihar ādi cāḍaparva manāudai āekā chan āphnai tarikāle. Indian samudāyāko ṭhulo sankhyā rahekāle tiniharukā Hindu mandirmā jāne gareko batāe." (Gurung 122)

Raksha Rai's Short Fiction "Rifleman Yawahang"

"Usle Belāyat āera kehi simit Angrejikā śabdaharu ghokeko xa. Tyahi śabdakośabāṭa tayār pārieko priya bakyāmśa ṭep recorderko ḍhāncāmā cālu garidincha." ("Rifleman Yawahang" 133)

Raksha Rai's Short Fiction "Tom Piperko Eak Sānjh"

"Ma samjhinchu meri āmāle kahilekānhi mero kapāl sumsumyāudā ekā bihānai u ṭ hera ghar lipera rāmrari napakhālieko unko hātbāṭa āeko gāiko gobarko pātalo gandhako malāi yād cha. Tyahi hātbāṭa āeko gāiko gobarko pātalo gandhamā ma āmāko māyāko subās pāunthen. Unle kahilekāhin malāi pachāḍi piṭhyunmā bokdathin. Tyo piṭhyun pāuna pani euṭā sanjog jurna pardathyo, ki ta birāmi hunu pardathyo, ki ta eklo ra dukhi bhaera roiraheko. Tyati khera āmāko pachāḍi paṭṭiko kapālbāṭa āeko pasināko madhur gandhako apār ānandako kunai bayān chaina. Rāti sangai sutdā āmāko caubandi colibāṭa āune gandha, jasle mero nidrākā lāgi asal bicchounāko kām gardathyo. Amā kahilekāhin bāhira jāndā āmāko arko coubandi coli mero sutne sāthi hunthyo, kāran tyo colimā gāiko gobar, kukhurā sungurko mal, bākhrāko juto dekhi liera dāura, ghāns, seulā ra agenāko kharāni ra dhwāsoko gandha misiera āmāko śarirko gandha banieko hunthyo, jo kunai attar company dwārā utpādit attar bhandā kam thiena." ("Tom Piperko Eak Sānjh" 48)

Raksha Rai's Short Fiction "Meri Swāsniko Logne Sanga"

"MalāI nabadaline āphnai anuhār kotarna man lāgyo. Tyo bhittāko ainā phorna jhok calyo. Malāi balāt āphno chālā udhārerā phālna man lāgcha ra tyo kuireko chālā kādhera mero śarirmā ṭāsna jhok calcha. Kina mānchelāi chālāko rangale yatro bibhed garcha ra uslāi rangawādi banāucha? Pheri u tyahi rangalāi pahicān pani bhandacha." ("Meri Swāsniko Logne Sanga" 10)

"Ma ke dekhdachu bhane hiund nāgheko chepāroko jasto usko ranga pherieko cha. Aba u nayān deški nayān nāgarik ho. Yo nayān mānche usko nayān pati pani ho. Aba u Belāyatki nayān nāri banna athak prayatnamā che. Belāyati madhauro ghām sanga pani joginu parcha usle. Āphno chālālāi swet barnamā rupāntarit garna cream ra powderko bāklo tahabhitra chopinche. Kapāl beauty parlour pugera sunkesari rangale rangāuche. Bhāṣā kā lawaj badaliekā chan. Jiwan śaili badaliekō cha." ("Meri Swāsniko Logne Sanga" 19)

"U aba āphno atit samjhina cāhadina. Pratyek dinko nayān surya dhartimā orlinu agāwai nāngā khuttāle śit tek dai pandherāmā pugeko jyān usko hoina aba. Gāibastulāi ghāns kāṭḍā kacyāle kāṭekā aunlāharu uskā hātmā chainan ra bānjho bāri khandā kodālāko binḍle uṭhāekā ṭhelāharu pani uskā hatkelāmā chainan aba. Mātribhumiko ḍhungā māṭo ṭekera dhānjā phāṭekā harnāṭh uskā kurkuchākā hoinan aba. Culoko moso ra angenāko kharānile singarieko soundarya usko hoina aba." ("Meri Swāsniko Logne Sanga" 17-18)

Raksha Rai's Short Fiction "Ātma-Bharsanā"

". . . ma Thewahang bāṭa Thompson huna pugdachu ra sapanā-bipanā ra din rāt Noiramaya huna pugdachu." ("Ātma-Bharsanā" 28-29)

Raksha Rai's Short Fiction "Austriyaki Phul"

"Sācci nai uni hāsdā tyahā bhāujuki bahini dekhieki thin. Uhi rup, uhi ranga, uhi bainsa tara mānche mātraī pharak. Uhi nāri āwāj, uhi mridul bāni, tara mātra bhāṣā pharak." ("Austriyaki Phul" 159)

Daya Krishna Rai's Short Fiction "Astitwa (Exitence)"

"Uhi ta ho ni sāmrajyābādiko banduk boken, usko sāmrajya bistārko lāgi ranabhumimā chāti phailāera jyānko bāji thāpen. Awakās pachi tyahi sāmrajyabādiko biruddhmā sāhitya lekhen, kurlien, uphrien tara ahile tyahi sāmrajyabādiko pāuma ghopto parna āipugeko chu." ("Astitwa" 105)

"Belāyat āera āphu sworgapuri nai bicaran gareko thāne Gorkhāharule malāi ājakāl man parāunai chāḍe." ("Astitwa" 104)

"Hāmi sabai Nepāliharuko cāhanā nai bhābi piḍhiharule āphno pahicān gumāuna naparos bhanne ho. Belāyatmā Nepali bhāṣā loṇonmukh awasthāmā cha. Belāyatmā gaekā nāniharu devanāgari lipi lekhna ra paḍhna ta parai jāwos, Nepali bolna pani kaṭhin cha. Nāniharulāi uniharukā abhibhāwakharule mukh bangyai bangyāi sakesakmma Angrejimai bolāune calan cha. Abhibhāwakharulāi Nepali bhāṣā prati kunai parwāha nabhaeko nai bhān huncha. Gorkhāliharule ILR āwāsiya visa prāpta gare pachi janajāti ādiwāsi mulkā Nepaliharu nai atyadhik rupmā Belāyat prawesh garekā chan. Uniharuko bibhinna jāṭjātiko āphnai bhāṣā haru chan. Lāgcha uniharule āphno jāṭiya bhāṣā lāi pahāḍ gāun tira nai choḍera āe. Aba Belāyat gae pachi Nepali bhāṣā lāi Nepaltirai chāḍera aba Angreji bhāṣā kā sāth khāṅṅi Belāyati banne awasthā najikidai gairaheko cha." ("Astitwa" 109-110)

"Tyahānkā Nepaliharu hāmi sachet bhaenaun bhane Abako pacās barṣā pachi hāmra nāniharu Nepal āeko belā bimānsthalmā awataran hune bittikai dobhāse gāiḍ chāhine awasthā huncha. Yasari nai Belāyatkā Nepaliharuko astitwa awasān hune prawal sambhāwanā cha. Kunai pani mānislāi āphno astitwabāta nimitṭyāna banāuna paremā sabai bhandā pahilā usko bhāṣā māridinu parcha bhanne bhanāi cha." ("Astitwa" 110)

"Nepalkā janajāti mitraharule bhaniraheka chan, "Belāyatmā ta hāmle Nepal mā bishthāpan garna khojeko parwate (khas bhāṣā) ko prawardhanmā po lāgnu bhaecha." ("Astitwa" 110-111)

"Belāyatbāsi Nepaliharule bhanchan, "Belayat basera Nepali bhāṣā ko ke kām? Mero chorā ra chori Angrejimā yati rāmra chan, ṭhyākkai gorā jastai bolchan..."

Nepali ta ali ali mātraī bolna jāndachan. Nepali bhāṣā kasle bujhcha ra! Angreji bhāṣā bolyo bhane biśwamā sabaile bujhchan. Aba chorāchorile Belāyat mātra hoina sansār khāne bho sansār." ("Astitwa" 111)

"... Hāmro siddhānta bhaneko Angreji bhāṣā lai ghrinā garne hoina ... Nepali bhāṣā birsiera Angreji bhāṣā mātraī mainā cari jhain gopikrishna kaho bhannu nai astitwa nimityāna hunu ho. Belāyati gorāharu Nepalikā nāniharule āphno bhāṣā birsiera Angreji mātraī bole bhane jyādai khusi hunechan." ("Astitwa" 111)

"Fifty fifty mātraī hoina aba ta Nepali bole pani sāṭhi pratiśat kāṭi sakyō. Yahi anupātmā ho bhane pacās barṣamā sat pratishat Angreji mātraī hunecha... Asi barṣa ukālo lāgi saknu bhaeki meri āmā nirakshar hunu huncha. Dash pandhra barṣa aghi samma uhānle syāu nai bhanne garnu hunthyō, tara ahile apple nai bhannu huncha." ("Astitwa" 111-112)

"Nepali śabdakośa bāṭa nai syāu haṭāera apple rākhne belā bhai sakyō. Hāmle apple lai khāne hoina apple le po hāmro Nepali astitwa nilna lāgeko jasto lāgdai cha." ("Astitwa" 112)

Jaya Rai's Short Fiction "Christmas Day"

"Ma bhitra eautā jiwān salbalāeko bhān huncha. Ma bhitra eautā mānab bijāropan bhaeko niścaya nai cha. Noulo asādhyai noulo, sudur purbako mero oriental garbhāśayamā sudur paścim sansārko, eautā African bhrunko bijāropan suruwāt bhaeko cha." ("Christmas Day" 128)

Naresh Nati's Short Fiction "Afghanistan"

"Ti Gorkhāliharuko jyānko mulya na Britishle diyo, na Nepal sarkārle nai. Na ta sammān nai garyo, na sanākhāt nai. Marne Gorkhāliharu marera gae. Bāncekā uniharukā pariwarlāi na khabar gariyo, na rāhat ra kshatipurti nai diiyo. Yuddha paścāt bāncekā pariwārka piḍā ra dardaharu Britishle kahilyai dekhena, na ta Nepal

sarkārle kurā uṭhāyo. Ajhai eauṭā Gorkhā company tyahi bāje barājuko cihān māthi arko laḍāin laḍiraheko thiyo, uhi Britishko nimti. Uhi swārthi ra sāmrajyawādiko nimti eauṭā bir Gorkhāli bhaera, eauṭā āgnākāri Gorkhāli bhaera, eauṭā anuśāsīt Gorkhāli sipāhi bhaera. Uhi bāje bābuko lās māthi laḍāin laḍiraheko thiyo, ādhunik bicār bokera." ("Afghanistan" 68)

Romanized Versions of the Extracts from Poetry

Raksha Rai's Poem "Mulbāsi Rukh (Indigenous Tree)"

Āja timi ra ma ubhieko bhugol cha ni

kasle cirā cirā pāryo?

kasle kāgajko khosṭālāi pahicān banāyo?

Ra passportle mānche dhujā dhujā pāryo?

kasle nāgarikatāko simānā koryo?

Kasle passportko parkhāl uṭhāyo? ("Mulbāsi Rukh" 87)

Ma śarirlāi ekātira ghisārchu

manle malāi arkotira latārcha

ra duitira ubhinchu

Kahile smritimā purba ubhinchu

kahile āndhimā paścim ṭhadinchu. ("Mulbāsi Rukh" 88)

Ganesh Rai's Poem "Big Ben Ulṭo Ghumcha Mero Lāgi (Big Ben Moves Reverse to Me)"

Dui śatābdi bāṭa jahinko tahin

śilāpatra hun ya galli kuruwā murti ? ("Big Ben Ulṭo Ghumcha Mero Lāgi"

45)

Kina pratibandhit ma pāilā tekhubāṭa
tyahi māṭomā?
kina ātankakāri jhain barjit mero upasthiti
tyahi dhartimā?
Jasko nirmānmā bageko cha
Thames nadi jhain
śatābdiyoun dekhi mero ālo ragat
Dhaleko cha Twin Tower jhain
mero amulya saglo jyān. ("Big Ben Ulṭo Ghumcha Mero Lāgi" 45)

Ma 1815 ko kāla rātrimā hiḍna inkār garchu
Inkār garchu 1997 ko pākhandi Laxman rekhā . ("Big Ben Ulṭo Ghumcha
Mero Lāgi" 45)

Mero gurāns bainsā cusera
atripta timi
bhana sakchou ke duniyā samu
muṭṭhimā Herculus tāgat kudinjel
maile kasko jhandā ucāleko thien? ...
Timro swārthako khātir bāhek
jiwan maile aru kasko nimti balidān gareko thien? ("Big Ben Ulṭo Ghumcha
Mero Lāgi" 46)

Samundra jhain athāha aśānta mero dhairyatā toḍum
ra bhatkāi diun cakanācur timro tyo rāwane ahankār
Timro tyo dambhi culāiko nimti
dui saya barṣa dekhi kicieko kicie kai ma. ("Big Ben Ulṭo Ghumcha Mero
Lāgi" 46)

Daya Krishna Rai's Poem "Falāno Gāun Jāne Bāṭo Sodhirahekā Gorkhāliharu
(*Gurkhas Asking About the Road at the Cross Road*)"

Nepal āmā

Timro kākhmā bageko Bagmati

ra Belāyati sāniāmāko kākhmā bageko Thames

hāmle ustai ustai socyoun

Jawāniko jos ra jāngar sangai

Belāyati sāniāmākai rakshākā lāgi banduk bokyoun

Jos ra jāngar baliṣṭha pākhurākā paurakh

Bilin hundai gae pachi hāmi khediyoun. ("Falāno Gāun Jāne Bāṭo Sodhirahekā
Gorkhāliharu" 105)

Nepal āmā

Hāmri sāniāmā ta

kati māpāki bāṭhi rahechin

shyām/ śwet/pita/varna

sabailāi samān awasar bhanne

nārāmā mātraī simit rahecha

Rāto rāhadānile ta hāmro pita varna

śwet varnamā awaśya pariwartan huna sakdina. ("Falāno Gāun Jāne Bāṭo
Sodhirahekā Gorkhāliharu" 106)

Tanka Wanem's Poem "Udhauli Ubhauli (Downward Movement and Upward
Movement)"

Sanga sangai janghār tareko yātrā

sanga sangai nāceko sākelā sili

Tharki rahancha chāti bhitra

śirmāthi Parohāng caḍhe jasto
Muṭu bhitra Sumnima nāce jasto
Eak tamāsko samjhanā
Cākāculi jhain halli rahancha
Udhauli / Ubhauli. ("Udhauli Ubhauli" 99)

Devendra Kheres's Poem "Eak Nirwāsīt Bakapatra (A Banished Witness Statement)"

Rāṣṭriya geet gāundā gāundai
deśle malāi arāṣṭriya banāyo
deśko kabitā lekhdā lekhdai
deśle malāi deśbihin banāyo. ("Eak Nirwāsīt Bakapatra" 24)

ra rājyako muldhārbhitra pasna
malāi niṣedh gare pachi
maile ghar chāḍen
Ghar sangai maile
mero nilo ākāś chāḍen. ("Eak Nirwāsīt Bakapatra" 24)

Mijash Tembe's Poem "Eauṭā Buḍho *Gurkha* (An Old *Gurkhā*)"

Mero mrityu pachi mero ātmāle
yo parāi bhumimā
śānti napāune rahecha
kripayā mero astulāi
merai mātribhumiko kunai ḍāṇḍāmā lagera gāḍi dinu
athawā kunai nadimā lagera selāi dinu. ("Eauṭā Buḍho *Gurkha*" 191)

Mijash Tembe's Poem "Ardhatā (Halfness)"

Karma bhumimā sāsti khepdā khepdā
āmāko mukh herna janmabhumi gaeko ma
utā pani sāsti nai khepera yatā pharkieko chu. ("Ardhatā " 188)

Mero karma bhumile mero pasinā ta cincha
tara yasale mero chālāko ranga cindina bhanca
Mero karma bhumile sāhas ra murkhatā ekai sāth upayog garcha
tara maile bujhe jasari itihās bujhdaina . ("Ardhatā" 187)

Harek yuddhaharumā agillo morcāmā ubhyāuncha ra laḍāuncha
tara usako sammriddhi ra baibhātāmā sadhain malāi birsanča
jasale malāi sadiyoun dekhi gharabihin banāyo
usaile ahile 'go your home' ko najarle hercha ...

Laghutābhasale ra hinatābodhale namitho polcha. ("Ardhatā" 187)

Kāgajko ṭukrā mātra nāgariktāko pramān nahundo rahecha

Mero chālāko ranga pherna sakdina ma

Mero jibro sāṭna sakdina ma

Mero dharma sanskriti meṭāuna sakdina ma

Mero āmā, purkhā ra itihās badalna sakdina ma. ("Ardhatā" 187)

Mero paricaya bilaya hos ma yo cāhanna

Mero tyāg ra balidān terai bho

Ma yo samjhoutā garna pani sakdina. ("Ardhatā" 187)

Jaba jaba ma janmabhumi pharkanchu

aghillo pustāle "tanlāi hāmīle birsi sakyoun" bhanca

mero āphno pustāle "tan dherai chuṭi sakis" bhanca

nayān pustāle "tanlāi cindina" bhanca. ("Ardhatā" 188)

Tyahānko sarkāri kāryālayale
mero anuhārmā ekohoro ghurcha
ra paricayako pramān patra māgcha
ani pachāḍi paṭṭiko laharko antim padmā ubhinu bhancha
tyahānko sarkārle "tan anāgarik bhāi sakis" bhancha. ("Ardhatā" 188)

Haina ma cāhin kasari badalien ?
Kasari parāi bhaen ma?
Kina cindaina malāi mero āphnai janmabhumile? ("Ardhatā" 188)

Yatā ādhā: ghari ghari paricaya khoji hidne
Utā ādhā: ghari ghari paricayako dābi gari hidne
yatāko pani ho, utāko pani ho
yatāko pani hoina, utāko pani hoina
alikasi yatāko, alikasi utāko
yatāko purā hoina, utāko pani purā hoina
mātra ādhā ādhāko jindagi. ("Ardhatā" 188-189)

Kangmang Naresh Rai's Poem "Samjhanāmai Sakinecha (Time Over Merely in Planning)"

Jaba mahināko antim din pascha bankmā talab
kehi barṣa Belāyatmai basoun lāgcha
Jaba hiundmā jāḍole dherai satāuncha
bholi nai Nepal pharkaun lāgcha. ("Samjhanāmai Sakinecha" 127)

Yiniharu baḍhe pachi pharkinchu Nepal. ("Samjhanāmai Sakinecha" 128)

Paccis barṣa pachi sakinecha usko bankko rin

Tyahi belā sakinecha chorāchoriko paḍhāi

Tyas pachi Nepal pharkinchu. ("Samjhanāmai Sakinecha" 128)

Dui santānko eutā ghar

katai dukhcha ki yiniharuko man

Arko ghar kine pachi mātraī Nepal pharkancho. ("Samjhanāmai Sakinecha"
128-129)

Jaba yiniharu jāgire hunechan

Tyas pachi bihe garidinu parcha

Jaba janmine chan yiniarukā bālbaccā

hurkāi dinu parca

tyas pachi mātraī Nepal pharkinechu. ("Samjhanāmai Sakinecha" 129)

Kehi din pachi chaiṭoun khabar āyo,

Nepal Nepal bhandai eautā Gorkhā lāhurele

Belāyatko aspatālmā antim śwās pheryo re. ("Samjhanāmai Sakinecha" 130)

Kangmang Naresh Rai's Poem "Rāṣṭra Rahemā (If the Nation Survives)"

Santānharu sāthamai pharkie

uniharulāi bhaninecha gaira Nepali

hunecha uniharu sanga rāto passport ...

Chorā visāko śulka tiri raheko hunecha

Chori pāssportko pānā palṭāi raheki hunechin

Ākhirmā uniharuko dobhāse baniraheko hunechu ...

ra hunecha eautai gharko pharak pharak deś. ("Rāṣṭra Rahemā "14)

Bhagawan Chamling's Poem "Belāyatko Samudramā Gāunko Tirtire Dhārā (An Unsteadily Flowing Stone Spout of My Homeland in British Sea)"

Tyahān pahāḍko tirtire dhārāmā dhoeko

timro lugāko mailo tairi rakheko dekhen

Timile gāunko kuwāmā pakhāleko

kurkuchāko mayal sanga pani tyahin bheṭen

Riṭṭhāle nuhāechou ni timro kapāl

yo manmā purāno samjhanā magmagāyo ...

ma chālharu sanga bessari kheli rahen. ("Belāyatko Samudramā Gāunko Tirtire Dhārā 72-73)

Durga Prasad Pokharel's Poem "Pizzā Sanga Londonmā (With Pizza in London)"

Pizzā bhāt bannai sakdaina

Pizzā khāe pani

ma gharmā eak thāl bhāt khānchu

Pizzāle mero bhok metinna

Pizzāle mero pet ukāsinna

Ma Londonmā pani āphnai bhāt khoji rahanchu

Gundrukai sahi Nepali bhānsāghar bheṭna cāhanchu. ("Pizzā Sanga Londonmā" 177-178)

Nilā ānkhā bhaekā gorā Belindāharukā bicmā pani

gahungori Dilsarā khoji rahanchu

Mero gijāmā pizza bijhāuncha
ma pizzāmā tyo swā dai pāunna
Jo ma gahungorikā hātharule pakāeko bhātmā pāunchu. ("Pizzā Sanga
Londonmā" 178)

Bhogen Ekle's Poem "Sāthilāi Ciṭhi (A Letter to My Friend)."

Yahānko khabar ke lekhoun sāthi
Nepali yahān khabar hoina bekhobar hundai bāncirahekā chan
Kohi yahān Shree Hari bāṭa Mr. Harry bhaisake
Kohi āphnai nām birsiera barbarāi rahekā chan. ("Sāthilāi Ciṭhi")

Jagat Nabodit's Poem "Munālāi Prem Patra (A Love Letter to Muna)"

Khelounā dekhyo, chorāchori samjhanchu
sānjh paryo, ḍāṇḍā māthikā āmābābu samjhanchu
Bāḍuli lāgyo, gāunghar samjhanchu
yo paradeśmā
āphulāi dhikkārdai ānsusari hunchu. ("Munālāi Prem Patra" 204)

Cāuriko āmāko anuhārmā
Bīrahako ānsu puchna
Munā !
Timro Madan pharkadai chu ghar. ("Munālāi Prem Patra" 204)

Sun ṭipchu bhanera hinḍeko
hāmrai māṭomā phuldo rahecha sun
Jun chunchu bhanera hinḍeko
hāmrai ākāsamāthi rahecha jun. ("Munālāi Prem Patra" 204)

Sharmila Pokharel's "Nepali Aksharharu (Nepali Letters)"

Māncheharu bhanchan

Canada ho yo

eauṭa singo deś

tara yo deś bhitra

mānchekā manharule bhane

anekoun deśharu bokeko cha

anekoun bhāṣā haru bokeko cha. ("Nepali Aksharharu" 16)

Anauṭho deś cha yo

Kohi dāhine bāṭa lekhna suru garchan

kohi debre bāṭa

ani kohi māṭhi bāṭa ta

kohi tala bāṭa lekhdai hunchan. ("Nepali Aksharharu" 16)

Āja bholi ma carā bhaeki chu

sundar sundar āwāj nikālchu

rāmra rāmra bhāb bhanchu

tara kohi bujhdainan

merā aksharharu bhitrako sundaratā

Ma eaklai nisphikri lekhchu

ra eaklai makkha parchu

Ani ma jastai aru kati māncheharu

Uniharuka āphnai bhāṣhāmā

kehi lekhchan ra makkha parchan. ("Nepali Aksharharu" 14)

Sushma Ranahama's "Bāgdātāmā Aljheko Rungri (The Sprit Entangled in Ownership Transfer)"

Āpā,

Ma janmekai deśmā basna cāhanchu

Ma janmekai culāmā marna cāhanchu

Nāgarikatā tyāgera hinḍeko chorole

parāi deśmā bācna sakena bhane

Bāgdātā liera hinḍeki chorile

parāi ghar rijhāuna sakina bhane

kahan jāne uniharu? ("Bāgdātāmā Aljheko Rungri" 111)

Chorilāi pharkera āune culā cāhie jastai

chorolāi pani pharki āune deś cāhincha. ("Bāgdātāmā Aljheko Rungri" 111)

Romanized Versions of the Extracts from Memoirs

Bharati Gautam's Memoir *Bigat ra Bāḍuli (The Past and Hiccups)*

"Milansār, śānta ra saumya Sigridko swobhāblāi chālā ra kapālko rangako pharakle hāmibāṭa alagyāuna himmat garena. Biśwobyāpi angrejile sabailāi sambādkā sutramā bāndhi sake pachi priṣṭhabhumile ubhyāekā sabai parkhālharu ghāmlē tātepachi pagliekā hiunkā ḍhiskā bhae." (*Bigat* 335-336)

"Christian dharmale kahilyai nadekheko ani khulera anumati pani dīna nasakne nidhārmā dahi, cāmal ra abirkā hāmṛā ṭikāharu buki ra palāns ghārimā phakrieko gurāns jastā dekhie." (*Bigat* 341)

"Sigridkā āmā, didi, bhāuju ani sānimāharu sārīmā sajiēkā thie. Dāju bhāi ra bhināju daurā suruwālmā thie. Pustaun dekhi parichit Nepal bhandā dherai para ani barsaun dekhi basne gareko America bhandā hajāraun māil tāḍhā ... sabhyātāko aguwā Swedenko hariyo kākhmā yo Hindu bihe hundai thiyo. Swedenkā ānganmā Hindu maṇḍap singārieko thiyo. Sanskrit uccārānko car khānieko shubha muhurta pani yahi thiyo." (*Bigat* 342)

"Nepalmā janmieko carāle Ameriki pakheṭā umārera uḍna thāle pachi mero niyantrankā sabai dhāgāharu cuḍidai gae. Barṣako eak dui paṭak college bāṭa ani pachi kām garna basne ṭhāunbāṭa ghar āundā u eak barṣa agāḍi bhandā aru bayaska hudai jānthyo... u sanga bānki bhaeko ma āmā ra mero sanskritiko parimān ghaṭḍai jāna thāleko thiyo." (*Bigat 332*)

"Bhāratiya mulkā punditle sanskritmā barbarāera Hindimā arāeko bidhi chorāle Angrejimā anubād garera behulilāi bujhāe pachi dulāhā ra dulahi dubaile purohitko nirdeśan pālanā garthe." (*Bigat 342*)

"Yo bihele bhugol, dharma, sānskritik paramparā, bhā ṣ ā ra mānyatākā sabai simānāharu metera śriṣṭikā biparit lingi dui ātmālāi eakai ṭhāunmā samāhit garidieko thiyo. Mānab sabhyatāko sabai biṣamatā yahān āera galat pramānit bhaeko thiyo." (*Bigat 345*)

"Mero chorāle dulāhā huna ki ta tote ra tāteko usko janmabhumi Nepal hunu parthyo. Tyasmā pani janmasthan Biratnagar hunu parne. Tyo pani nabhae usko hridayamā baseko Dhankuta hunu parne. Ti kunai huna nasake pani tin dashak umer sumpiera janma bināko bhumi angāleko America hunu parne. Niyati ra samayako hāt samātera Swedenko bihān Swedenko māṭo ṭekera mero choro anmidai cha. Pustālāi jati paṭak joḍ , ghaṭāu ra gunan gare pani cheu nabhetne.... Bhabīśyawāniko bhabīśyawānile pani anumān garna nasakeko yathārtha." (*Bigat 326*)

"Malāi āphnai deś pharkera jāu bhanyo mero sāthi Rāyanle." (*Bigat 352*)

"Usko janmaghar, usko deś arko kunai nabhaeko pani ahilelāi kasaiko sarokārko bishaya bhaena. Yas arthamā dash barṣa aghi Americamā nai janmieko mero chorāle pani yo aparādhko alikati doṣ boknu paryo. Uskā sāthiharule ... a-American ra uniharu American bich [bhinnatā srijanā gare]. Mero choro ra u jastā thupraiko abodhatāko pani yasai din dekhi apaharan bhayo... janmaghar uhile choḍi sakera yasai muluklāi ghar angālna pugekā hāmi thuprai gharko na ghāṭko anubhab garna bādhyā bhayaun." (*Bigat 252-253*)

" śankāko pahilo ādhār nai yātruko chālāko rang banna thālyo. America bhitra basne mājh nai pani Ameriki ra a-Amerikiko simā rekhā din prati din pharākina thālyo." (*Bigat* 253)

Bharati Gautam's Memoir *Americāmā Āmā* (*Mother in America*)

"... je le Texas yā Dallas prasiddha bhaeko bhae pani merā dui chorāchori ra merā lāgi chinekā mānche mātra hoina, dekhe sune jāneko kohi nabheko paracakri bhumi thiyo. Chineko paribeś ra chinekā mānche nabhaeko bhawanāhin marubhumi thiyo. Dekhdā mānche jasto bhae pani ātmā cāhi nabheko robot jastai." (*Americāmā* 138)

"Tin dashak pugne belāmā ahile ekāeak bāhirina puge pachi āphnai lāgi aparichit huna sakne bhayakā kāndā merā śarirbhari umrie." (*Americāmā* 20)

"Barsaun samma adhyayan gareko tara kahilyai bolnu napareko Angreji ahile bujhna samet apṭhyāro bhae pachi āpatkālin awasthāmā pālan garinu parne nirdeśankā dui tihāi bundāharu anubādko mero dimāgmā napugi bilāe." (*Americāmā* 65)

"Kakshā pānch dekhi MA paḍhunjel samma kunai na kunai rupmā samābiṣṭa Angreji bhāṣā anubhabko parikshanko yo ghaḍimā sāccaikā Angrejko mukhbāṭa sāccaiko Angreji niskine muhurta, tyaslāi bujhera Angrejimā nai jawāph dinu parne bāstabikatā ra pharakko khālḍo pani mero agāḍi gahirisakeko thiyo." (*Americāmā* 86)

"Kaksha pānch dekhi MA samma sikeko Angreji bāluwāko thuproko pāni sābit bhaeko maile sāt dinma nai anubhab gari sakeko thien. Bal garera manbhitra katheko Angreji bākya bāhira niskadā assuddha hune bhayale ghānṭi muni nai pagli sakthyo." (*Americāmā* 113)

"Lone star upanām bhae pani mocking bird yo stateko rāṣṭriya carā bhae pani āphulāi khās rāṣṭrabhaktiko batti balena. Blue bonnet yasko rāṣṭriya phul bhae pani ti

carā ra phulko nām jastai Dallas ra Texas mero lāgi dānphe ra gurāns ani gāi jasto nai bhaeko thiyo. Chameli jasto lāgne, Pārbati jasto lāgne gyānthunga yā hamsaraj jasto lāgne bhandai dekhekā ra jānekā sabai phulharu tyahi nabhaera ustai ustai lāgnemā anudit bhaisakekā thie." (*Americāmā* 138)

"Tin dashak ṭekna lāgeko āphno jibanko pustakkā sabai paricchedkā sarga ra upasargaharumā kundiekā, ādat, sanskār, paricaya, paripāṭi, nātā ra mānyatāharuko pariṣkār, parimārjan, bishhāpan ra pratishhāpanko ārambhako yo śāyad pahilo kadam bhandā ni agāḍiko tāte hunu parcha." (*Americāmā* 159)

Tanka Wanem's Memoir *Sudur Bishmritika Bimbaharu* (*Metaphors of Distant Oblivion*)

"Birmingham sahar waripari sleeping bag ra pokā pantero bokne homeless haruko thuprai samuhaharu bhetchan. Ninyauro anuhār liera bhountāri rahekā sayoun bhikhāriharu dekhdā Belāyatko ārthik unnati ukālo hoina orālo lāgdai gareko ho ki bhanne anumān lagāuna sakincha. Charity sansthāharu milera bhikhāriharulāi kehi khāne kurāharu khuwāie pani sutne byawasthā nabhaeko hunāle dherai jaso homelessharu saḍak ra gharko kunākānitira asaralla sutirahekā hunchan." (*Sudur* 371)

"British sarkārle pani hajāroun bir Gorkhāli yoddhāharulai Britishko pakshamā laḍāin laḍna lagaera ā-āphnā ghar pharkāekā thie. Yuddha bhumimā kati mārīe kati angabhanga bhae British sarkārle kahilyai tyasko tathyānka sārwanjanik gareko chaina. Tara seagulle euṭā parewā mārera khāndā uniharuko sambedanā Sagarmāthā jhain culieko thiyo." (*Sudur* 369)

"... paradeśko dhandhangi bokera euṭā allāre keṭo āphno uddanḍa bains liera janmaghar pharkeko thiyo shaishab kāl dekhi bainsako lauro naṭekinjel samma tyahi gāungharmā janme hurke pani āphnai gāungharko anuhār anouṭho lāgera holā ekādeśamā āipuge jastai lāgeko thiyo." (*Sudur* 273)

"...basāin sarera jāndā laijāne ta kehi thok pani nahundo rahecha. Maile pani kehi thok liera janmaghar choḍera āeko chu bhane tyahi māṭo, āmābābu, iṣṭamitra ra gāun gharko māyā ewam samjhanā mātra liera āeko chu. Tinai samjhanāharuko pilpilāundo diyomā tel thapdai euṭā dukhi calacitrako niriha bālak jasto yo paradeśiko man pani nyasri rahancha." (*Sudur* 222)

"Budhā pākāharule tyasai bhanekā hoina rahechan - Jāne bāṭo bhandā āekai bāṭoko māyā baḍhi huncha... mare pachi hansale pani bās napāune ṭhāun (para) mā basera ghardeśko māyā gari rahandā bhakta banna sakincha ki sakinna hola? ... huna ta bideśidaimā arāṣṭrawādi hune ra swadeśmā basera bhraṣṭācārko hali hundaimā athawā paurakh bināko akut sampati joḍdaimā deśpremi ra rāṣṭriyatāko samrashak bhaine pani ta hoina." (*Sudur* 131)

"Maile pani janme hurkeko samaya bhandā dherai samaya paradeśamā basera paradeśi jiwān bitāi sakeko chu. Tara tyahān dekhiekā bhogiekā bhoutik samracanā ra ādhunik bikāsharule tyasto gahiro chāp choḍna sakeko chaina. Gāungharmā janmera aṭhāra barse umerle bhogekā anek bhogāiharu nai bācunjel sammakā lāgi aru bācne mantra banekā chan." (*Sudur* 38)

"Āgo tāpe pani ghām tāpe pani tāto nai huncha. Tara gharko angenāmā tāpeko āgoko rāp ra paradeśmā basera tāpeko ghāmko tāpmā pharak hundo rahecha." (*Sudur* 38)

"Bhoutik sukhako khoji gardai jāndā ma ahile Belāyatko eak saharāmā basera jiwān gujāri raheko chu. Gharko jhyālbāṭa Mary Hill bhanne aglo ḍāndā dekhna sakincha. Tara tyahān na rānke bhutharu dekhna sakincha na kasaile dekheko thien wa chu bhanne garekā chan." (*Sudur* 191)

"Maile pani deś ra paradeśmā deś nai rojeko thien. Tara paradeśi jiwān bhogna bādhyā bhaeko chu. Samudra pāriko euṭā ṭāpumā basera tyahi ṭāpukai jiwān

śaili apanāera bānce pani bālyakālmā bhogiekā abismaraniya samjhanāharule ghardeś
tirai pharkāi rahane gareko cha... ti samjhanāharu jīwan bācna kā lāgi cāhine
dhāgāharu hun." (*Sudur* 192)

"Belāyatko basāi cha, nātinātini wā darsantānharule Belāyati jīwanśaili
apanāulān. Nepal sangako ātmik shraddhā pani samayakram sangai kamjor hundai
jālā tara āphno pitāpurkhāko mātribhumi birsienan bhane Nepali bhāṣā ra Nepali
akshar lekhna paḍhna sikne chan tathā jānne chan. Bājeko yo sansmaran paḍhera
bujhe bhane abaśya bāje barājuko janma gharma pugne chan. Ti pānikā muhānharumā
ghumne chan, ḍulne chan ra bhanne chan - aho, pāniko muhānmā pisāb phernu
hudaina hai. Bājeko linga ra aṇḍakoṣa sunnie jastai hāmro pani younanga sunnine
cha... sayad khitkā choḍera hasne chan." (*Sudur* 151)

"Mero bhautik śarir yati tādḥā bhae pani mero ātmā gāun gharkai pākhā
pakherā tira ḍuli raheko cha ... yaso bhandaimā gāns, bās ra kapās dine karma bhumi
prati kritagya chuina bhanne arthamā hoina." (*Sudur* 43)

"Jaba janmabhumi choḍera deś bāhira puge pachi yo deś mero janmabhumi
hoina bhanne lāgcha tyo deśko bhāṣā āphule bole pani āphnai mātribhāṣāko layamā
boldo rahechu bhanne thāhā lāgcha. Tyo deśmā bolne bhāṣāko dhārmā sān nalāge
pachi lajjit hunu parne awasthā āuncha. Lakkili mero chorāchori paḍhne schoolmā
bideśikā bālbaccāharu paḍhne garekā chainan bhanera tyo deśkā sāthiharule gaph
gariraheko sunincha. Bishwa Cupmā yo deś hārecha bhanera dukha byakta gardā
timi yo deśmā janmeke hoinau taba kina dukha byakta garchou bhanne uttar paincha.
Usle boleko bhāṣā bujdainou hola, hāmilāi ta 'used to' bhaisakeko cha bhanera
sāthiharule gaph gariraheko sunincha. Mitraharu sanga paricaya garera gaphgāph
garepachi "by the way where are you from?" arthāt timi kun deś ra jatikā hou bhanne

āśayale sodhine praśnako uttar dindā dindāko hairānile pani āphno bālyapan,
mātribhumi, bhāṣā, sanskār, sanskriti ra āphno deś gumāunuko piḍāle taḍpāundo
rahecha." (*Sudur* 19)

"Mānche bhaera bānce pachi deś nahune carākā hul jasto huna nasakine
rahecha. Jasari carāharu mausam anusār deś deśāwar ghumne ḍulne gardachan.
Rituko adalbadal sangai āphno āwāj pani badalne gardachan. Lek besin ra himāl,
pahāḍ nāghdai swotantra jivan bācne garcha." (*Sudur* 19)

"Janmabhumi choḍera basāin jānu bhaneko odārbhitra sthāpit garieko
devithānlai euṭā sundar mandir banaera tyahān bhaeko dewatwa sarna nasakie jastai
hundo rahecha." (*Sudur* 20)

"Raithāne athawā swābhāwik kurā mātra mānera basiyo bhane samaya
sāpeksha pariwartan huna sakidaina. Āphnai sanskār, sanskriti, ritiriwājko golgharmā
danga parera ghumi rahane māncheharu duniyālāi netritwa garna bhanda arulāi netā
banāera pachyāune pachuwā wā pucchar bhaera bāncirahane hunu parcha. Tara yaso
bhandaimā purkhāharule khoriyā phāḍera ragat pasināle sincit gareko khetbāri,
uhānharule bānceko jivanābhuti ra hastāntaran hundai āekā bhāṣā, sanskār ra sanskriti
sāthai jivan ra jagatlāi joḍne mundhumi jivan śaililāi tyati sajilai metāer metāuna
nasakido rahecha." (*Sudur* 21)

Appendix-IV

List of Interviewed Nepali Diaspora Writers and Professionals

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Appendix-V

Questionnaire for Interview

Translational Subjectivity in Nepali Diasporic Literature

(नेपाली डायस्पोरिक साहित्यमा अनुवादात्मक स्व)

Written or Oral Interviews with Nepali Diaspora People for the Research Purpose

(अनुसन्धान प्रयोजनका लागि नेपाली डायस्पोराका व्यक्तिहरूसँगको लिखित तथा मौखिक अन्तरवार्ता)

Questionnaires (प्रश्नावली)

नाम (Name): ठेगाना (Address):

उमेर (Age): पेसा (Profession):

लिङ्ग (Sex):

गृहभूमि (देश, प्रदेश, जिल्ला तथा गाउँपालिका/नगरपालिका) :

Homeland (Country, Province, District and Rural Development Municipality /

Municipality).....

लक्ष्यभूमि (विस्तृत ठेगानासहित):

Hostland (Including Detail Address)

सम्पर्क नं. (Contact No.):

इमेल (Email) :

१. तपाईंका गृहभूमि र लक्ष्यभूमि कुन कुन हुन् ? तपाईंलाई कुन बढी प्यारो लाग्छ ? कारण पनि बताइदिनु न ।

Please mention your homeland and hostland; and which one is dearer to you?

Please mention the reason as well.

२. दोहोरो नागरिकताको बारेमा तपाईंको धारणा के छ ? यो किन आवश्यक वा अनावश्यक छ ?

What is your opinion about dual citizenship? Why do you think it is necessary or unnecessary?

३. तपाईंलाई आफ्नो मातृभाषा र आफू बसिरहेको देशको भाषा अर्को शब्दमा अङ्ग्रेजी मध्ये कुन बढी प्यारो लाग्छ ?

Which language is dearer to you - your mother tongue or the language of the hostland?

४. स्थायी रूपमा आफ्नो मातृभूमि फर्कने विषयमा तपाईंको के सोच छ ? किन ?

What is your plan about returning your homeland permanently ? Why?

५. तपाईंलाई आफ्नो मातृभूमि र लक्ष्यभूमिबिच मन परेका र मन नपरेका कुराहरू केके हुन् ?

What do you like and dislike about your homeland and hostland?

६. यदि तपाईं स्थायी रूपमा नेपाल फर्कनु भयो भने के सजिलो र के अप्ठ्यारो महसुस होला ?

What ease and difficulty will you realize if you permanently return to Nepal?

७. तपाईंलाई आफ्नो मातृभूमि र पराईभूमिका कुन कुन चाडपर्व मनपर्छन् र कुन कुन चाडपर्व मन पर्दैनन् ? कारणसहित बताइदिनुहोस् न ।

Among festival/s which one/s do you like and which one/s you don't like either from your homeland or hostland?

८. तपाईंलाई थाहा भएकै कुरा हो, अहिले हामी भूमण्डलीकरणको युगमा छौं । आजको पचास वर्षमा नेपाली भाषा, संस्कृति र नेपालका सीमान्त भाषा तथा संस्कृतिहरू कस्तो अवस्थामा होलान् ? यिनीहरू अबै बलिया अथवा अबै कमजोर हुनेछन् ?

You know that we are in the age of globalization. Do you think we can preserve our Nepali language and culture as well as other mother tongues and marginal cultures inside the nation fifty years down the line? Will they be stronger or weaker?

९. तपाईंलाई नेपाली राष्ट्रियता वा अहिले आफू बसिरहेको राष्ट्रको राष्ट्रियता कुन बढी प्यारो लाग्छ ? कारण के होला ?

Which nationality is dearer to you - the nationality of your homeland or the nationality of your hostland?

१०. भाषिक र सांस्कृतिक रूपमा भन्नुपर्दा तपाईं विशुद्ध नेपाली, विशुद्ध अमेरिकी / बेलायती अथवा ठिमाहा / वर्णसङ्कर हो ? कारणसहित बताइदिनुस् न ।

Culturally and linguistically speaking are you a pure Nepali, pure American / British / Canadian / South African or hybrid ? How?

११. सांस्कृतिक रूपले तपाईं लक्ष्यभूमिमा कसरी परिवर्तन भइरहनु भएको छ ? अथवा तपाईं विल्कुलै परिवर्तन हुनुभएको छैन ?

Culturally how are you changing in the hostland? or you are not changed at all?

Appendix-VI

Responses of the Interviewees

The hyperlink consists of the responses of the selected Nepali diaspora interviewees:

[Response to the In-Depth Subjective Questionnaire by the Selected Nepali Diaspora](#)

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