

## MIGRATION AND HYBRIDITY: CREATING A NEW WORLD IN MANJUSHREE THAPA'S *SEASONS OF FLIGHT*

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### ABSTRACT

*This paper attempts to show Manjushree Thapa's Seasons of Flight as a novel of migration and hybridity. It also examines how an alternative world is created by both the author and Prema, the protagonist in the novel. Prema migrates from Nepal to America for she wins a DV lottery. She gets her identity displaced in America. She goes through a sort of struggle and does every work that comes in her hand as she has to create an American identity. She even completely disconnects herself from Nepal. She goes away from Nepali compatriot in America as she thinks she is in Nepal and she is not able to create her identity. She is a modern woman who does what she wants. America is a hybridized nation and the characters of the novel too are hybridized. Prema is culturally transformed. She is hybridized and she hybridizes America and Americans, too.*

**KEYWORDS:** Migration, displaced identity, hybridity, multiculturalism, alternative world

### INTRODUCTION

Manjushree Thapa is a Nepali born author. She was educated in America and is residing in Canada now. Thapa is in search of her identity in the foreign land. She left her place of origin to grab the opportunities available in the new place. She struggles to establish her identity as a successful author writing in English. The protagonist of the novel is an immigrant like her facing the challenges and hardships to fix her displaced identity. She tries to create her own identity competing with the natives and other immigrants. This novel is written by an immigrant about immigrants.

In an interview with Terry Hong (2014), Thapa says, "I'm very much a hybrid, rooted in Nepal but influenced by international displacement. That was a painful way to grow up, but now I'm really glad to have had exposure to both east and west" (p. 2). It means that she herself has a hybrid identity and one can notice the same in Prema, the protagonist of the novel. She writes the story of Nepal and the Nepalis, making it a way of creating the third world to have her attachment with her birth place.

Rabi Thapa (2010), a Nepali author who writes in English, asserts, "The novel will speak to those who have sought a destiny apart from what the Nepali milieu offers them [...] As an addition to the corpus of immigration literature, *Seasons of Flight* makes for absorbing reading" (para. 1, 7). Thapa prefers the novel to be read as a

migration literature. He takes it as the platform where one can know what it is to be an immigrant. Similarly, writing about Manjushree and her novel in *SAPAC*, Terry Hong (n.d.) opines,

Nepal-born Manjushree Thapa, herself a peripatetic hybrid of East and West with an American Education and Canadian ties, is one of a handful of Nepali authors successfully writing in English [...] Flight – ironically – is essentially an immigration story, enhanced with resonating layers of political and socioeconomic history. (para. 1)

Thapa herself is the hybrid of East and West and her work too speaks of her experience of being hybrid through the depiction of her protagonist in the novel.

Pooja Swamy (2016) puts forward, “Thapa’s work has primarily focused on Nepali first generation immigrant’s exploring themes of exile, isolation, and assimilation. Her struggle to carve an identity for women wherein they feel belong resonates through her works” (p. 494). Swamy views the novel from the perspective of diaspora. She studies the struggle of Prema to create her identity.

Thapa is a feminist but the novel is more a migration literature than a feminist text. It does not show the displaced identity of Prema because she is a female but because she is an immigrant. The plot of the novel begins with the migration of Prema. The novel depicts the protagonist as an opportunist who is always in search of getting opportunity. The time she gets it, she does not think for a second to grasp it. Her struggle and life in America is studied in this paper.

#### **MIGRATION AND IDENTITY**

Prema is a modern Nepali woman who goes through internal and international migration. She migrates from her village to Kathmandu and breaks the traditional identity imposed on her for being a female. She does not feel guilty for making love with Rajan in Maya Lodge. She then migrates to America after winning a DV lottery. Her struggle of creating her American identity starts from the very day she steps in the foreign land.

Prema gets her identity displaced in America. At first she stays in Little Nepal in Los Angeles with Neeru and Sushil. She works in the Shalimar, the restaurant where Neeru works. She is not happy with her work there as she feels that she is not in America but in Nepal. Workers in Little Nepal speak Nepali so she thinks she is living in Nepal as she expresses, “Her compatriots spoke in the Nepali language among themselves; and their talks invariably turned homeward [...] They talked of Americans – ‘foreigners’- with some perplexity” (Thapa, 2010, p. 112). Prema feels no newness. Nepali immigrants talk in Nepali and call Americans – foreigners but the fact is that they themselves are the foreigners.

Prema keeps on changing the place and job in America as she is in search of her identity. She leaves Neeru’s place and lives in another part of the city sharing house with Meg, an African-American lady. She then works in a Korean store. There she gets no chance to speak in Nepali and cannot understand Korean. She wants something more. The narrator says, “Feeling something. Not homesick, but something like it. She missed something. Not her compatriots, she could return to in Little Nepal. She could even go back to Nepal if it came to that. That was not what she missed. What then?” (Thapa, 2010, p. 126). She is in confusion. She does not know what she is missing and what she is wishing staying away from Nepali compatriots.

With the intention of reinventing herself, she follows American lifestyle. She keeps physical relationship with Luis. She experiences love in America with an American. She becomes happy to live with him. She meets his daughter, July, his friends, his ex-wife and her husband. She celebrates American festivals, Christmas and Thanks Giving, with Americans. Luis and Prema go visiting different places and enjoy each other's company. But later she feels that she is no more happy living with Luis. The narrator narrates,

Prema began to feel out of place where she was. Living in a flat on a toy street. Working as a homecare attendant. Ensnared snugly in Luis's life, his very – American – life. She hadn't actually reinvented herself, had she? She had just drifted along a zigzag trail, as always. And though there was nothing wrong with the life she had now, though she was content enough, it just – This was not really her place. (Thapa, 2010, p. 174)

Prema finds that she is not reinventing herself. She thinks that, although settled securely and cozily, Luis's place is not her place and she finds herself lost.

It is not only with Luis that she has physical relationship but with Andy, Bobby, Jose Marco and other Americans, too. She tries to get Americanized from every aspect. She does not contact her father and her friends in Nepal. Moreover, the novel describes her in this way, "She stopped looking up the news of Nepal on the Internet, and let her email account expire. Instead, she scoured the newspapers for information about America: unemployment was up, the housing figures were down, the president's popularity was dipping" (Thapa, 2010, p. 116). Prema completely stays away from her homeland. She does not want to know anything about Nepal. She only wants to know about America, her country of settlement.

Finally, she is able to get the work of a conservationist, the work that she has done in her homeland. It shows she is about to create her identity after going through numerous transformations in terms of place, language, work and love-making. She creates an alternative world in the foreign land with the intention of getting connected with her homeland, family and relatives. She gets in contact with other Nepalis after many years in order to stay connected with her native land.

### **HYBRIDITY IN A NEW WORLD**

Migration invites for different kinds of changes. The first change occurs in the place and other changes occur in the areas like culture, identity, lifestyle, language, etc. Not only do the migrants face the newness but the migrated place also faces the similar kind of newness. Everything gets mixed with the migration. The immigrants also influence the place to change with the assimilation and acculturation. The fusion of culture, language, and identity occurs. It means hybridity could be noticed in these areas. Some of the definitions of hybridity are given in the following paragraphs.

Elmo Prayer Raj (2014) states, "Hybridity is a cultural transactive creating a temporal interactive sequential between the colonizer and the colonized bestowing a conciliation inestimably concussive beyond the managed identity of the dominant" (p. 125). Hybridity is the outcome of the interaction between the colonizer and the colonized that introduces the negotiated culture, lifestyle, identity, etc.

Homi Bhabha, who is accredited with developing the concept of hybridity and who is one of the most important figures in contemporary postcolonial studies, posits:

One might also argue that hybridity consequential of the procedures of specific and indeterminate yet yielding relations, is not two separate imaginative moments from which the third emerges but hybridity itself is the 'Third Space' which facilitate other positions to come into sight. The "third space," at once contentious and prospective is the "in-between space" – the platform for resistance and acculturation groomed. The 'third space,' thus, 'constitute 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, rehistoricized and read as a new.' (as cited in Raj, 2014, p. 126)

Bhabha is the pioneer to use the term "third space". He takes hybridity as the third space, which is the result of the fusion of the first (place of origin) and the second space (the place of settlement).

Bhabha adds, "For me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the (third space) which enables other positions to emerge" (as cited in Mitchell, 1997, p. 535). He does not wish to trace the two original moments. He rather emphasizes in the third space which makes other change.

H.H. Sarhan (n. d.) connects cultural studies, literary theory, colonialism, and postcolonialism in reference to defining hybridity: "Hybridity, in the field of cultural studies and literary theory, is the normal evolution of interaction between different cultures. This interaction is completed or has the chance to occur in colonialism. Cultural hybridity is associated with post colonial literature" (p. 1). Sahran takes hybridity as the evolution out of interaction between different cultures.

Making clear about its origin and broader meaning, Amardeep Singh (2009) mentions:

At a basic level, hybridity refers to any mixing of eastern and western culture. Within colonial and postcolonial literature, it mostly refers to colonial subjects from Asia or Africa who have found a balance between eastern and western cultural attributes [...] However, the term hybridity, which relies on a metaphor from biology, is commonly used in much broader ways, to refer to any kind of cultural mixing or mingling between East and West. (para. 13)

Singh states that hybridity is used in wider ways from biology to literature. It simply refers to mixing of eastern and western culture.

Farahzad & Monfared (2010) believe, "Some scholars consider 3rd space as contact zone within which different cultures encounter and hybridity is an inevitable result of this cultural encounter" (para. 19). The third space, as Homi Bhabha says, is the center of encounter among different cultures. This encounter is the producer of hybridity.

The third space is the alternative world for the immigrants who are the followers of both the cultures being negotiated. The immigrants neither completely follow their culture nor the culture of the foreign land. So they assimilate with the foreign culture but what they had already is with them. They mix their own culture with that new culture and create the third culture which is not completely their own. This third culture is the third world as well as the alternative world for them. They create this kind of alternative world to adjust themselves with the newness and the changes they find in the place of settlement. The immigrants neither choose to follow their culture

nor the culture of the place of settlement. This is the way an immigrant comforts himself/herself in the new land.

Earlier, a nation was defined in terms of its fixed territory and the feeling of nationalism. This definition of nation is not applicable now as the whole world is taken to be a global village. Justifying the new way of redefining nation and nationalism, Ernest Gellner writes, "Nationalism is not the awakening of the nations to self-consciousness: it invents nations where they do not exist" (as cited Anderson, 2006, p. 6). Gellner means to say that nation and nationalism could be created anywhere and anytime and denies the concept of fixed territory. The alternative world could be taken as another nation for the immigrants.

In *Imagined Communities*, Benedict Anderson (2006) defines the idea of a nation as given below:

It is an imagined political community – and imagined as both inherently limited and sovereign. It is imagined because the members of even the smallest nation will never know most of their fellow- members, meet them, or even hear of them, yet in the minds of each lives the image of their communion [...] Communities are to be distinguished, not by their falsity/genuineness, but by the style in which they are imagined. (p. 6)

Anderson defines a nation as an imagined political community. Through the imagination the members of the nation have some kind of communion feeling.

Satya Nath & Sohini Dutta (2014) write, "Benedict Anderson's *Imagined Communities* has provided the impetus for other scholars on nationalism and area specialists to formulate different ideas on nationalism" (para. 13). Different scholars use Anderson's idea of nationalism to define a nation. In the similar way, Karolina Szuppe (2009) elaborates Anderson's definition of nation as given below:

Anderson saw a nation as imagined, because its members will never meet and they have to imagine their comrades and their community. A nation is also limited, having boundaries where other nations start. It is sovereign, because the concept was born in the age of Enlightenment destroying the hierarchical dynastic realm, and making all nations free. What is also important is that all nations constitute communities, where fellow-members are linked together by invisible 'love for their nation', all ready to die for it. (p. 31)

The feeling of nationalism emerges with the imagining of the community. The members of the community do not meet with each other but they have the common feeling of nationalism.

#### DEBATING CULTURAL HYBRIDITY

The novel has Prema, the protagonist, who migrates to a foreign land with a desire of creating her American identity. The DV lottery makes Prema migrate to America. She gets in an in-between position after she reaches America. She can neither be a complete Nepali nor an American. She takes her native language as a language of sorrows. She does not like it and prefers to use English. She finds cultural differences in America and tries to adopt American culture. In turn, she unknowingly makes Americans adopt her culture, too. She feels that she is in Nepal even though she is in America until she leaves Nepali compatriots. The narrator states, "Every now and then she still wondered what she was doing in America" (Thapa, 2010, p. 14). She is not satisfied with the way she is reinventing herself. She thinks that she is doing

nothing in America as she is not able to create her identity.

Prema faces difficulties in adjusting in America. She lives in Little Nepal and works with Neeru in a restaurant with Nepali people. Nepalis living in Little Nepal is like creating their homeland in the foreign land. It is the way they have chosen to connect with their homeland. They get their Nepaliness alive in the foreign land. They use Nepali language and eat Nepali food. However, Little Nepal is not completely Nepal but is the combination of Nepal and America. They use English language and adopt some American culture, too. Prema does not feel that she is in America while living with Neeru and Sushil. Therefore, she leaves Little Nepal to create her identity. The narrator says, "Prema left Little Nepal as abruptly as she had left Nepal" (Thapa, 2010, p. 117). She leaves Little Nepal without telling Neeru and Sushil.

The immigrants in America are from many countries and continents. Each immigrant gives a new thing to America and makes it more hybrid. The culture gets a new form with the hybridity. Luis and Prema are hybridizing their relationship and their culture. Both of them try to understand each other. But problems certainly occur when there are differences.

American lifestyle is different from Asian lifestyle. Prema's lifestyle in Nepal is different from her lifestyle in America. She eats American food, talks in English, has an American lover, and earns dollar, not rupees. The narrator comments, "Prema found American so curious she could not help studying each one" (Thapa, 2010, p. 31). Because she is from Nepal; she finds America and American curious and different from Nepalis. So she looks at every American curiously.

*Seasons of Flight* is a different migration literature as Prema does not mourn for her loss while the protagonists in other novels have home sickness and mourn for the loss of staying away from the homeland. Abdul Khan (2014) in *The Hindu* writes, "Unlike most protagonists of novels by non-resident South Asian authors, she does not mourn the loss of her homeland nor does she regret her decision. On the contrary, she gets rid of the cultural baggage of her home country and adopts the new social mores of her adopted country" (para. 5). Prema is never shown regretting her decision of living in America even though she has to stay away from her family and home. She adopts American lifestyle and does not look back.

Prema faces multiculturalism and hybridity in America. Her lover, Luis, is a Guatemalan-American, whose ex-wife, Tina, is a Chinese-American, and whose friend, Christopher, is a Mexican-American. The culture is not the only thing hybridized in America, everything is hybridized, even people. One can find more hybridization and multiculturalism in America than in any other place. It is because America is the dream of every migrant where immigrants are more than the natives. Not only are they hybridized, they hybridize America, too. The immigrants are from multiple nations, so there are multiple cultures in America brought by them.

The immigrants want to be independent, so they try to change themselves. It is the case with Prema, too as it is mentioned in the novel: "She missed Sushil and Neeru, the company of her compatriots in Little Nepal. But she was determined to keep going farther" (Thapa, 2010, p. 125). She knows that she will not be able to be an independent person living with Nepali compatriots, so she moves away from there. She is determined to create her 'self' and she knows what she has to do for it.

Prema finds that many Americans know nothing about Nepal. While answering

the question about where she lives, she dodges. The narrator reports, “If possible Prema dodged the truth: ‘Pasadena.’ ‘Compton.’ ‘San Pedro.’ Sometimes she would say, ‘I am from India,’ because Americans had at least heard of India” (Thapa, 2010, p. 12). Prema would introduce herself as an Indian, thinking that Americans do not know anything about Nepal.

She finds strange that Luis and some other Americans know at least a few things about Nepal. Luis speaks Nepali words like *dull-bath*, *tur-curry*, *himmals* and many more. He even learns Nepali alphabets, which the narrator describes as follows:

‘The first five letters of the alphabets. Ka, khha, ga, ghha, nga.’

‘Um.’ He said, ‘Ka, ka, ka, ka, ka.’

She laughed.

‘Say it again. Say it slower this time.’

‘Ka.’ Pause. ‘Khha.’ Pause. ‘Ga.’ Pause. ‘Ghaa.’ Pause. ‘Nga.’

You are toying with me,’ he said. ‘You’re going ka ka ka ka ka to make fool out of me!’

‘I am not, I am not,’ she said. ‘Just try.’

‘Ka. Ka. Ka. Ka. Ka.’

She burst out laughing.

‘That’s what you said!’ he cried. ‘That’s exactly what you said!’

‘Ka-ka-ka-ka-ka!’ she laughed.

He started to laugh too. ‘Ka-ka-ka-ka-ka!’ (Thapa, 2010, p. 158)

Luis is so much interested to learn Nepali alphabets and he learns it from her. Since the author is a Nepali and her protagonist too is a Nepali; it is obvious to find Nepali words and language in the text.

It is not only Nepali language, but also Indian and Mexican languages are used in the novel. Urmila, the owner of Shalimar, is an Indian. She uses Indian words like *bas*, *chalo* while communicating with her workers. The following lines from the novel show the use of Mexican language too:

Luis turned to her. ‘¿Quieres tomar un café?’

‘No soy Mexicana,’ she said, having learned early on how to deal with this confusion.

‘¿Ni yo!’ He laughed. ‘¿Soy cien por ciento Americano!’

She had to explain: ‘No habla Espanol.’

‘¿De verdard?’ He looked her up and down. ‘Geez, sorry about that, I could have sworn – I was just saying, *kinigitchyacoffee?*’ (Thapa, 2010, p. 47)

Luis uses Mexican language while talking to Prema. She also uses some Mexican expressions as taught by Neeru.

The novel shows multiculturalism through the variety of languages that it has used. It has used English, Nepali, Hindi, Mexican and Spanish languages. Neeru and Prema talk in Nepali. The novel uses the Nepali words like *dai*, *bahini*, *bhinaju*, etc. Neeru says, “*Bahini*, you can’t do anything in this country (America) if you don’t have a driver’s licence [...] Your *Sushil-bhinaju* got his licence as soon as we got here. You can take the test in Hindi in the state of California” (Thapa, 2010, p. 109). The novel has the use of such Nepali words spoken by Nepali compatriots.

Similarly, various Hindu gods and goddesses like Bishnu, Krishna, Parvati, Shiva, and Lakshmi are used in the novel. The narrator narrates,

The ammonite had belonged to her mother. A Hindu ascetic who came

wandering through Prema's birth village had given it to her. Her mother, devout, used to worship the coil at the centre as a shaligram, an avatar of Bishnu. She kept it in her bedroom shrine, and every morning sprinkled rice grains on it and made offerings of flowers and vermilion powder. The ammonite sat at the centre of the shrine, with pictures of deities – Krishna, Parvati, Shiva, Laksmi – placed lovingly around it. (Thapa, 2010, p. 13)

The use of Hindu gods and goddesses in the novel connects the author and the protagonist to their root. Prema has that ammonite with her as the memento of her mother.

The novel connects Nepali language and Hinduism with English and Christianity. It depicts multiple culture and languages. It does not follow the idea of center and thus there is no center in the novel. It does not only show the story of a Nepali migrant, but of every migrant. The immigrants take American lifestyle and culture as center but it is already mixed with the lifestyle and culture of migrants.

Prema is also a hybrid character. She is a new being created in America with some degree of Americanness and some degree of Nepaliness. She is sexually liberated in America. She has relationship with many males. If it was in Nepal, she would be seen as a whore. It is not the case in America. This is one of the transformations that she goes through. She is also culturally transformed. She celebrates American festivals, eats American food, and wears American clothes to change herself into an American.

There are differences between Luis and Prema and it is obvious that when an Asian and an America meet, they have to deal with their differences. When Prema says that she does not want to go to Steve and Camilla, they have an argument. Luis finds Prema hiding things from him. He says to Prema, "There are ways, you know, to bridge our cultural differences. I mean, let's face it, we are really different, in fact. I'm also finding it hard going some days. But you know – there are ways to work things out" (Thapa, 2010, p. 211). Luis tries to deal with their differences by working it together.

When Luis wants to understand her world, she says, "I do not have a world. I left the world I had, and do not belong in the one I am in now – your world. I do not have any place to take you, Luis. I do not have a place in the world" (Thapa, 2010, p. 212). Prema means to say that she has already left her world (Nepal) and she does not belong to Luis's world (America).

Luis is happy to be in a relationship with Prema but it is not the case with her. She enjoys American relationship in the beginning but she leaves him later. She feels that she has not reinvented herself. She thinks that Luis' place is not her place. So she leaves Luis and his place to create her own identity.

Migration does not only bring hybridity and multiculturalism, it also brings difficulties to know the position of places and the use of language. Instead of using American English, Prema uses British English learnt in Nepal. She also does not know the situation of roads in America and footpaths being called sidewalks. The narrator portrays this through the conversation between Prema and Luis:

'Maybe let us walk?' she said.

'Walk?'

'The shop is just there.' She gestured. 'We can take the footpath.'

'It would still take, like, twenty minutes. And footpaths? They're called sidewalks. Anyway there's no –' He said, 'I don't think there's any sidewalks there.'

This left Prema feeling utterly defeated. (Thapa, 2010, p. 185)

Prema has difficulty in understanding situation of American roads and using American English. She feels defeated when she is not able to understand America and Americans. A migrant faces such problems.

Prema finds difficulty in adjusting in America. However, she wishes not to go back to Nepal and spend her rest of life there. She is hopeful about her job and relationship with Luis. She hopes to create her identity in America with the work of her choice. The novel is a true mirror of an immigrant's life. It is a transnational text as it occupies multiple nations' characters and their experiences. It shows the mixing of the East and the West. This novel too has an American running after an Asian. Despite their cultural differences, they are attracted to each other.

### CONCLUSION

The novel creates an alternative world for the author and the characters to invent their position in foreign land. The author and the characters of the novel connect their native land and their country of settlement with the help of their imaginary homeland which is an alternative world for them. The alternative world consoles them as it denies the national boundary and makes them feel being connected with their root.

The novel is written by an Asian expatriate about an immigrant like her. It is more than a single nation that is represented by the author and the characters. Migration, hybridity, assimilation, transformation, fluidity, and multiculturalism are represented by the novel and the characters. The author has difficulty in adjusting in a new country so she opts to create the third world in the novel with the help of imagination. Writing the novel is the way to connect her native land with her new home. She has her native culture mixed with foreign culture. They could neither completely follow their culture in the foreign land nor could follow the new culture. They mix both cultures and create the third culture. The following of the third culture makes them think that they are attached with both the nations. The authors writing migration literature write about more than a nation. This is the case with the characters, too.

In today's world, nothing is constant. Due to migration and the advancement of science and technology, the concept of a global village is created. One can easily communicate with the people living far away and know the culture of people living in any part of the world. Due to this, western culture is copied in many eastern countries. Trying to assimilate others' culture gives birth to hybridity and the hybridized culture gives birth to a new culture. In a sense, every culture is a hybrid culture. There is no culture as pure culture. The concept of a nation is changed due to the concept of a global village. The geographical boundary does not work in the formation of the nation. The nation could be imagined as claimed by Anderson. The community is imagined with the feeling of connection that one has for a particular nation. The nation is imagined rather than created by geographical boundaries. The latent love for the nation and nation's people invites a nation to exist. The community and the nation are distinguished the way they are imagined.

Thapa's *Seasons of Flight* is a migration literature as it has an immigrant as its protagonist. Prema migrates from Nepal to America. This article studies her life in America and her attempts to create an American identity. She gets disconnected with her family and friends to be an American completely. She spends seven years

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in America and feels that she is doing nothing. America confuses her. She does not know what she wants until she visits her homeland and family. She has American relationship which she breaks and thinks of giving it a second chance after she comes back from Nepal. She follows hybridized culture and influences Luis to know her culture, too.

The novel creates an alternative world for the author as it is the product of her imagination. Thapa lives in Canada now and writes about Nepal in her works. She imagines Little Nepal which is an alternative world created by Nepali compatriots who speak in Nepali, eat Nepali food, and follow Nepali culture. Prema feels that she is in Nepal while living in Little Nepal. Thapa has created the third world, an alternative world, in the form of Little Nepal in America. This helps the author and the characters feel that they are connected with their root.

*Seasons of Flight* is the work of an immigrant author sharing her part of experiences in the foreign land. She is a transnational author who writes not only of her native land but of her country of settlement, too. She is hybridized and it is so with the characters. The novel presents its protagonist as the follower of American dream. In attempt to achieving her dream, she becomes the dream of some Americans. As immigrants neither fully follow their native culture nor can they isolate themselves from the foreign culture, they follow both the cultures. This results in the mixing of two cultures which is the third space. The third space is the third world for them. The first space is their native space, the second is the foreign space, and the third is the fusion of the first and the third space. The novel has created that third space, an alternative world through the protagonist and the other characters.

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