

CHAPTER ONE

INTRODUCTION

1.1 General Background

Spoken by over 1.5 billion people, English is the most widely communicated language on the planet Earth. Higher number of people speak English as non-native speakers than they do as native speakers. Harmer (2007, p.13) has mentioned that among 1.5 billion speakers of English, only 392 million people speak English as a native language and remaining others speak as non-native language.

English has no more remained the language controlled by the native rules and norms but it has got new identities all around the globe. People of one speech community use English in their own way which is influenced by their native language, not only in the case of grammar but also in pronunciation, pragmatic use and so on and so forth. The English spoken and written by an Indian varies from that by an American.

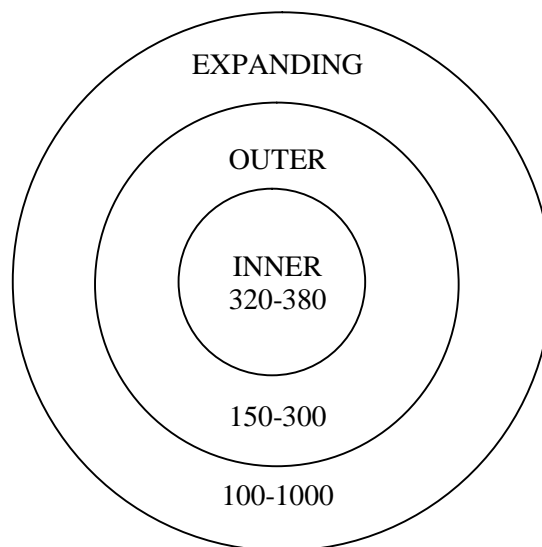
Meaning of an expression used by a Nepali user of English, therefore, cannot be best interpreted by a person who has never been to Nepal or who knows nothing about Nepal; so is the case with other language users of English.

Thus, it is time we searched new meanings in English from geographical, cultural and contextual variations.

1.1.1 Changes and Claims in Usage of English

The population growth in areas where English is a second language is about 2.5 times than in areas where it is a first language (Crystal, 2003 as cited in Harmer 2007, p.13). Kachru (1985) described the world of English in terms of three circles:

- a) Inner circle : Britain, the USA, Australia. etc where English is the primary language;
- b) Outer circle : Countries where English has become an official or widely used second language including India, Nigeria, Singapore.
- c) Expanding circle : Countries where English is learnt as foreign language including Nepal, Japan etc.

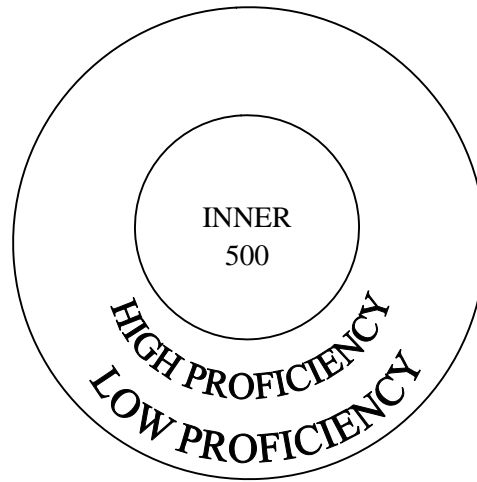


(Source: Kachru, 1985)

Because the inner circle has lost most of its linguistic power, it is time, consensus has emerged, to recognize world English which 'belongs to everyone who speaks it but it is nobody's mother tongue' (Rajagopalan, 2004 as cited in Harmer, 2007, p.18)

Now, the definition of good speaker is on the verge of transformation. The speaker of World English is the one capable of dealing with wider range of English varieties rather than the one who is stuck with native-speaker attitudes and competence. Regarding this, Rajagopalan suggests: 'any one who cannot deal with a Punjabi or Greek accent is communicatively deficient' (Rajgopalan, 2004, as cited in Harmer, 2007, p.18).

The circle of Kachru (1985) was blurred. That is why Kachru (2004) came up with the distinction between the inner core and everyone else, but outside that inner core, the main difference is between high and low proficiency users.



(Source: Kachru, 2004)

1.1.2 World English and World Englishes

The term 'World English' is used to mean the core English vocabulary, the part of language common to all English speakers, over which there can be no dispute- the vocabulary and grammatical structures which are common to English wherever it is spoken' (Law, 2001, p. 214). This is also known as standard English.

World Englishes are understood as a collective term for all the different varieties of English worldwide. English speakers, either as first or second language are ' about 49% of the world population' (Law, 2001, p.214). Now, English speaking world is no more seen as a hierarchy of parent (Britain) and children (the colonies), but now viewed rather as a family of varieties. This phenomenon was clear during the 1980s, and 1990s when the information available on the major regional varieties of English increased dramatically. Five large specialized dictionaries were published, providing detailed records of the regional Englishes: The Australian National Dictionary (1988); A Dictionary of South African English, English on Historical Principles (1996); A Dictionary of Caribbean Usage (1996); The Canadian Oxford Dictionary

(1997); and the Dictionary of New Zealand English (1998) as cited in Law (2001).

So far the development of world English is concerned, the English took root as English settlements were established 'in the Middle Ages in southern Ireland and south-west Scotland; in the 17th and in the 18th centuries in north America, the Caribbean and northern Ireland; and in the 18th and 19th centuries in Australia and Africa'(Law, 2001, p.215). For the development of these varieties of English colonization patterns, demography, and politics have all played a role.

1.1.3 New Englishes

The term 'New Englishes' refers to the varieties of English from post colonial societies (e.g. Pakistan, India, and Malaysia) whose formal properties (lexical, phonological, grammatical) show a measure of divergence from British or American Standard English (Ferguson, 2006). It is regional and national varieties of the English language used in places where it is not the mother tongue of the majority of population.

Most adaptations in New English, Crystal (2003) puts, relate to vocabularies, in the form of new words (borrowing --from several hundred language sources in such areas as Nigeria), word formations, word-meaning, collocations and idiomatic phrases.

New Englishes have the following characteristics:

- (a) It has developed through the educational system (possibly even as a medium of education at a certain level), rather than as a first language of the home.
- (b) It has developed in an area where a native variety of English was not spoken by a majority of the population.

- (c) It is used for a range of functions (for example, letter-writing, government communications, literature, as a lingua franca within a country and in formal contexts).
- (d) It has become nativised, by developing a subset of rules which mark it as different from American or British English.

The varieties of English spoken in the outer circle countries have been called New Englishes but the term is controversial. Some argue that it is meaningless, in so far as no linguistic characteristic is common to all and only New Englishes and all varieties are recreated by children from a mixed pool of features, so all are new in every generation. Nevertheless, the Englishes of India, Nigeria, and Singapore and many other outer circle countries do share a number of superficial linguistic characteristics which, taken together, make it convenient to describe them as a group separate from American, British, Australian, New Zealand, etc. varieties.

1.1.4 Changing Features of English

English has come to surpass all the modern languages including those of India herself in acquiring the immediacies and intimacies of intuitive speech and thus become a language best suited to express the true soul of India. Indians are highly using English language for creative self expression. Some important features of it are:

-) English language dominates world publishing,
-) Few translations except those from English to other languages will be commercially viable,
-) Only those writing in English will have chance of reaching a world audience,
-) There is a danger of world literature being an English literature,
-) English is much likely to be translated.

1.1.5 South Asian English

South Asian English is the English language used in Bangladesh, Bhutan, India, Maldives, Nepal, Pakistan, and Sri Lanka. English is the main link language of 1400 million population of these countries (in the year 2000), largely as the result of British commercial, colonial and educational influence since the 17th century. All the South Asian countries are linguistically and culturally diverse with two major language families: Dravidian and Indo-Aryan; a shared cultural and political history, common literary and folk tradition, and pervasive strata of Sanskrit, Persian, and English in language and literature.

Spread of English in south Asia has been controlled by three factors: the work of Christian Missionaries; demand from local leaders for education English to benefit from western knowledge and mainly a decision that Indian government made to make English the official medium of education.

For pan-regional and international purposes, there is a general educated south Asian variety. Three influential factors for its use are: level of education and proficiency; the user's first or dominant language; and ethnic religious or other background. We find a continuum from this educated usage as an acrolect through various mesolects to such basilects as the broken English of servants, street vendors and beggars.

1.1.6 Nenglish, Hinglish and English Literature in Hinglish and Nenglish

In the global use of English it is losing its 'Englishness.' English spoken and written by Indian and Nepalese have some special features that are not found in the English spoken and written by the British, Americans, Canadians or Australians. These Englishes differ not only in vocabulary level but also in phonological to syntactical levels. English spoken and written by Nepalese is called 'Nenglish' and English spoken by Indian is called 'Hinglish' (Rai, 2006).

1.1.7 Literature in English by Nepali Authors: Introductory Remarks

Apart from what has been written by Nepali writers, some of them have linked the Nepali culture and lifestyle in literature in English. Nepal's English literature long remained unsure of its progression after writers in English from India, Pakistan, Srilanka and other South Asian countries had gained popularity and were being widely read. But, the publication of literary fiction by Samrat Upadhyaya and Manju Shree Thapa in English opened the floodgates for many young aspiring Nepali writers willing to write in English. Manju Shree Thapa who wrote 'Forget Kathmandu - An Elegy for Democracy', a non fiction in English language, which is an unprecedented examination of Nepal's past and present. She also wrote a novel 'Tutor of History', the first major novel in English to emerge from Nepal. Today many Nepali writers are writing in English language very confidently as well as comfortably.

Today, there is a well known institution named 'Society of Nepali Writers in English' (NWEN) established on December 9, 2000 by a group of writers and academics as an organized body of Nepali writers writing originally in English. Primary objectives of NWEN are to develop a common forum of Nepali writers writing originally in English, to promote Nepali creative writing in English within the country and abroad, to create a sense of Nepalese identity through literature, cultural interaction and activities, and to promote international understanding and amity through cultural exchanges.

Today, many story writers, poets and novelists like Manju Shree Thapa, Samrat Upadhyaya, Suvani Singh Tharu and others write in English. Furthermore, many other translators translate Nepali texts into English.

The textbook New Paradigm also contains creative writings written by Nepali writers in English. To name a few: 'The Kerosene Stove' by Homraj Acharya, 'Visiting a Country Churchyard' by Gopi Sapkota, 'At the Temple' by Prakash Subedi, 'Little Islands of happiness' by V. S Rai and so on and so forth.

1.1.8 Language in Literature: A Cultural Perspective

The way a person thinks, speaks, behaves, acts, reacts, analyses, and interprets is, to a great extent, influenced by the culture s/he has grown up in.

Consequently, the way a writer selects and uses words, phrases, clauses, sentences, images, metaphors, similes, symbols and so on is not untouched by the culture the writer is the part of.

In the case of literature created in English language, to find the part of the world it is produced, for a rich person in cultural consciousness, is a child's play. Eastern literature written in English, for instance, can easily be differentiated from the Western one, mainly because of the culture specific words, phrases, sentences used in the very language of the literature.

It has happened many times in the history that critics from one part of the world have misinterpreted the text produced in the other part of the world because of the absence of consciousness of the culture specific terminologies, idiomatic expressions etc. used in the literature .

Be it in the case of poetry or prose, the flavor of the land and the people automatically comes from the originality of the text. Analyzing the language of literature on the basis of cultural and geographical variation is the focus of this study.

1.1.9 Linguistic Analysis

What a literary creation means depends much on what kind of language the very creation is made up of. The influence of culture in language use in any creation is depicted in words and expressions specific to the cultures the creation is about. This research is an endeavor to analyse that cultural coloring in the word level in general and some culture specific expressions in particular.

How the words are inserted in a sentence to give stylistically and culturally effective impression; how those words and expressions bring about semantic

and pragmatic change in the meaning of the sentence; is what the focal point of this study is all about. I, in this research, shall analyze and investigate into the deeper and/or deviated meaning of the words which will, ipso facto, portray the cultural meaning inherent in them.

Use of Nepali words in English, for example, brings about a deeper semantic change in the same expression without the Nepali word as below:

e. g. I love you my kanchhi

I love you my little one

For a Nepali reader of English, the first sentence appeals more. How have writers brought and used such words with native coloring and cultural beauty in the selected text as deviation from the pure monolingual users is the huge part the focus of this research is on.

1.1.10 Watching English Literature in Nepali from Vantage Point of View

Be it writing of English poetry by Mahakabi Laxmi Prasad Devkota and Bal Krishna Sam in 1940s or by Abhi Subedi, Peter J Karthak and Padma Devkota during 1970s, Nepali writers have been creating literary works in English language, in the genres of poetry, drama, novel and story. One common feature inherent in English creative writings by Nepali authors since 1940s to till date, is a unique nativization by using different strategies. The strategies that have been used by them has brought about a strengthened Nepaliness in English writings are: transfer, hybridization, lexical borrowing, code switching, translation and reduplication, as provided by Kachru 1987. These linguistic strategies or criteria for the analysis of Nepaliness of English writing by Nepali authors are presented in brief here:

1. Transfer

Transfer means transfer of language, of cultural elements and social elements. For example, an author may suffix the names of elders and seniors with- *ji* which is typical Nepali way of addressing elders and respectable people, to bring about Nepaliness in his/her work.

2. Hybridization

Hybridization is the amalgamation of words from two or more languages to form a compound. For example, the word *Americane* is a compound word which means Nepalese way of addressing to underestimate the addressee or to show anger or maybe affection towards him/her.

3. Lexical Borrowing

Lexical borrowing is the use of lexical items from local language if target language lacks them. The use of the words *oho*, *aiya*, *daju*, *chhi* etc in English writing by Nepali writers is the example of lexical borrowing.

4. Code Switching

Code switching means switch from one language to another in order to express contextual information, ideas, feeling with better aesthetic impact.

5. Translation

Translation is the process of rendering the message of one language into another language using semantically equivalent word/s. If the writer intends to write 'kanchho! Tan goru' and writes *kanchho you ox*, this is an example of translation.

6. Reduplication

Reduplication is the process of syntactic repetition of a constituent of the sentence or the use of appositive elements. An expression like '*ajhai kei bigriyeko chhaina! this is not the end!*' is the example of reduplication.

1.1.11 English Literature in Nepal: An Overview

As Nepalese English is considered an extension of World Englishes so is the relation between World Englishes literature and Nepalese English literature. When we attempt to trace the origin of English literature in Nepal, we find that it has been some seven decades that creative writings in English in Nepal began. It was in 1940s that Mahakabi laxmi Prasad Devkota and poet cum dramatist Bal Krishna Sama tried their hands in writing poetry in English. Followed by them were Abhi Subedi, Peter Karthak and Padma Devkota during 1970s and their works are still appearing. A diverse group of writers joined them in 1980's and they were Mani Dixit, Greta Rana, Keshar Lall, Sailendra Kumar Singh, Tek Bahadur Karki and many others. Published by Martin Choutari in 2002, an 'Other Voice: English Literature from Nepal' is a powerful testimony to inform the world that Nepal does have authors who can write in much refined and polished English. The book contains poems by Padma Devkota, Keshar Lall, Abhi Subedi, Greta Rana, Tek Bahadur Karki, D. B. Gurung and so on and stories by Samrat Upadhyaya, Manjushree Thapa, Mani Dixit and many others. Another notable work on English literature from Nepal is New Nepal, New Voices: An anthology of short stories edited by Sushma Joshi and Ajit Baral, published by Rupa and Co. in 2008. This is a compilation of fifteen stories written by Nepalese authors scattered in different parts of the world including Nepal. The stories there are by Ajit Baral, Manjushree Thapa, Sanjeev Upreti and most of the writers mentioned above. In concluding paragraph of the editorial, one of the editors maintains:

whether emerging or famous, realist or surrealist, whether their English stems from living in an English speaking country or through reading books at the British Council Library, the writers of this collection have

managed to reflect the Nepali experiences through their own particular lenses. (Joshi, 2008)

A landmark contribution in unleashing the creativity of English language learners and teachers in Nepal is by a group named 'The Asian English Language Teachers Creative writing Group' formed in 2003. This group aims to write materials for use in schools and colleges in Asia. Besides holding creative writing conferences in Asian countries annually, it has been publishing anthologies of poems and stories by Asian teachers for Asian students with the belief that what is available is not culturally appropriate for Asian students. They have had conferences in Philippines, Vietnam, Cambodia, Oman, Nepal, Thailand, Malaysia and Indonesia. In fact they have had conference twice in Kathmandu, once in Pokhara and this year they are assembling in southern Nepal- Birgunj.

Another significant contribution in promotion of English literature in Nepal is by Society of Nepali Writers in English (NWEN). Established in 2000, NWEN aims to promote original writings in English by Nepalese authors. The most significant matter about this organization is "to create a sense of national identity through literature, cultural interaction and activities and to promote international understanding and amity through cultural exchanges." In addition to regular poetry reading sessions, talks, symposia and discussions, NWEN publishes a literary magazine namely 'of Nepalese Clay' and eighteen volumes of it have already been published. The seventeenth issue of 'Of Nepalese Clay' incorporates the poems by Shreedhar Lohani, Padma Devkota, Prakash Subedi, Amar Raj Joshi and others (www.nwen.org.np, as cited in Karn, S.K. (2012). *Journal of NELTA*. Vol. 17).

Some credit for promoting English Literature in Nepal also goes to Nepal Literature Festival. The festival has been in Kathmandu twice in 2011 and 2012 by the bookworm Trust in collaboration with Nepal Academy. This brings together both national and international acclaimed literary figures and literature

lovers to a common platform. Their interactions and book exhibitions have created some awareness about English literature at home and abroad.

From above discussions, it can be fairly established that creative writing activities have thrived in Nepal and therefore it is important to study them and initiate academic discourses on how and at what points English literature produced in Nepal diverges from other English literatures in the world.

1.1.12 New Paradigm

The book *New Paradigm* is the main textbook prescribed for the second year, Masters in English Education under Tribhuvan University. Focusing on reading and writing skill, the book has presented a wider exposure to the students through a variety of reading materials in English. Prepared by a team comprising 14 teachers, most of whom have a long experience in the field of English language Teaching in Nepal, the book contains 64 texts representing a great variety of topics, mostly from different literary genres. Those 64 texts fall under 5 genres of literature viz. Poetry, Drama, Short Story, Novel and Essay.

The editors of this book have hoped that through the texts incorporated in the anthology, the students will be able to access different and varying world information of not only UK or USA but also of Germany, Russia, India, Africa, and many more. The textbook has included many texts from Nepali English : Devkota's sonnet No 5, Rai's *Little Island of Happiness* and so on.

The book has given not only the information about the elements of different genres of literature but also has provided with some comprehension questions. The anthology contains twenty one poems, seventeen short stories, four novels, three dramas and nineteen essays, all of which vary in multifarious ways.

1.1.13 Nepaleseness in English Literature in Nepal

In order to study the nativization in English literature in Nepal, I have picked some sample collections from various genres of literature. The poem ‘The Kerosene Stove’ by Hom Raj Acharya, the story ‘Little Islands of Happiness’ by V. S. Rai and the essay ‘Memoir of a Journey to an Aesthetic Shrine’ by Gobinda Raj Bhattarai. These are analyzed implicitly with reference to the criteria of transfer, shift, hybridization, lexical borrowing, code switching and mixing and reduplication, the linguistic strategies following Kachru’s framework (1987) and analyzed explicitly using the criteria founded myself for the propose of this study.

1.1.13.1 Nativization in Poetry: The Kerosene Stove

Because of its condensed length, it is obvious that poetry relatively reveals lesser degree of nativization. In ‘The Kerosene Stove’, the poet’s mentioning of the following lines can be studied from Nepali socio-cultural perspective:

And as for the river,
the fetid microbial juice of the garment factory,
juice of the distillery, molasses of the sewage,
the sugar cane pulp of a million stomachs,
it does not respect him, it just likes his nose.
What about the Gorkhapatra, the Kantipur, the Kathmandu Post?
The eyes first want to eat the ads, Any new Schools?

Aforementioned lines of the poem render Nepalese socio-cultural and micro-biological significance because even today, in post-modern age, Nepalese(we) are living ages long disparities and odd behaviors where the world has stepped into localization after the huge influence of globalization. Our living standard, worldviews and overall attitudes seem to be constant in the world of dynamics this is what well illustrated in the lines above. Besides, the poet also nativizes

the poem with abrupt code-switching conceivably because he finds it worth to communicate, to the world, with Nepalese linguistic value along with cultural beauty. Additionally, the poet has borrowed lexical items such as 'Karma', 'Gorkhapatra' 'Kantipur' etc. from Nepali language to focus on social mess in Nepal.

1.1.13.2 Nativization in Short Story: Little Islands of Happiness

Here, I have picked up 'Little Islands of Happiness' by V. S. Rai as a part of minute examination of cultural influence in short stories. In this story, the writer has used the characters with Nepali names such as Mohan, Mina, Kumar, Lila etc. Characters are the drivers who take the plot to the destination. Who the people are in story influences what kind of language would there be. These Nepali names give a taste of Nepaliness in the story. Additionally, the language used by these characters also shows the taste of Nepaliness. While talking about her fight with her husband, Lila says, 'Eh, Mem Sahib, this is between me and him what have police got to do with it.' This is a Nepali cum uneducated wife speaking.

Talking about the plot of the story, the story 'Little Islands of Happiness' is about Nepalese couple living a normal life but facing understanding and misunderstanding time and again.

The story starts with the fight of busy husband wife which is common in Nepal. They start blaming each other and reach to blaming their parents as most of the couples who have had love marriage do. What follows is the usual compromise and happiness. Later when Mina hears from Lila about her husband, she becomes more suspicious of her husband . The writer has shown how Nepali wives are influenced by other so quickly as a part of our Nepali culture. The wife suspects her husband many times in many ways. All the events in the

story are typical events of Nepali society and the language used to describe them is also typical.

Setting: Setting in a story refers to the time and place where the story of a story takes place. Language used in a story is influenced by the place story is about and the time story takes place in. A story set in Africa in 1950s will have a typical variety of that time and place. Same is the case in Nepali stories written in English.

Setting of the story 'Little Islands of Happiness' is also significant which is written about Nepal in the early 21st century in English. The English language used in the story is influenced by this phenomenon. The story is in the context of home where two Nepalese couple live a happy and sometimes this and that life. They both work in their different offices. Thus, the language used here describes their typical Nepali home, their kitchen and their surroundings. Moreover, the writer has used the names of hotel like 'koseli' which is a Nepali hotel. Additionally the writer has used the terms like 'Chinese restaurant', 'Indian restaurant' which means this is from the perspective of the Nepali speakers. To encapsulate the total effect of the story, following lines can be the best tool:

Extraction:

“I was the only fool to get trapped.” He said.

“I trapped you? Was it I who sent flowers? Was it I who sent long letters? Was it I who proposed for marriage?” She challenged him.

“No, it was I, the fool!” He admitted defeat.

“At least you realize what you are.” She punched him on the ribs.

“What am I?: He was angry.

“You are what you said.” She gave him another punch on the nose.

“And what did I say?” He tried to dodge the punch.

“You know it.” She landed the punch

“Yet I want to hear from your sweet mouth. Go. Go ahead and say that your husband is a fool.” He was angry that he couldn’t punch back.

Aforementioned lines are sufficient to understand about the married life of most Nepali couples which is a huge part of beauty of the story and this is the way writers bring Nepaliness in creative writings.

1.1.13.3 Nativization in Essay: Memoir of a Journey to an Aesthetic Shrine

Govinda Raj Bhattarai writes thought provoking essays and exceptional travelogues in English though he is arguably the greatest postmodern fiction writer cum critic in Nepali literature. I have selected this essay(travelogue) to examine some expressions that meets the objective of this research.

Since the essay 'Memoir of a Journey to an Aesthetic Shrine' is written by a Nepali writer about the visit of Nepali writers to Tolstoy's birthplace, it is rich in containing culture and context specific expressions because whatever the writer writes about, wherever s/he writes, s/he can not be aloof from linking his/her culture and context in which s/he is grown up.

The writer writes 'we were on a one-day literary tour for a *darshan* of Tolstoy.' The word 'darshan' is a Nepali word which means visiting or seeing or attending. But, in this sentence the writer has used the word *darshan* because it gives more aesthetic meaning, sounds more respectful too. Later, writer shows his great respect to Tolstoy and says: 'We offered some leaves to this *deuralee*, bowed our heads and left him behind.' Here, *deuralee* is a Nepali word in a sentence in English. *Deuralee* means a place in hilly area in Nepal where people worship the stones put there for their religious and spiritual satisfaction.

Taking the expressions used in the essay under consideration, it can be said that either consciously or subconsciously, writers come across number of nativized

terms that enriches the literary beauty which ultimately helps for the promotion of Nepali art, culture and literature.

1.2 Review of Related Literature

Some articles, books and theses have been published regarding South Asian Englishes and literature created in them, English Literature by Nepali authors. They are reviewed below:

Parajuli (2012) has conducted a research entitled 'English in South English Literature' with the objectives to find out English used in south Asian English Literature in the creative works in 'New Paradigm'. He has analysed the data descriptively or qualitatively. He has found out that English in South Asian English literature is more geography specific, culture and context sensitive both in the use of language and presentation of subject matter but he has not analysed English used by Nepali writers in specific but has focused on South Asianess of English in general. This research focuses completely on the kind of English used by Nepali writers in Nepali English literature in general and creative works from New Paradigm by Nepali writers in particular.

Rai (2006), in his article "English, Hinglish and Nenglish", has drawn the difference between English used by native speakers, Hindi Language speakers and Nepali language speakers focusing on special features of English used by Nepali speakers" (p,34). He has found that Nepalese words are making their entries ; English suffixes are being attached to Nepalese words and vice versa; word order of English is changed in Nenglish; Literal translation of Nepalese proverbs are being introduced .However, use of Nenglish and Hinglish has not been discussed and exemplified sufficiently, which will be the focus of this research.

Karn (2006), in his article , "English : Then and Now and in the Days Ahead", has endeavored to foresee the future of English language scrutinizing the

changes that have taken place in it in brief since its birth diachronically as well as synchronically. He has mentioned that SAARC countries viz. Nepal, India, Pakistan, Bangladesh, Sri Lanka, use of south Asian standardizing variety of English which have some grammatical and phonologically differences among different dialect of English, they share significant central core of grammatical units: Although he has mentioned the Hindi words used in English such as Topi, Guru, henna, bungalow ,thus jungle etc., with the different pronunciation form received pronunciation, he has not analyzed the use of these varieties in the use of these varieties in creative writing. This research aims at focusing on that.

Ghosh (2009) in his book "English as a global language", has raised the question of internal and external status of world English in the case of Non-native Englishes. He has mentioned that in Sri Lanka those who speak English like a native speaker would be unpopular because their accent would be seen either as an indication that they belong to a favored class or they are trying to imitate their betters. In India ,some people have been hostile to English because they tend to regard it primarily as a remnant of foreign imposition , a vestige of our colonial past, and as a language which has usurped the rightful place of indigenous language as and their literatures.

Philipson (2009), in his book 'Linguistic Imperialism', has explored the contemporary phenomenon of English as an international language, and set out to analyze how and why the language has become so dominant. Moreover, he has looked at the spread of English historically ,at the role it plays in Third world countries. He has mentioned that 'there are writers from many part of the periphery English world who have refashioned the language so as to meet their own cultural and linguistic needs' (26). He says that those writers have drawn on English and other local languages blend their own culture with theirs.

This research work is entirely different from above cited works in a sense that it is an attempt to find out the use of English in Nepali English literature mainly from cultural point of view. Furthermore, this is a quest for how Nepali writers come across their creative writing and how they are influenced by the culture they were grown up in. Whatever the creation is, the writers can not make themselves aloof from their cultural influence and they have been using various strategies to add Nepalese essence and beauty in their literary texts which ultimately helps for the promotion and appropriation of Nepali English literature throughout the world.

1.3 Objectives of the Study

The study will have the following objectives:

- i) to find out English used by Nepali writers in the creative works in New Paradigm in terms of cultural usage of words and expressions
- ii) to suggest some pedagogical implications

1.4 Significance of the Study

In the world which, after the spread of globalization, has turned into the path of localization. Use of English language in the literature of different parts of the world has its own flavor, beauty and significance in the field of world literature. This study of English in Nepali literature explores the use of world English in literature in Nepali. Since the study aims at analyzing the text from the course of M.Ed English second year the students studying the course will be benefited by the study both linguistically and stylistically. I researching on New English, world Englishes, south Asian variety of English orientalism and Literature will be benefited by the study. This study can also be significant for those studying localization of English.

CHAPTER TWO

METHODOLOGY

I have adopted the following methodology to fulfill the objectives of the study.

2.1 Sources of Data

I have made the use of only the secondary source of data since the study aims at analyzing the text from the textbook *New Paradigm* .

2.1.1 Secondary Source

I have consulted different books, journals, articles and theses, related dictionaries and theories to collect more information for the facilitation of the study. Some of such research related secondary sources were Kachru (1984), Karn (2006), Rai (2006), Harmer (2007), Ghosh (2009), Philipson (2009). The major source was Awasthi, Khaniya and Bhattarai (2010).

2.2 Sampling Procedure

I have adopted purposive non-random sampling to elicit/select the information intended. I selected only those texts from the book *New Paradigm* written by Nepali writers namely Laxmi Prasad Devkota, Krishna Bhusan Bal, Hom Raj Acharya, Gopi Sapkota, Prakash Subedi, Dhruva Chandra Gautam, V. S. Rai, Govinda Raj Bhattarai, and Bhaarat Prasad Dhital.

2.3 Tools for Data Collection

I have implemented observation, checklist and intensive reading as the tools for the collection of data. I have picked up and presented, from those works, the expressions that exhibit Nepaliness and subsequently, I have analyzed them implicitly with reference to the criteria of transfer, shift, hybridization, lexical

borrowing, code switching and mixing and reduplication, the linguistic strategies, following Kachru's framework (1987).

2.4 Process of Data Collection

I have selected the texts from New Paradigm written by South Asian Nepali writers. The process of selection was as given:

1. Firstly, I selected the texts non randomly by Nepali writers from the anthology New Paradigm.
2. Secondly, I studied and observed them intensively with the help of various related materials like journals, articles, books and so on.
3. Then, I collected culture specific words and expressions used in those texts.
4. Finally, I prepared a checklist and established some criteria including Kachru's framework.

2.5 Limitations of the Study

The proposed study had the following limitations:

1. The study was limited to the selected texts by Nepali writers from the book New Paradigm.
2. The study was limited to Nepali English used in poetry, essays and stories.
3. The analysis was limited to only 9 texts from New Paradigm.
4. The analysis was limited to the texts from Nepal only.
5. The analysis has been done from cultural perspective only.

CHAPTER THREE

ANALYSIS AND INTERPRETATION OF DATA

Analysis and interpretation of the data is considered as one of the most important aspects of any research work. Analysis and interpretation of the data collected has been done descriptively to meet the objective of this research work in the upcoming sections.

3.1 English Used by Nepali Writers in Poetry

Poetry contains some elements through which cultural and contextual essence could be shown. Especially via. Images, symbols, simile and metaphor culture could be best expressed in poetry. The book *New Paradigm* has approached several genres of literature out of which poetry is one of the most dominant one to be watched as a part of this research work. There are altogether twenty one poems under this genre and only five of them namely *Sonnet No. 5*, *The Wind of Chaitra*, *The Kerosene Stove*, *Visiting a Country Churchyard* and *At the Temple* are written by Nepali writers which were the major focus of this study.

3.1.1 Sonnet No. 5

A sonnet is a lyrical poem of 14 lines written in iambic pentameter which expresses different aspects of a single thought, mood and feeling. This sonnet 'Sonnet No. 5' is written by Mahakabi Laxmi Prasad Devkota in memory of Mahatma Gandhi. Devkota expresses his deep sorrow and sympathy towards Gandhi after he was assassinated. He further says, there was no more painful day than Gandhi was in death; there was no sadder day than that; the entire environment was dark, gloomy like an eclipsed day.

Table No. 1
Sonnet No. 5

Some of the culture specific elements, as per the target of this research work, have been analysed below along with the help of criteria established:

Criteria	Yes	No	Illustrations/collections
1. Presence of culture specific words and expressions		✓	
2. Direct translation of Nepali words and expressions	✓		Big men
3. Exact words from Nepali language of the writer		✓	
4. Presence of geography specific words and expressions		✓	
5. English language influenced by Nepali content	✓		We touched no foods
6. Characters with Nepali names		✓	
7. Expressions to show Nepali setting		✓	
8. Images of Nepal in English		✓	
9. Nepali symbols in English	✓		‘An eclipse’
10. Nepali culture influenced: (a) Simile: (b) Metaphor:		✓	

As mentioned in the table above, out of ten criteria, only three criteria namely: direct translation of Nepali words and expressions, English language influenced by Nepali content and Nepali symbols in English are found to be used by the poet in the poem which are briefly analysed below.

(1) Direct Translation of Nepali Words and Expressions

As shown in the table above, the poet, Laxmi Prasad Devkota, has translated the word ‘thula manchhe’ into ‘big men’ which gives a Nepali colour of English writing depicting typical Nepali flavor to represent highly respectable and admirable person. Here, Devkota refers Gandhi as a man of principle with the motto of ‘simple living and high thinking’.

(2) English Language Influenced by Nepali Content

The writer, to express dolefulness because of the death of Mahatma Gandhi, has used the expression ‘we touched no food’ which is the cultural translation of the Nepali term ‘hamile chhak chhodyeu’. To be more exact, the expression ‘we touched no food’ has its cultural significance in our Nepalese context and practices and using the same expression in the western culture, we, perhaps, get different interpretation and different meaning. This is how the poet has brought Nepaliness in English writing.

(3) Nepali Symbols in English

Additionally, in Nepali when we refer to some condition as ‘grahan lagnu’ we mean that the condition is worst. In the same way, poet has used the symbol ‘An eclipse’ to describe the death of Mahatma Gandhi. The symbol is from Nepali language making the English language nativised one. This is how poet has nativised English in Nepali.

3.1.2 The Wind of Chaitra

‘The Wind of Chaitra’ is a poem written by Krishna Bhusan Bal, a renowned Nepali poet, born in the Ilam district. He has published many anthologies of poetry namely: ‘Daju Timro Haat Chahinchha’ (2034 B. S.), Bhale Basne Bihan (2041 B. S.). He died in 2069 B. S. The very title of the poem ‘The Wind of Chaitra’ consists of a meaning which is typical to Nepalese culture and context.

Table No. 2
The Wind of Chaitra

The kind of language used in this piece of poetry is highly influenced by the subject which it is written about. The place and people the poem is written about plays a dominating role in the selection of words, phrases, metaphors and so on.

Criteria	Yes	No	Illustrations/collections
1.Presence of culture specific words and expressions		✓	
2.Direct translation of Nepali words and expressions	✓		Cooks with ladles and spoons in your hands
3.Exact words from Nepali language of the writer	✓		Chaitra, Chonges
4.Presence of geography specific words and expressions		✓	
5.English language influenced by Nepali content		✓	Chaitra has begun in these lands
6.Characters with Nepali names		✓	
7.Expressions to show Nepali setting		✓	
8.Images of Nepal in English		✓	
9.Nepali symbols in English	✓		The Wind of Chaitra,demented Elephant, Peepal tree
10.Nepali culture influenced: (a) Simile: (b) Metaphor:		✓	

According to the criteria established, only four criteria are found to be followed by the poet in this poem which are analysed in brief below.

The title of the poem 'The Wind of Chaitra' has been used as a metaphor for revolution/people's movement. The topic is the translated version of the word 'Chaitako Huri' which indicates the powerful, destructive and volatile energy. The wind of Chaitra not only cleans the dirt and leaves but also destroys old houses, burns forests and so on. The title symbolically means that the movements in Nepal have been uprooting the ages long oddities and disparities presented in societies.

(1) Direct Translation of Nepali Words and Expressions

The poet has used the expression 'cooks with ladles and spoons in your hand' which is directly translated version of 'haat ma dadu ra paneu vayekaharu' which in the culture of Nepal means the people who are both ruler and user of the rights, facilities given by nation to the common people.

(2) Exact Words from Nepali Language of the Writer

The word 'Chaitra' is a name of a month used in Nepali language borrowed from Sanskrit language. The use of Nepali month in English is the use of word of mother tongue which has been a trend in translation of literary works and here it has been used to deliver the reality of the country in typical Nepali way which has been experienced by every Nepali citizen across various historical developments. Similarly, the word 'chonge' is borrowed from Limbu language of Eastern Nepal which is used here to refer to the voice of the Nepalese youths against Panchayat System and odd pages of history that had negative effect on common people.

(3) English Language Influenced by Nepali Content

The poet has used the word 'plains' when he says 'Chaitra has begun in these lands'. Here by 'plains' the poet refers to madhesh, the low land of Nepal, which is a typical sociocultural significance in Nepal. In the very poem, the poet has made a comparison between the ferocious wind of Chaitra in the plains of terai and rebellion which has gigantic strength to deconstruct the long established disparities prevalent in societies. The poet 'sees a rebellion happening wildly but offering a ray of optimism at the same time. All filthy dogmas have to be smashed, which in turn leads to the dawn of sparking new society.

(4) Nepali Symbols in English

The title of the poem, furthermore, 'The Wind of Chaitra' itself is a symbol in Nepalese society that symbolizes a powerful and volatile energy that blows whatever comes in its way. This symbolizes the people's movements against Panchayat System since the poem was composed in 2030s. To symbolize the Nepali revolutionary movements, the anger of the people, the reaction of the people and its outcome against the system and so on, he has used the term 'demented Elephants which acts as a mad and nonsense creature resulting a huge destruction. This reflects the overthrowing of the deeply rooted old and rotten traditional political practices in Nepal. 'Peepal tree', similarly, is yet another word in the poem with typical Nepali meaning. The 'peepal tree' is the symbol of peace which has been used to signify the situation of Nepal in the past. Here, the writer shows the revolutionary sentiments in the context of Nepal. This is how the writer has brought Nepaliness in English literature.

3.1.3 The Kerosene Stove

The poem ‘The Kerosene Stove’ is written by Hom Raj Acharya which stands as a metaphoric expression for the wretched life in Nepal. He examines the very distressful situation of Nepal in the poem.

Table No. 3
The Kerosene Stove

The particular culture the poet belongs to or the culture the poet is writing about influences the selection of words in poetry which is reflected by the terms used by the poet in this poem and are analysed from cultural perspective.

Criteria	Yes	No	Illustrations/collections
1.Presence of culture specific words and expressions	✓		Karma
2.Direct translation of Nepali words and expressions	✓		Bigness
3.Exact words from Nepali language of the writer		✓	
4.Presence of geography specific words and expressions	✓		Gorkhapatra, Kantipur, The Kathmandu Post
5.English language influenced by Nepali content		✓	
6.Characters with Nepali names		✓	
7.Expressions to show Nepali setting		✓	
8.Images of Nepal in English		✓	
9.Nepali symbols in English		✓	
10.Nepali culture influenced: (a)Simile: (b)Metaphor:	✓		The Kerosene Stove

Here in this poem, the writer has used only four criteria and they are analysed below. Other six criteria are not used in the poem because of which there is no possibility of analysis of those criteria.

1) Presence of Culture Specific Words and Expressions

He has used the term 'karma' which is the culture specific expression in the context of Nepal that means one's fate or fortune. So, instead of using English equivalent term he has used the word 'karma' to illustrate the purity and beauty of his daily sufferings in particular Nepali way.

2) Direct Translation of Nepali Words and Expressions

'Bigness' is the word that is directly translated form of 'thulo manchhe'. Here, he wants to say prestige or fame by the word 'bigness'. Moreover, It is meaning that Nepalese are gathering the certificates but it does not guarantee any job; and if they got any, that is not sufficient for their livelihood. Perhaps, he does not have good residence and does not have money to buy a mosquito net. Hence, the writer writes 'but those mosquitoes do not give a damn about his bigness' simply to introduce the wretched and unsure life in Nepal.

3) Presence of Geography Specific Words and Expressions

He has also tried his hand in the use of some geographic expressions like: Gorkhapatra, Kantipur, The Kathmandu Post to show Nepali culture of newspaper publication and culture of following newspapers by Nepalese especially youths to ensure their unsure life even after completion of their higher study. This is why, as writer states, our eyes at first want to 'eat ads, Any new School?'

4) Nepali Culture Influenced

Metaphor: Though the term 'The Kerosene Stove' is in English language, it has been used here as a metaphor for painful and wretched situation in Nepal which is very common to all Nepalese people. Even after a long journey of struggle, we (Nepalese) are not able to ensure our flickering lifestyle and has no any certainty of life. This is the way the writer has brought about significant Nepali coloring in the poem.

3.1.4 Visiting a Country Churchyard

The poem 'Visiting a Country Churchyard' is composed by Gopi Sapkota which has been taken out from his poetry collection- Suicide Note. The poem expresses the gloomy reality of life that everyone has to die and messages that death is the greatest equalizer of life. Life and death appear as opposite because we are divided. Otherwise life becomes death and death becomes life. The writer, borrowing Rajanish Osho's word, further says: we are born, and that very day we have started to die. The moment we die a new life has come into being, it is a circle 'the yin and yang circle.' After one's death, as the writer says, all the egos and angers, fears and frustrations, prides and prejudices, name and fame, power and prosperity will go with him. But according to the objective of this research work, there has been no use of any words and expressions showing any cultural essence. Hence, there is no possibility of examination of such cultural terms.

3.1.5 At the Temple

The poem 'At the Temple', written by Prakash Subedi, is a satirical poem on Hindu practice of offering money to God in the temple in the name of spiritual satisfaction by pleasing God. The poem ironically presents the falsehood prevalent in Hindu doctrine- Nepal being part of it.

Table No. 4
At the Temple

Literally speaking nobody can find God in the temple or church or a mosque or any other place. This poem has, therefore, focused on misconceptions and disbeliefs taken for assurance by Nepalese as a matter of spiritual satisfaction. Though the poem is very symbolic to Nepali culture, very few terms are found in the use and are examined below.

Criteria	Yes	No	Illustrations/collections
1.Presence of culture specific words and expressions	✓		Throwing coins, collecting coins
2.Direct translation of Nepali words and expressions		✓	
3.Exact words from Nepali language of the writer		✓	
4.Presence of geography specific words and expressions		✓	
5.English language influenced by Nepali content		✓	
6.Characters with Nepali names		✓	
7.Expressions to show Nepali setting		✓	
8.Images of Nepal in English		✓	
9.Nepali symbols in English		✓	
10.Nepali culture influenced: (a)Simile: (b)Metaphor:		✓	

The poem entitled ‘At the Temple’ appears to be somehow passive in the use of cultural terms though it has encapsulated one criteria out of ten and has been described below:

(1) Presence of Culture Specific Words and Expressions

As going through the lines of the poem, only the expressions like ‘throwing coins’ and ‘collecting coins’ are found to be used by the writer to represent the cultural misconception towards God that is prevalent in Nepali culture. Here the writer messages that individual psychology is shaped by mass psychology that is outcome of collective activities which Nepalese people are undergoing for ages. So, this is the way the writer extends the cultural significance in Nepali scenario. Furthermore, it also represents the corruption widespread in the name of God as in the temple like pashupatinath that comes to hit our ear time and again and broadcasted in the news too.

3.2 English Used by Nepali Writers in Short Story

Short Story is a story with a proper plot, characters, settings etc. It is a prose fiction shorter in length, magnitude and complexity in comparison to a novel which is often written in narrative form. There are only two short stories written by Nepali writers namely ‘Hem Subba Ate Paan’ by Dhruva Chandra Gautam and ‘Little Islands of Happiness’ by V. S. Rai. Stories are as ancient as we human are. The way stories are written is highly influenced by what is written in the story. To be more specific, the language used in the story is colored not only by the plot, setting, and characters of the story but also by the cultured context which the story is based on or is about.

3.2.1 Hem Subba Ate Paan

Dhruva Chandra Gautam portrays a typical Nepali elite, perhaps a politician, in a satirical mode in this story “Hem Subba Ate paan”. It is extracted from ‘The Country is Yours’, an anthology of poems and short stories translated by Manjushree Thapa.

Table No. 5

Hem Subba Ate Paan

Hem Subba is a unique character with different characteristics like: he does not ride a car, does not touch money and liquor, does not wear watch and does not eat paan too though it has become a tradition in big cities. Here, this proves that Hem Subba, of course, is a typical Nepali character. Some of the cultural terms noticed in the story have been illustrated below:

Criteria	Yes	No	Illustrations/collections
1.Presence of culture specific words and expressions		✓	
2.Direct translation of Nepali words and expressions	✓		Good name
3.Exact words from Nepali language of the writer	✓		Abir, sahuji, hajur
4.Presence of geography specific words and expressions	✓		Namaste, Paan
5.English language influenced by Nepali content	✓		Your daughter is my daughter too, marrying off a daughter is as difficult as fighting the Mahabharat wars
6.Characters with Nepali names	✓		Hem Subba
7.Expressions to show Nepali setting	✓		Many of the town's shopkeepers bent low to offer him their namaskar
8.Images of Nepal in English		✓	
9.Nepali symbols in English		✓	
10.Nepali culture influenced: (a) Simile: (b) Metaphor:		✓	

As shown in the table above, only six criteria are found to be used dominantly in the story and rest four others have not been used. Criteria found are examined in brief below.

1) Direct Translation of Nepali Words and Expressions

Instead of writing 'prestigious people', the writer Dhruva Chandra Gautam has used the phrase 'good name' which has been directly translated version of 'ramra naamharu in Nepali which is the native language of the writer. In order to give Nepaliness to the writing in English, he prefers to write 'good name'.

2) Exact Words from Nepali Language of the Writer

The writer has used the exact words from Nepali language, to name it: hajur, abir, sahuji etc. Because the Nepali tradition, to show respect, has division like upper class people and lower class people, the words like: hajur, sahuji etc. have frequently been used in the story. The word 'red powder', as the writer thought, could not give the realistic meaning and he came across the word 'abir' to maintain meaningfulness of the story.

3) Presence of Geography Specific Words and Expressions

Namaste, in our Nepali culture, is a very respectful, much suitable and appropriate way of greeting others which may not be equitable with pure English ways of greeting like: hello, how are you? etc. Hence, the writer prefers to write 'namaste'. Nextly, the word 'Paan' is used only in some parts of Nepal and India. Here, it has been used ironically that stands for bribe and which is very significant case in Nepal. Furthermore, bribe has become a culture in politics of Nepal.

4) English Language Influenced by Nepali Content

The expression 'your daughter is my daughter too' is highly influenced by the cultural spices of Nepali context. Articulating the same phrase in European or

western culture may have some different meaning. Similarly, the expression ‘marrying off a daughter is as difficult as fighting the Mahabharat wars’ also gives the pure Nepali exhibition of words to reflect one’s trouble and pain while marrying a daughter. This further reflects the existing socio-economic status of most of the common people in Nepal.

5) Characters with Nepali Names

Dhruba Chandra Gautam prefers to write ‘Hem Subba’ instead of writing ‘Tom’ because it gives reader a pure local Nepali taste when they get to read it. Wherever a writer goes and whatever he prefers to write, she is automatically influenced by the culture and context she was born and grown up in which was what resulted writer to choose the very name ‘Hem Subba.’

6) Expressions to Show Nepali Settings

The writer, furthermore, has tried his hand with specific Nepali setting in his essay. For example, the expression like ‘many of the town’s shopkeepers bent low to offer him their namaskar’ shows a Nepali culture of wishing somebody which is peculiar to Nepali culture. To be more specific, the writer has used many Nepali terms in multifarious way with the motif to reflect the very essence and beauty of Nepali typical culture in Literature.

3.2.2 Little Islands of Happiness

Literature is something that is created from the innermost core of one’s interior creative faculty. The way stories are written is highly influenced by what is written in the story. To be more specific, the language used in the story is colored not only by the plot, setting, and characters of the story but also by the culture and context which the story is based on or is about.

‘Little Island of Happiness’ is a representative story written on and about Nepali context and culture in English, written by a Nepali writer V. S. Rai, the story is rich in exploring Nepaliness both in language and context.

Table No. 6

Little Islands of Happiness

This story ‘Little Islands of Happiness’ is a love story of two couples from two different classes. Most and main part of the story deals with the love of Kumar and Mina to each other where they approve their fifteen years of married life which is polished by the debates and quarrels they often engage in and which is a typical Nepali cultural fact of life in regards to its ups and downs.

Criteria	Yes	No	Illustrations/collections
1.Presence of culture specific words and expressions		✓	
2.Direct translation of Nepali words and expressions	✓		Hay fire
3.Exact words from Nepali language of the writer	✓		Kurta suruwal, gunda, sari
4.Presence of geography specific words and expressions	✓		Mem sab, madhurima, chicken-tandoori, gajar-haluwa, koseli, guru
5.English language influenced by Nepali content		✓	
6.Characters with Nepali names	✓		Shalini, Mahesh, Lila, Kumar, Mina etc.
7.Expressions to show Nepali setting		✓	
8.Images of Nepal in English		✓	
9.Nepali symbols in English		✓	
10.Nepali culture influenced: (a) Simile: (b) Metaphor:		✓	

There are four criteria ensured by the writer in this Story as shown by the table above. They have been examined descriptively in the following section.

(1) Direct Translation of Nepali Words and Expressions

As mentioned in the table above, one of the very famous proverbs in Nepali ‘budhabudiko Jhagda paralko aago’ has been directly translated into English as ‘Husband-wife’s quarrel is like hay fire’ and used in the story. The proverb could be translated in English the other way round to give the same meaning which is called sense translation but the writer has not done so to retain Nepaliness in the proverb.

(2) Exact Words from Nepali Language of the Writer

In the story ‘Little Islands of Happiness’, the wife Mina affectionately calls her husband “ in those baggy trousers and with a ring on your right ear you looked like a real gunda and I thought oh my God!” The word ‘gunda’ is a Nepali word which was exactly been used to refer to a person who has negative character often fights with people and is morally bad. Calling him gunda the wife is giving a special picture of a person who has long hair with a ring on one ear and so on. That is who gunda is considered in Nepal as. Thus, the writer has used the Nepali word to maintain the Nepali flavor. Using the expressions like: kurta suruwal, Sari and so on, the writer intends to deliver the authentic and very pure message to the readers making them acquainted with Nepali way of dressing which benefits to have easy and quick comprehension of the text along with pure literary fun.

(3) Presence of Geography Specific Words and Expressions

Even in the case of food items, the writer has used the name of dishes like ‘gajar-haluwa’ and chicken-tanduri which are typical dish name in India and Nepal. The language used in the story describes the typical Nepali home, their

kitchen and their surroundings. Moreover, the writer has used the name of hotel like 'Koseli' which is a Nepali hotel. Similarly the writer has used the word 'guru' which is a Nepali word borrowed from Sanskrit language. The word simply means teacher in English but the reason behind not using teacher and using the word 'guru' is to give Nepali flavor to the story in general. In particular, the writer wanted to deliver the meaning 'a person whose teaching one completely believes on and agrees with blindfolded', which only the word guru can give; not the word teacher. Furthermore the word 'guru' is highly respectable word addressed to the seniors showing close affinity.

(4) Characters with Nepali Names

Characters, in the story, have Nepali names: Mohan Kumar the husband, Mina the wife, Lila the maid, Shalini the friend of Mohan and so on. These Nepali names give a taste of Nepaliness in the story. Additionally, the language used by these characters also shows the light of Nepaliness. While talking about her fight with her husband, Lila says "Eh, Mem Sahib, this is between me and him what have police got to do with it." This is a Nepali uneducated wife speaking.

3.3 English Used by Nepali Writers in Essay

Essay is a form of literature which is written in prose language. The basic principle of essay is to deliver aesthetic quality along with the intended information. In the book 'New Paradigm', there are only two essays written by Nepali writers namely 'Memoir of a journey to an Aesthetic Shrine' by Gobinda Raj Bhattarai and 'In Praise of Himalayas' by Bharat Prasad Dhital.

3.3.1 Memoir of a Journey to an Aesthetic Shrine

The present essay is a travelogue written by Gobinda Raj Bhattarai which captures the historic moment of the writer's visit to the birthplace of Tolstoy in

Russia. The writer has beautifully presented the essay in very demanding and pleasing setting of Moscow city.

Table No. 7

Memoir of a Journey to an Aesthetic Shrine

Who wrote the essay and about what mainly determines the kind of language to be used in an essay. While writing an essay, an essayist brings his cultural and linguistic flavor in his/her essay this way or that way which are exemplified in the check list below.

Criteria	Yes	No	Illustrations/collections
1.Presence of culture specific words and expressions		✓	
2.Direct translation of Nepali words and expressions	✓		Big bus
3.Exact words from Nepali language of the writer	✓		Darshan, deuralee
4.Presence of geography specific words and expressions		✓	
5.English language influenced by Nepali content	✓		O Tolstoy, “I can still see the scare.....new path”
6.Characters with Nepali names		✓	
7.Expressions to show Nepali setting		✓	
8.Images of Nepal in English		✓	
9.Nepali symbols in English		✓	
10.Nepali culture influenced: (a)Simile: (b)Metaphor:		✓	

As tabulated above, there are, out of ten criteria, only three criteria followed by the writer which are briefed below.

(1) Direct Translation of Nepali Words and Expressions

While describing the surrounding of the birthplace of Tolstoy, writer has used a phrase 'big bus' which sounds more like the direct translation of Nepali phrase 'thulo bus' rather than English equivalent huge bus or long bus.

(2) Exact Words from Nepali Language of the Writer

The words meeting, visiting etc. could not, as the writer believed, express the aesthetic meaning of the words 'darshan' and 'deuralee'. Hence, the writer chose to use Nepali words themselves to give culturally and aesthetically closest meaning to the reader and sounds more respectful too. For a non-Nepali person offering of leaves to a deuralee does not make sense. But for a Nepali this means as important, holy and sacred as worshipping a God. It means making a pure wish. Moreover, it means saying a good goodbye: saying in heart that I will miss you a lot; saying that staying in your lap was my best experience ever; asking for the blessing with nature. It means more than that. That is why, writer later writes, "At that very moment I felt my desires fulfilled."

(3) English Language Influenced by Nepali Content

Before leaving Tolstoy's grave the writer prays him to heal Nepal's wound. He says: "I can still see the scare left by violence and conflict that scorched and wounded my motherland (Nepal). Still the dread and cruelty is unabated, for us both days and nights are equally dark, we are groping for new path." Here the writer is talking about violence and conflict of Maoist revolution that lasted for 10 years in Nepal. Though the movement was over when he wrote the essay, the aftermath was not less terrifying which is what focused here. The prayer that writer makes at the end is fleshed with the blood of Nepal. He says, "could you, O Tolstoy, pull us out of a cave of barbarity? You great saint could you show us a path of well being?". Here the very words made by the writer are

filled up with emotional attachments and sentiments with his country. Additionally, the way writer prays saying ‘O Tolstoy’, you were a soldier.....’ Matches with Nepali way and culture of praying.

3.1.2 In Praise of Himalayas

‘In Praise of Himalayas’ is collected in ‘Gandakika Gaurav’, a collection of articles on natural and cultural heritages of Nepal. This essay shows the spiritual, aesthetic and philosophical values of Himalayas. The writer glorifies the mountains for their beauty, grandeur and purity that is quite significant in the context of Nepal.

Table No. 8

In Praise of Himalayas

Himalayas were, Himalayas are and will be forever. Nepal is rich enough in natural beauty and cultural purity which, as the essayist has focused, is the centrality of this essay. What follows is the brief description of culture oriented terms encountered in the essay.

Criteria	Yes	No	Illustrations/collections
1.Presence of culture specific words and expressions	✓		Aradhana
2.Direct translation of Nepali words and expressions		✓	
3.Exact words from Nepali language of the writer	✓		Chautara, Bar-pipal, Dhaulagiri, Manaslu
4.Presence of geography specific words and expressions		✓	
5.English language influenced by Nepali content		✓	
6.Characters with Nepali names		✓	
7.Expressions to show Nepali setting		✓	
8.Images of Nepal in English		✓	
9.Nepali symbols in English		✓	

10.Nepali culture influenced: (a)Simile: (b)Metaphor:		✓	
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There are only two criteria experimented in the essay ‘ In Praise of Himalayas’ which are analysed below from cultural perspective.

(1) Presence of Culture Specific Words and Expressions

Instead of writing ‘worshiping’ the writer preferred the word ‘aradhana’ because it has got cultural and religious value in Neplese society. The word ‘aradhana’, according to the writer, could only maintain the very essence of intended message which the word ‘worshiping’ could not have messaged.

(2) Exact words from Nepali language of the writer

Similarly, instead of describing Mt. Elbruz, Mt. Ketu, the writer has described Mt. Dhaulagiri, Mt. Manaslu because it could give the real spiritual satisfaction to the targeted readers. To be more accurate, using the aforementioned terms, the writer has tried his best to show spiritual, aesthetic and philosophical grandeur, beauty and purity of Himalayas.

CHAPTER FOUR

FINDINGS AND RECOMMENDATIONS

4.1 Findings

The growth of English literature in general and its appropriation in particular carry a lot of Nepalese literary landscapes. This development is sure to add new dimension in Nepalese literature and reshape the way of writing and presenting the subject matter in more effective and fruitful way. Followings are the major findings of this research work and they are listed here logically as the analysis and interpretation was done- poetry, short story and essay respectively.

1. Nepali poets use exact words from their mother tongue while creating the poem in English in the case where the English language does not contain the equivalent word for those words. For example, Hom Raj Acharya uses the terms like 'Karma', 'Gorkhapatra' etc.
2. Even if the English language possesses the equivalent word of any word from mother tongue, the writers or translators still use the latter one in the condition where the earlier one does not carry the weight and depth of the word used. For example, Bhattarai has used the word 'chonge' from the Limbu language from Nepal in the translated poem of Krishna Bhusan Bal.
3. In Nepali poetry, be it composed in or translated into English, words which are typical to that geographical territory are used. In the poem 'The Wind of Chaitra', originally written by Krishna Bhusan Bal and translated by a renowned translator cum writer Gobinda Raj Bhattarai, the word Chaitra is used as an example of geography specific one.
4. In Nepali poems translated into English, dynamic equivalence has been established. The use of the word 'plains' to refer to Madhesh; phrase 'demented elephant to refer to 'baulayeko haatti' are the examples of it.

5. Poetic elements in Nepali poetry in English carry contextual meaning like 'Chaitra has begun in these lands' as used by Krishna Bhusan Bal in the poem 'The Wind of Chaitra'.
6. Nepali Poetry in English portrays the local picture in the subject matter. 'The Wind of Chaitra deals with the revolution against Panchayat System in Nepal and the poem 'The Kerosene Stove' deals with the frustrated and wretched life in Nepal.
7. Some expressions in English in Nepali poetry and essay have culture specific meanings. The expressions like 'Karma' and 'Aradhana' are used to give culturally significant meaning in the context of Nepal.
8. Nepali stories in English too are rich in borrowing exact word from mother tongue of its writer. V.S. Rai , a Nepali story writer, has brought the words like,'Gunda', 'Guru', 'Kurta suruwal' and so on from Nepali language in his story.
9. The writers in short stories are found to be more context sensitive in the use of characters, plot, setting and style which is clearly portrayed in the story 'Little Islands of Happiness.'
10. Direct translation of the words and expression from mother tongue is common in Nepali stories . 'Husband –wife's quarrel is like hay-fire' is translated from the Nepali proverbs 'logne swasniko jhagada paralko aago' in Rai's story.
11. The country the writer belongs to and the theme writing is composed about influences selection of words. The Names like Mohan, Lila, Shalini in a short story written by V. S. Rai exemplifies this.
12. Nepali essays in English also make quite a few use of words from the mother tongue of the essayist. Words like 'deuralee' by Govinda Raj Bhattarai and 'Chautara', 'bar-peepal' by Bharat Prasad Dhital.

13. Many sentences or expressions in the English language in Nepali essays give typical culture and context specific meanings. 'We offered some leaves to the deuralee' is an expression from the essay 'Memoir of a Journey to an Aesthetic Shrine' by Govindha Raj Bhattarai carries extremely great and deep respect in Nepali culture but may not be so elsewhere.
14. Nepali essays and short stories in English contain words, phrases and clauses having direct translations from the mother tongue. Use of big bus to refer to 'Thulo bus' by Govindha Raj Bhattarai and 'hay fire' by V. S. Rai to refer to 'Paralko aago' are the examples respectively.
15. Despite having English equivalent words, Nepali essayist still use the words from their mother tongue where they find only the use of words from mother tongue will fulfill the aesthetic and emotional meaning of the idea to be represented by the word is attached to. The word 'darshan' by Bhattarai is the example.
16. English in Nepali literature is found to be more geography specific, culture and context sensitive both in the use of language and presentation of subject matter.
17. The way writer writes, exemplifies and meanings is, to a huge extent, influenced by the country the writer belongs to, the culture the writer grown up in and what the writing is about and so on and so forth.

4.2 Recommendations

After the analysis and interpretation of the data followings are the recommendations made.

1. Teachers should focus on the content aspect rather than language aspect of the text.

2. The teachers should inform the students about the background of the text and the author which makes learners' comprehension of the text clearer.
3. Teachers of ELT and Linguistics, especially applied one, should give equal priorities to the literature in English which are written about pure Nepali socio-cultural context, content and lifestyle.
4. Curriculum should be designed after a long research on culture, tradition, custom and micro-biological issues the literary creation is about.
5. Nepali literary terms should be prioritized in comparison to English one so that the targeted groups are benefited not only textually but also contextually.
6. Teachers teaching Nepali literature in English should familiarize learners with culture and context specific words and expressions.
7. Teachers should not only teach what the text deals with but also the culture and geography the text is from.
8. In the case of the translated text, the teacher should be aware of the learners of the words from the mother tongue of the author and reasons behind retaining them in the translated version.
9. Pedagogical implications of the literary creations should be much emphasized from the dimension of Nepali English literature perspective not merely with the content aspect but also prioritizing contextual and cultural aspect.
10. Nativization in various genres of literature should be divergent provided that the very divergence is acculturated to its target groups.

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APPENDIXES

Appendix-I

List of the Authors and Their Literary Works to be Analysed in this Research Work

List of works	Name of authors
1. Sonnet No. 5 (poem)	Laxmi Prasad Devkota
2. The Wind of Chaitra (poem)	Krishna Bhusan Bal
3. The Kerosene Stove (poem)	Homraj Acharya
4. Visiting a Country Churchyard	Gopi Sapkota
5. At the Temple	Prakash Subedi
6. Hem Subba Ate paan (short story)	Dhruba Chandra Gautam
7. Little Islands of Happiness (short story)	V. S. Rai
8. Memoir of a Journey to an Aesthetic Shrine (essay)	Govinda Raj Bhattarai
9. In Praise of the Himalayas (essay)	Bharat Prasad Himalayas

Appendix - II

Checklist

Criteria	Yes	No	Illustrations/ Collections
1. Presence of culture specific words and expressions			
2. Direct translation of Nepali words and expressions			
3. Exact words from Nepali of the writer			
4. Presence of geography specific words and expressions			
5. English language influenced by Nepali content			
6. Characters with Nepali names			
7. Expressions to show Nepali setting			
8. Images of Nepal in English			
9. Nepali symbols in English			
10. Nepali culture influenced: (a) Simile (b) Metaphor			

Appendix III

Sample of Poem, Short Story and Essay

Table 1: Sonnet No. 5 (Poem)

Some of the culture specific elements, as per the target of this research work, have been analysed below along with the help of criteria founded.

Criteria	Yes	No	Illustrations/collections
1. Presence of culture specific words and expressions		✓	
2. Direct translation of Nepali words and expressions	✓		Big men
3. Exact words from Nepali language of the writer		✓	
4. Presence of geography specific words and expressions		✓	
5. English language influenced by Nepali content	✓		We touched no foods
6. Characters with Nepali names		✓	
7. Expressions to show Nepali setting		✓	
8. Images of Nepal in English		✓	
9. Nepali symbols in English	✓		'An eclipse'
10. Nepali culture influenced: (c) Simile: (d) Metaphor:		✓	

Table 2: Little Islands of Happiness (Short Story)

This story ‘Little Islands of Happiness’ is a love story of two couples from two different classes. Most and main part of the story deals with the love of Kumar and Mina to each other where they approve their fifteen years of married life which is polished by the debates and quarrels they often engage in and which is a typical Nepali cultural fact of life in regards to its ups and downs.

Criteria	Yes	No	Illustrations/collections
1.Presence of culture specific words and expressions		✓	
2.Direct translation of Nepali words and expressions	✓		Hay fire
3.Exact words from Nepali language of the writer	✓		Kurta suruwal, gunda, sari
4.Presence of geography specific words and expressions	✓		Mem sab, madhurima, chicken-tandoori, gajar-haluwa, koseli, guru
5.English language influenced by Nepali content		✓	
6.Characters with Nepali names	✓		Shalini, Mahesh, Lila, Kumar, Mina etc.
7.Expressions to show Nepali setting		✓	
8.Images of Nepal in English		✓	
9.Nepali symbols in English		✓	
10.Nepali culture influenced: (a) Simile: (b) Metaphor:		✓	

Table 3 : Memoir of a Journey to an Aesthetic Shrine (Essay)

Who wrote the essay and about what mainly determines the kind of language to be used in an essay. While writing an essay, an essayist brings his cultural and linguistic flavor in his/her essay this way or that way which are exemplified in the check list below.

Criteria	Yes	No	Illustrations/collections
1.Presence of culture specific words and expressions		✓	
2.Direct translation of Nepali words and expressions	✓		Big bus
3.Exact words from Nepali language of the writer	✓		Darshan, deuralee
4.Presence of geography specific words and expressions		✓	
5.English language influenced by Nepali content		✓	O Tolstoy, “I can still see the scare.....new path”
6.Characters with Nepali names		✓	
7.Expressions to show Nepali setting		✓	
8.Images of Nepal in English		✓	
9.Nepali symbols in English		✓	
10.Nepali culture influenced: (a)Simile: (b)Metaphor:		✓	