

CHAPTER ONE

INTRODUCTION

1.1 General Background

In this English dominated world-where to scold English calls for good command over English- English has become something more than a language: a medium to rule and be ruled by the world including everything: teaching, trading ,learning visiting, writing laws, and what not. Learning English or having learnt English has become a boon. The world now is Englishful or Englishous.

Today, English, however, is not the same as it was when British started colonizing different countries of the world. English is not just a language spoken by some brown haired and white skinned people of Britain, America, Australia or Canada but also a language spoken by African Negro or a red Indian or even a fair- colored Indian or Nepali.

This postmodern world does not consist of the English monopoly of syntax, monopoly of so called English vocabulary, but New Englishes – multiple accents, varying syntax, context and culture specific vocabulary; for example south Asian English, to be more specific , Indian English.

1.1.1 New Paradigm: A Typical Example of a Garland of Literary Text

The book New Paradigm is the main textbook prescribed for the second year, Masters in English Education under Trivuwani 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. Writers whose texts are included in the anthology have great charm, they vary in many areas. Writers like John Keats and Gopi Sapkota are included in the same anthology.

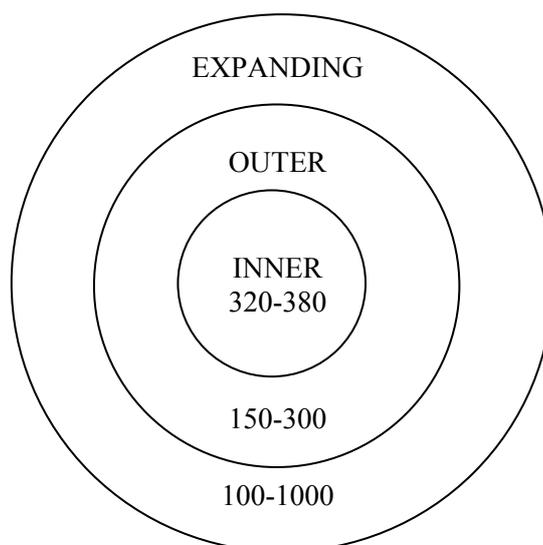
The books have not only given the information about the elements of different genres of literature but also has provided with some comprehension questions. The anthology contains twenty one poems, seventeen short stories, four novels, three dramas and nineteen essays, all of which vary in multifarious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

1.1.2 Changes and Claims in Use of English: A Geographical Variation

According to Crystal (2003a), there are currently around 1.5 billion speakers of English worldwide of whom only some 329 millions are native speakers (as cited in Harmer 2007, p.13). 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) has 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 had become an official or widely used second language including India, Nigeria, Singapore.

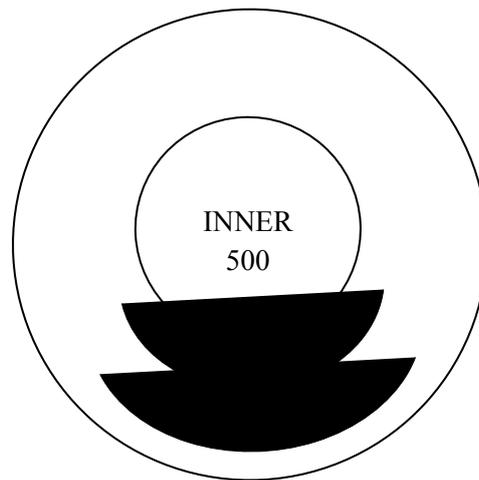
- c) Expanding circle: Countries where English is learnt as foreign language including Nepal, Japan etc.



Because 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 in the verge of being changed. 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 (ibid) 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.



1.1.3 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)(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.

1.1.4 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 Britain 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, relates 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 English have the following characteristics:

- (a) It has developed through the education 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 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 characteristics 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 separately from American, British, Australian, New Zealand, etc. varieties.

1.1.5 South Asian English

South Asian English is the English language used in Bangladesh, Bhutan, India, the 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 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 Orientalism and Eastern Literature in English

By the orient we mean the eastern part of the world, especially China and Japan. Orientalism is a style of thought based upon an ontological and epistemological distinction made between “the orient” and “the occident”. In recent time a very large mass of writers poets, novelists , philosophers, political ,the orients and economists have accepted the basic distinction between east and the west as the starting point for elaborate theories, epics, novels social descriptions and political accounts concerning the Orient, its people, custom ,mind, disdains and so on. T he literature produced in East are shown and seen differently than the one of west. The Orient express their culture, way of thinking, faith, emotions differently than the occident do. Same is the case in terms of language.

Literature produced by the orient either in English or other language (here other does not have the sense of ‘othering’) contains many culture specific terms , unique sentence structure, context specific vocabulary and so on because for the Orient English is the other tongue .

Pakistan have made contributions to English literature by crating novel, short stories ,dramas and poetry .Their English varies and is different than that of the native English writers,so are of Bhutan,Bangaladesh an so on.

1.1.7 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 British, American, Canadinean or Australian. 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).

1.1.8 South Asian Literature in English

It is found that a number of South Asian writers have emerged on the global literary scene since the end of the colonial era, offering a substantial contribution to world literature. Writing either from the South Asian subcontinent itself or from abroad, many of the writers had a significant impact in places like the United States and England, where they have won prizes and earned recognition.

The South Asian literature is highly original, both in the sense that the stories being told have not been told before in English-language narratives, and in the sense that many of the texts are formally quite innovative. South Asian writers use European techniques such as modernism and postmodernism, and modify or inflect them in unique ways.

The different short stories, novels, poems and films in South Asian literature represent some very important 20th century historical events, such as the moment of Independence for India and Pakistan, the Indo-Pakistan war of 1971, which led to the founding of Bangladesh; Indira Gandhi's Emergency, in 1975; the assassination of Indira Gandhi in 1984; the civil war in Sri Lanka in the 1970s and 80s; or the border conflicts between India and Pakistan over Kashmir, the question of women in South Asia, with an aim to criticize the mistreatment of women in South Asian society while nevertheless refusing to condemn that society outright. It also represents the Jana Andolan in different time in history of Nepal.

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 British, Americans, Canadians or Australian. These Englishes differ not only in vocabularies level but also in phonological to syntactical levels.

Indian English which is known as Hinglish has its special characteristics. The best-selling five point someone an novel written by an Indian author Cheatan Bhagat recently faced a criticism by some critics as having used nonstandard English, Bhagat defended saying that the English used by him should not be English compared with any other English., his English is independent in its own right. This gave rise to the issue of what kind of English to be used by non-native users of English in Literature. The study focuses that.

1.1.9 Language in Literature: A Cultural Perspective

The way a person thinks, speaks, behaves ,acts, reacts, analyses, and interprets is, to huge 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 and sentences used in the very language of the literature .

So have happened many times in the history that critics from one part of the word have imisinterpreted 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 thing of the land and the people automatically comes from the originality of the text. Analyzing the language of the literature on the basis of cultural and geographical variation is the focus of this study.

1.1.10 Elements of poetry

The body of a poem is made up of words, flesh and blood which are called the elements of poetry. Some poems are rich in containing those elements whereas others are not. These elements are simile, metaphor, imagery, symbol and so on. The most common elements of poetry have been described below.

Imagery: "Imagery is used to signify all the objects and qualities of sense perception referred to in a poem", says Abrams (2005, p.129).

Metaphor : A metaphor is a word or expression in literature that denotes one kind of thing which is applied to a distinctly different kind of thing, without asserting a comparison", according to Abrams (2005, p.102).

Simile : Simile is a comparison, says Abrams (2005, p.102), "between two distinctly different things" which is explicitly indicated by the word 'like' or 'as'.

Symbol: Symbol is applied only to a word or phrase that signifies "an object or event which in its turn signifies something, or suggests a range of references, beyond itself", says Abrams (2005, p.320).

1.2 Review of Related Literature

Some articles and books have been published regarding South Asian Englishes and literature created in them. They are reviewed below.

Rai (2006 p.34), 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. 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 is 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 SAARK 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 , jungle etc., with the different pronunciation form received pronunciation, he has not analyzed the use of theses 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.

Moreover, English has come to surpass all 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 .

He has mentioned Kachru's Indian English as Asian language. Moreover, Philipson (2009 p.26), 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 parts of the periphery English world who have refashioned the language so as to meet their own cultural and linguistic needs.' He says that those writers have drawn on English and other local languages blend their own culture with theirs.

1.3 Objectives of the Study

The study had the following objectives:

- i) to find out English used in south Asian Literature in the creative works in 'New Paradigm'
- ii) to suggest some pedagogical implications

1.4 Significance of the Study

In the world which, after skyrocketing spread of Globalization, has turned into the path of localization, the 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 south Asian literature explores the use of world English in literature like Indian English, Nenglish, Sri Lankan English etc. Since the study aims at analyzing the texts from the course of M.Ed English second year the students studying the course will be benefited by the study both linguistically and stylistically. The researcher 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

The researcher adopted the following methodology to fulfill the objectives of the study.

2.1 Sources of data

The researcher made the use of only the secondary source of data since the study aimed at analyzing the texts from the textbook 'Paradigm' .

2.1.1 Secondary source

The researcher consulted different books, Journals, articles related dictionaries and theories to collect more information for the facilitation of the study. Some of such research related secondary sources the researcher analysed were Kachru (1984), Law (2001), Karn (2006), Rai (2006), Harmer (2007), Ghosh (2009), Philipson (2009), Awasthi, Khaniya and Bhattarai (2010) , and so on.

2.2 Sampling Procedure

The researcher adopted purposive non-random sampling to elicit the information intended. The researcher selected from the book New Paradigm only those text which are written by south Asian writers namely: Githa Hariharan, Kamala Das Suraiya from India, Patric Fernando from Srilanka, , Krisna Bhusan Bal , Govinda Raj Bhattarai and V S Rai from Nepal .

2.3 Tools for Data collection

The researcher implemented observation and intensive reading as the tools for the collection of data.

2.4 Process of data collection

The researcher selected the text from New Paradigm written by South Asian writers.

2.5 Limitations of the study

The proposed study had the following limitations:

- (i) The study was limited to the selected south Asian texts from the book New Paradigm .
- (ii) The study was limited to South Asian English used in poetry, essays and stories.
- (iii) The analysis was limited to 6 texts from 'New Paradigm' .
- (iv) The analysis was limited to the texts from India ,Nepal and Sri Lanka only.
- (v) The analysis was done from cultural perspective only.

CHAPTER THREE

ANALYSIS AND INTERPRETATION OF DATA

This chapter deals with analysis and interpretation of data collected from secondary source. The study was aimed at finding out English used in South Asian literature. The analysis has been done descriptively.

3.1 English in South Asian Poetry

Creative writing in English in South Asia is drawing a new circle with South Asianness. Although the circle consists of many countries, literature in English in India, Sri Lanka and Nepal has been analyzed in this study.

3.1.1 English in Indian Poetry

‘An Introduction’ is a poem by Kamala Suraiyya who is an Indian writer who wrote both in English and Malayan- her native language.

In the poem 'An Introduction', which is collected in the book ‘New Paradigm’ the poet has openly and honestly discussed and written about the sexual desires of Indian women, which made her an iconoclast of her generation'

3.1.1.1 Geography Specific Words and Expressions in the Poem

In the very beginning of the poem the poet has mentioned the name of 'Nehru' who is the famous political leader of the Great India during and after English colonization. The use of this male name in general, and a powerful and well known leader in particular has bolstered the sense of powerlessness in female in India that she wants to portray in her poem. This Indian name Nehru means a powerful male in India in her poem. This word is the most significant in the history of India which has never been, the poet means, for female.

Another word 'Sarees' in thirty third line is yet another word depicting typical Indian flavor. ‘Sarees’ is a word from the Hindi language which has been used

in the very poem to represent the boundary or the limitation a woman is controlled by. Moreover, the poet has used Indian names of place like 'Malabar' and of person herself 'Madhavikutti'.

3.1.1.2 Culture Specific Words and Expressions in the Poem

In the poem written in confessional mode, the first declaration the poet makes is: 'I am Indian'. It shows Indianness in feeling, expression, language and culture. Her state of not being loved has been expressed in typical Indian way.

The expression 'why not leave me alone, critics friends, visiting cousins, Everyone of you?' is special Indian expression where a woman's decision making is influenced even by visiting cousins to a huge extent.

Furthermore, when poet says, 'I wore a shirt and my brother's trousers, cut my hair short and ignored my womanliness.' Wearing trousers is considered as male appearance in India. Moreover, only having long hair is considered as having womanliness in Indian culture. Here, she is against the cultural norms of being woman and writes so. But elsewhere wearing trousers and shirt generally does not mean that a woman is dressing against the culture. This is typical in Indian culture.

The order the poet gets is also too Indian: 'Dress in Sarees; be girl, Be wife, they said.' When someone orders a woman in India to dress in Sarees, he/she is ordering her to be confined within the limited roles that are assigned to a woman, in the same way Saree confines woman from running faster.

Another expression that represents the narrowed role and freedom of Indian woman is: 'Be Amy or be Kamala or better still be Madhavikutti'. This expression strongly reveals her state to be attached to a name, with less possibility of being Independent.

3.1.1.3 English in Poetic Elements

For the collection of words , to be a poem, has to have some ingredients which make poem distinctly independent. They are called elements of poetry. They are simile, metaphor, image, assonance, meter, rhyme and so on .The poem ‘ An Introduction' mainly contains the following elements of a poetry with Indian flavor.

Image: The poem is full of images, most of which give Indian flavor. ‘When I asked for love, not knowing what else to ask for ,he drew a youth of sixteen in the Bedroom and closed the door ,He did not bit me , But my sad woman-body felt so beaten' is a touchy image of young Indian child married to a man and treated badly . 'It is I who a drink lonely,Drinks at twelve midnight in hotels of strange town’, is a image of a sad Indian woman who is compelled to sleep with different men ,as in the case of Madhavikuti herself.

Metaphor: In metaphor, which is a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing without asserting comparison. Metaphors used in ‘An Introduction’ show colors of Indian society or Indian picture.

‘In him... the hungry haste of Rivers, in me ... the oceans tireless waiting’ are two best metaphors in the poem in which the first metaphor creates the image of Indian male , and how destructive and uncontrolled they are. It characterizes how Indian male have sexually abused Indian woman. The second metaphor displays the calm and reserve nature of woman both emotionally and physically.

Simile : In simile ,a comparison between two distinctly different things is explicitly shown by the word "like" or "as".’

An Introduction is rich in similes many of which contain Indian fragrance. Most importantly the poet has compared her hybrid language which is 'half English, half Indian' with human as having life. 'It is as human as I am human,' She says . She has strongly put forward that the Indian English which she speaks is full of life . Her language ,Indian English ,is perhaps funny , she says ,but voices her joys,her longings and her hopes.

3.1.1.4 Indianness in Subject Matter of the Poem

The kind of language used in 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, similes, metaphor imagery and so on of a poem.

The poem 'An Introduction' is written about an Indian woman whose identity has been scattered , divided , ruined and damaged by the then patriarchal society .The poem comprises of the original story of an Indian woman , the poet herself ,whose freedom of using the language, being loved , choosing the role, loving someone and being respected has been distorted .

The poem expresses the issues of an Indian child being married in early age; enduring the pain and hurdles that husband gives; being compelled to be limited within the boundary of four walls of home; being blamed of being nympho .The story of the poet is typical of Indian society where women are given less priority even in life.

The words like 'nympho', 'schizophrenia', player of 'pretending games' to describe a woman is a characteristics of the then Indian society.

3.1.2 English in Nepali Poetry

'The Wind of Chaitra' is a poem by Krishna Bhusan Bal ,who is a 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 recently died in 2069 B.S.

In the very poem, the poet has made a comparison between the ferocious wind of Chaitra 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 .

3.1.2.1 Geography Specific Words and Expressions in The Poem

The very title of the poem 'The Wind of Chaitra' consists of a meaning which is typical to Nepalese .The topic is the translated version of the word 'Chaitrako 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. The poet in this poem has used the term 'The Wind of Chaitra ' to mean the movement against Panchaayat System.

The word 'Chaitra'(line 1) is a name of a month used in the Nepali language borrowed from Sanskrit language . The use of Nepali month In English is the use of the word of mother tongue which has been a trend in translation of literary works. Similarly 'peepal tree' (line 29) is yet another word in the poem with typical Nepali meaning. The peepal tree, in Nepal means a tree which has strong foundation or roots. Hence, it means the old system with strong foundation.

3.1.2.2 Culture Specific Words and Expressions

The particular culture the poet belongs to or the culture the poet is writing about influences the use of words in poetry.

In this very poem, the poet has used the word 'plains ' in the very first line when he says 'Chaitra has begun in these lands' .Here by 'plains' the poet refers to Madhesh, the low land of Nepal, which has a typical sociocultural significance in Nepal.

The expression 'cooks with ladles and spoons in your hand' (line 32) in the poem is the direct translation from Nepali "haatama dadu ra paniu vayeka vaanseharu' which in the culture of Nepal means the people who are both ruler and user of the rights, facilities given by nation to common people.

The expression ' It seems the cloud can no longer mask the sunshine that warms the people's backs now' (line 21) has a typical Nepali meaning that the cloud, which means the obstacle, would not be able to stop common people to enjoy their rights and facilities that Panchayat system had been preventing from.

3.1.2.3 English in Poetic Elements

The collection of words to be a poem has to have some ingredients which make poem distinctly independent genre among many genres of literature. Those elements are elements of poetry. A lot can be said about a poem on the basis of what kind of elements does a poem contain. The dominant poetic elements in the poem which have Nepalese flavor in English have been analyzed below.

Symbol: The title of the poem 'The Wind of Chaitra' itself is a symbol in Nepali society that symbolizes a powerful and volatile energy that blows whatever comes in its way. This symbolizes the people's movement against Panchayat system since the poem was composed in 2030s.

'Om mane padme hum flag' is yet another symbol used in the poem which symbolizes the long preserved peace. The poet wants to give the impression that when people wake up and fight for their rights violently, the long preserved peace may not remain the same. He means that there cannot be a

peaceful revolution. The revolution would be so violent that it would no longer endure the tiring peace. Thus, he says that the wind may 'tear and blow the om mane padme hum flag away' (line 28 and 29). Strong symbolism can be found in 'trees that have lived ages' (line 6) which symbolizes the strong ruling system i.e. Panchayat system which had lasted long. The poet is predicting that the wind (people's revolution) will overturn the Panchayat system.

Imagery: The mental picture that is created by words are symbols, which can not only be found in this poem but also have Nepali flavor or Nepali color though written in English.

To start with, the second and third line of the poem make a vivid picture of revolutionary nature of wind: 'having stripped the trees of all leaves, the wind has gone mad like a demanded elephant'. Nepalese had been being stoic but could not endure the continuous domination of Panchayat any longer. Those lines picturize the people who had gone mad to fight for their rights. When the poet writes 'The flag imprinted om-mani padme hum is streaming violently in the wind before my house today' (line 22), it picturizes the symbols of peace shaking which means that the peace would remain no more silent the way it had been.

Simile: Rich in the use of simile, this poem comprises of similes that give a kind of taste that is typical of Nepal.

The poet has compared the blowing of the wind of Chaitra with bugle: "Like a bugle is blowing the wind a revolution into bamboo-changes today (line 18)." The poet has given a voice to the revolution against Panchayat system by the comparison. The sense of revolution being heard is expressed via this simile.

Destructive and volatile nature of people movement has been expressed in the simile: 'the wind has gone mad like a demented elephant' (lines 2 and 3). In the forests of Nepal, when an elephant goes crazy it wakes many people up who have been sleeping; it gives sound to those who have been enjoying silence –

positive or negative; it destroys whatever comes in its way. This simile, thus, has given power to the then peoples' movement.

3.1.2.4 Nepaliness in the Subject Matter of the Poem

'The Wind of Chaitra' is purely and originally a Nepali poem by Krishna Bhusan Bal which has been translated into English by Prof. Dr. Govindaraj Bhattarai. The poem is written about the movement or the revolution of Nepalses people against Panchayat system which lasted from 2018 B.S. to 2046 B.S. in the history of Nepal. The expressions like 'dust of ages' (line 6), 'clouds covering this land'(line 15), 'odd pages of the history' (line 17) 'barricade' (line 25) refer to the very Panchayat system. Most of the words have negative meaning which indicates that the system has been regarded as having negative effect on common people.

Moreover, the expressions like a 'demented elephant' (line 3) 'fire' (line 32) refer to the revolution of people, the anger of people, the reaction of people against the system and so on.

Furthermore the expressions like 'sweeping off the dust of ages'(line 5), 'overturning trees that have lived ages' (line 6), 'can sweep away the clouds covering this land' (line 15), 'can tear out the odd pages of the history of this land' (line 17) '*tear and blow the om mane padme hum flag away*'(27 and 28) indicate changes the revolution of people can bring. Hence, basically, the poet deals with the socio-political scenario of 2030s B.S. in Nepal. The poem warns Panchayati rulers of the consequences that the revolution could bring.

3.1.3 English in Sri Lankan Poetry

'The Fisherman Mourned by His Wife' is a poem by Sri Lankan poet Patrick Fernando. His poems are impressive and follow a definitive style of giving a tint of local coloring

In the poem the poet has described the life style of the people in a fishing village in Sri Lanka.

3.1.3.1 Sri Lankan Culture and Life Style in the Poem In English

Sri Lanka is an Island where a handsome number of people live on fishing. In most of the villages of Sri Lankan men spend most of their healthy time in fishing. Youth devote their energy, desire, dreams and so on in fishing because without that living is a hurdle.

The poem 'The Fisherman Mourned by His Wife' is a perfect example of that lifestyle. It picturizes the life of a wife of fisherman before and after the death of her husband. When the wife is speaking, the fisherman is dead and she is confessing some sweet and bitter truth of their way of life. The poet has shown the way people get married in those villages through the words of confession by the wife:

'It was not love that married us nor affection. But elders' persuasion, not even loneliness.'

Marriage has been a compromise for those couples, living in village, mostly, uneducated and dependent on their parents or elders. That is the way Sri Lankan Fisherman has been getting married. Talking about the first love making between the married couple. She confesses:

'Recall how first you were so impatient and afraid, My eyes were open in the dark unlike in love, Trembling, least in fear, you'll let me a maid, Trembling on the other hand, for my virginity.'

It shows that fishermen are unknown about what love making is and are 'so impatient and afraid'. Sex for them is something new, something they've impatiently been waiting for, nervous about and crazy about.

And in the case of a girl, making love for the first time is not so passionate because there is no love between them because the marriage is the result of 'elder's persuasion'. They are afraid of losing their state of being sexually holy.

The poem shows that the fertile time for a wife of fisherman to have a sexually happy life and also be pregnant is then when the monsoon starts and fisherman does not go for fishing. The poet has used metaphorical language to express that:

'Three months the monsoon thrashed the sea, and, you

Remained at home; the sky cracked like a shell in thunder, and the rain broke through.'

Most importantly, the poem has portrayed the poor life of a fisherman who is dead. Effect of the death of father to their children and younger is shown with the words :

'Men come and go, some say they understand,

Our children weep, the youngest thinks you're fast asleep.'

Overall, the poem depicts the long run tradition of women in Sri Lanka struggling and facing hurdles in the absences of their fisherman husband. These lines show it:

'So someone practical has gone

To make then bring the hearse before the rain.'

3.1.3.2 Poetic Elements in Srilankan Poetry in English

Potric Fernando has used images and symbols which contains that 'Local coloring' of Sri Lankan villages.

Image: The mental picture that Fernando has created in his and readers mind takes both of them to Sri Lanka. Some images like 'at last when pouring ceased and storm winds fell, when gull returned new-plumed and wind.' This very image carries the softness and beauty of the wife of fisherman being pregnant. Fostering the same idea yet another beautiful image has been introduced: 'when in our wind-torn flamboyant, new buds broke.'

Simile: Rich in the use of simile, this poem comprises of similes which relate Srilankan life with the nature and so on.

Cracking of the sky has been compared to cracking of a shell to mean the welcome of nature for fisherman and his wife to be together and crack them to be one body, one soul.

Similarly, homecoming of fisherman to meet her wife who has been waiting for days and night has been compared with a 'gull flying pointed home'. It shows the extreme passion and belongingness of a fisherman to his wife. Mainly because fisherman is busy in fishing for days and nights, he has very little time left to be with his wife and live best part of life.

Symbol

When the poet says through the wife's confession: 'When you were not quite thirty and the sun had not yet tanned you into old-boat brown', there is the excellent use of the symbol 'old-boat brown', which means less useful, less attractive, weaker. Here the word boat in the life of fisherman who uses boat is contextual. This is how this symbol is typical of a fisherman, which is amazing.

3.2 Nepaliess in Stories in English

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 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 by a Nepali writer VS Rai. The story is rich in exploring Nepaliness both in language and in context.

3.2.1 Context and Culture Specific Words and Expressions

In the story 'Little Islands of Happiness', the wife Mina affectionally calls her husband," In those baggy trousers and with a ring on your right ear you looked like a real gunda." 'Gunda' is a Nepali word which has 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 ears 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.

In next conversation (or fight), the husband asks her wife, "Since when Lila became your guru? Everything she says is right, yea?" Here, the word 'guru' is from the Nepali language .The has writer used the word 'guru' which 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 in and agrees with blindfolded' ,which only the word guru can give; not the word teacher.

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 Nepal and India.

Some expressions are the direct translation of the Nepali words. To say 'mitho mukh' the writer has used sweet mouth ;to refer to 'have icecream' or lick

icecream or slurp icecream ,the writer has used the term 'eat ice-cream': just the translation of 'ice-cream khanu'.

One of the very famous proverbs in Nepali 'budhabudiko jhagada parloko aago' has directly been 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.

3.2.2 Nepaliness in the Elements of Story

The material and shape a story is made up of is called the element of the story. Totality of a story is contributed by its elements. The setting, characters, theme, plot and style are the elements of a story. the use of language in these elements give particular flavour,color , taste or effect of the story.

How does the story ' Little Islands of Happiness' have Nepaliness in terms of those elements? In what follows the story has been analyzed from that angle.

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.

'Little Islands of Happiness' is a story 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.

The Characters: 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. Story writers are found to be using the kind of language matching the characters. A gangster in a story would not use polite and formal language with his friends.

In the story 'Little Island of happiness', the characters, firstly 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, Men Sahib, this is between me and him what have police got to do with it.' This is a Nepali cum uneducated wife speaking. Mina, while expressing her remorse, tells her husband, 'so many rich and handsome boys had proposed. I don't know what I saw in you and fell for it.' This is a pure and direct translation of Nepali expression used by wife who have had love marriage – a kind of choice.

Plot: The chain of events in the story is called plot. In other words what happens to the characters is known as plot. The plot can also be considered as the content of the story. Events in the story influence the language used to describe them.

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 about her husband . The writer has shown how Nepal wives are influenced by other so quickly. 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.

Style: Selection of words, phrases, sentences; their combination; the way of presenting them into different places; their repetition, is what we call style of story. Style varies not only from writer to writer but also from one story to another story of the same writer. Style of the story, however, is influenced by the content and setting of the story .Sometimes style gives the hint of what the story is about , written by whom and about whom.

The story 'Little islands of Happiness' is written in a narrative form. The writer narrates what happens to the character and their reaction.

The writer, V.S Rai, has made a special style of commenting on the expressions of the characters. For example;

"She challenged him."

"He admitted defeat."

" She punched him on his ribs."

" She gave him another punch on his nose."

"He tried to doge the punch."

The writer has used informal language when the couple fights and very polite and sweet language when they are happy and share their love .For Example, husband says, " There was meeting in the office darling ".The wife, says, " one of these days, you will kill me with your pleasant surprises." Moreover, the writer has used many conversations and the typical language of conversation to reflect the real conversation that takes place in real life.

The writer, furthermore, has used many mother tongue translated version of language. For example ,Lila calls her husband 'Puja's father' not my husband.

3.3 South Asian Essays in English

South Asian essays written in English, from the book *New Paradigm*, has been selected and analysed the use of English in them in the following section.

3.3.1 English in India Essays

English is a form of literature which explicitly attempts to persuade us of something by means of an appeal and argument that the author addresses directly to us, much as any public speaker would address an audience.

Persuasion is at the heart of all essays .What is the key '*khukuri*' in persuading is the selection of the language capable enough to persuade readers .Such language cannot stand neutral ignoring to contain the flavour of the language the people s/he is discussing about.

The essay 'The Remaining of the Feast', written by an Indian author Gita Hariharan ,does contain the Indianness in the language she has used .The essay about a dying old women who fights against the norms of the society by doing things forbidden.

3.3.1.1 Culture and Context Specific Words and Expressions

Since the essay 'The Remains of the Feast' is written about Indian family and by an Indian author, it is rich in including culture and context specific expressions –reasons whatsoever.

The word 'non- Brahmin' which is used in the essay contains a Hindi word Brahmin which means a caste which is regarded as of the highest rank, who are supposed to be learned. But the word non- Brahmin in the expression 'made by non– Brahmin hands' does not mean other than Brahmin .It has its won typical Indian meaning that is 'impure'. Moreover, the name of the food 'bhel –puri'is a typical dish which is sour-sweet and pingent mixture of various ingredients .The word 'bhel –puri' in the expression 'bhel puri 'from the fly – infested

bazaar nearby' means the inappropriate ,unholy or impure food which the great grandmother of the writer was supposed not to eat.

When the old woman was about to die her grand daughter-in law bends her head before her and says, "Give me your blessings, Paati. Bless me before you go." The word 'paati' is from the Hindi language which means grandmother .It is a culture in Indian nations that the blessing from a dying person will come true. So, the expression has a very special meaning in that culture.

The old woman before dying says, "bring me a red sari." This expression does not mean bring me a cloth which has red color. In south Asian countries, a person wearing red sari symbolizes a woman who is married and whose husband is alive. In this context ,the husband of the old woman if dead ,still she is demanding it, which means that she is speaking against the norms of society.

Another dish that the old woman demands is ' onion and green chilli bondas ' which is typical Indian and is regarded as forbidden to a person of bad health. The writer says that she brought the brightest, reddest sari she could find, last years Dewaki's sari , her first silk.

Dewali is an Indian festival of lights held in October or November ,celebrating Lakshmi ,goddess of prosperity. The festival is celebrated by wearing beautiful dress and in this occasion women wear red sari .Thus the expression has a special importance in this context .

The old woman wanted her great grand daughter to be 'a big doctor madam'. The phrase is direct translation of the phrase 'ek badi doctor'.

3.3.1.2 Indian Content Context and Culture in English

The essay 'The Remains of the Feast' is completely an Indian story of a typical, traditional woman in India who lived in Indian culture. It is a story of one great

grandmother of the writer (who is Indian) whose neck was a big hump and who died in her 90s.

Talking about why the old woman didn't have an operation of her hump, the writer writes: ' But you know what they thought those days. An operation meant an unnatural death. All the relatives come over to scare her, advised her with horror stories. So she said no.' This is how essays picture the then Indian society.

The old woman wanted to have and eat all the things which were restricted to a sick widow in an Indian society: red sari, coca-cola, cake with eggs prepared by non-Brahmin, non-Hindu and so on.

The old woman did not agree to see a doctor for a long time which was common in the then India.

3.3.2 English in Nepali Essay

Keeping persuasion at the heart, essays are narrative, dramatic and poetic. Essayist describes things and events from their angle of vision, from their point of view in space and time. 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 the other way round.

The essay 'Memoir of a Journey to an Aesthetic Shrine' written by a Nepali writer cum translator Govinda Raj Bhattarai, is a memoir travelogue that depicts the great historic moments of his visit to Yasna Russia, the birth place and museum house of Leo Tolstoy, the great master of Russian Literature. The writer has given in his essay a flavor of Nepaliness via his language. English language used in the essay is filled with Nepali colour.

3.3.2.1 Culture and Context Specific Words and Expressions

Since the essay 'Memir of a Torney 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— reasons so many. 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 visit or seeing or attending. But, in this sentence the writer has used the word *darshan* because it gives more aesthetic meaning, sounds more respectful. 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 a non- Nepali, offering of leaves to a *deuralee* does not make sense but for 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 on 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."

While describing the surrounding of the birthplace of Tolstoy the writer has used a phrase 'big bus' which sounds more like the direct translation of Nepali phrase 'thulo bus' rather than English equivalents' huge bus or long bus'. The way the writer prays saying 'O Tolsty, you were a soldier, a teacher.....', it matches with Nepali way of praying.

3.3.2.2 Nepali Context and Content in English

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 most important context of Nepal comes at the end in the essay 'Memoir of a Journey to an Aesthetic Shrine'. Before leaving Tolstoy's grave the writer prays him to heal the Nepal's wound. The writer prays him to heal Nepal's wound. He says, "I can still see the scars 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 is focused here. The prayer that writers 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? O great saint, could you show us a path of well being?" If his blessing is fulfilled the whole country would be blessed.

The essayist has mentioned that 'Fifty Nepalese were at Tolstoy's door at a time with hearts full of reverence and honor'. This shows the love and respect of conscious Nepalese towards a great writer who bloomed the flower of non-violence.

CHAPTER FOUR

FINDINGS AND RECOMMENDATIONS

4.1 Findings

- 1) South Asian 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, Suraiyya uses 'Saree'.
- 2) Even if the English language possesses the equivalent word of any word from mother tongue, the poets 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 South Asian poetry, be it composed in or translated into English, words which are typical to that geographical territory are used. Words like 'Chaitra' by Nepali poet is an example of it.
- 4) In South Asian poems translated into English, dynamic equivalence has been established. The use of the word 'plains' to refer to Madhes; phrase 'demanded elephant' to refer to 'baulayeko haatti' are the examples of it.
- 5) Poetic elements in South Asian poetry in English carry contextual meanings. In the Sri Lankan poem the word 'old-boat' has been compared with an old and weak man. This is fully meaningful because it has been used to talk about a fisherman.
- 6) Some expressions in English in South Asian poetry have culture-specific meanings. The expressions like 'Dress in Sarees', 'I wore a shirt and my

brother's trousers ,cut my hair ,short and ignored my womanliness' and so on have meaning related to Indian culture.

- 7) The country the poetry is composed about or the poet or translator belongs to influences selection of words. The Names like Nehru, Madhavikulti , Kamala,Amy in a poem written by an India poet exemplifies this .
- 8) South Asian Poetry in English portray the local picture in the subject matter. 'The Fisherman Mourned by His Wife' typically talks about a fisherman in a fishing village in Shrilanka ; 'The Wind of Chaitra deas with the revolution against Panchayat System in Nepal .;' 'An Introduction' with the life of a woman in a traditional Indian society.
- 9) South Indian essays in English also make quite a few use of words from the mother tongue of the essayist .Words like 'deuraee' by Govinda Raj Bhattarai, 'bandas', 'brahmin',' bhel-puri' by Githa Harihan illustrate it.
- 10) Many sentences or expressions in the English language in south Asian eassys give typical culture and context specific meanings. 'We offered some leaves to this 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 do so elsewhere. Similar is the case in 'Bring me a red sari' by an Indian widow in Harihana's essay.
- 11) South Asian essays in English contain words, phrases and clauses having direct translations from the mother tongue .Use of big bus to refer to ' Thulo bas' by Govindha Raj Bhattarai ; big doctor to refer to dadi doctor by Githa Hariharan are the examples of it.

- 12) Despite having English equivalent words, South Asian essayists 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 the idea to be represented by the word is attached to. The word 'paati' by Harinarn and 'darshan' by Bhattarai are the examples.
13. South Asian stories in English too are rich in borrowing exact words 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.
14. Names of the characters too are too typical and local in the south Asian stories. Names of characters like Mohan Kumar, Mina Puja, Lila exemplify.
15. Direct translation of the words and expression from mother tongue is common in south Asian stories. 'Husband –wife's quarrel is like hay-fire' is translated from the Nepali proverb 'logneswasniko jhagada paralko aago' in Rai's story.
16. English in south Asian literature is found to be more geography specific, culture and context sensitive both in the use of language and presentation of subject matter.

4.2 Recommendation

1. Teachers teaching South Asian literature in English should familiarize learners with culture and context specific words and expressions.
2. Teachers should not only teach what the text deals with but also the culture and geography the text is from.

3. 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.
4. Teachers should focus on language aspect of the text rather than the content aspect.
5. The teachers should inform the students about the background of the text and the author which makes learners comprehension of the text clearer.
6. Teachers of ELT and Applied linguists should give equal priorities to the literature in English which are written about south Asian culture, context, content and lifestyle.

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Appendix 1

Culture and Geography specific Words and Expressions in the Selected Texts in the Order of Appearance

1. Nehru
2. Sarees
3. Malabar
4. Madhavikutti
5. Dress in Sarees
6. Be Amy or be Kamala or still be Madhavikutti
7. The wind of Chaitra
8. Peepal tree
9. Om mane padme hum flag
10. Bamboo--chonge
11. Old –boat brown
12. Gunda
13. Gajar haluwa
14. Mohan kumar
15. Mina
16. Lila
17. Shalili
18. Mem sahib
19. Bhel puri
20. Non- Brahmin
21. Paati
22. Bring me a red Saree
23. Bondas
24. Darshan
25. Deuralee

Appendix -2

The Names of the Authors from South Asia in 'New Paradigm'

1. Kamala Suraiyya (India)
2. Patrick Fernando (Sri Lanka)
3. Laxmi Prasad Devkota(Nepal)
4. Krishna Bhusana Bal (Nepal)
5. Homraj Acharya(Nepal)
- 6 . Gopi Sapkota(Nepal)
7. Prakash Subedi (Nepal)
8. V.S. Rai (Nepal)
9. Dhruva Chandra Gautam (Nepal)
10. Govinda Raj Bhattarai (Nepal)
11. Sangit Sharma (India)
12. Bharat Prasad Dhital (Nepal)
13. Githa Hariharan (India)