

This is How I Can Write: Towards Nepalese English Literature

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Abstract

Nepalese English is arguably making its presence felt in virtually all domains in Nepal and English literature from Nepal is no exception. The study of creative writings in English by Nepalese literary authors exhibit typical Nepaleseness in such an amplitude that a distinctive English literature can be inferred to be in the making. This paper studies nativization in various genres of literature written in English in Nepal and also contends with the evidences that we have leapt towards Nepalese English literature considered from World Englishes literature perspective.

Key words: Nepalese English, Bilinguals' Creativity, Nativization, World Englishes, Nepalese English Literature

Backdrop

*I speak three languages, write in two, dream
in one*

Do not write in English, they said

English is not your mother tongue.....

*The language I speak becomes mine, its
distortions, its queerness*

*All mine, mine alone, it is half English, half
Indian, funny perhaps*

*but it is honest, it is as human as I am
human....*

It voices my joys, my longings my hopes

(Kamala Das, 1965, p. 10).

It feels as if Kamala Das, an Indian poet composed the above poem for me and perhaps for you also if you share the same sentiment I have. She wrote as she experienced- nothing more, nothing less. In the multilingual milieu, literary creativity cannot be confined to one's own

mother tongue merely but extends beyond. This is why people have been able to create literary texts in whatever language/s they use. I myself write in Maithili-my mother tongue, in Nepali- mother tongue like language and also in English -another second language as I began learning both English and Nepali simultaneously. As a user of three languages, I have cultivated profound compassion for all and pick whatever language I feel comfortable to articulate my feelings and thoughts with at particular times. Many people remark that my Nepali is Englishized and my English is Nepalized and my Maithili is both Nepalized and Englishized but I say this is how I can write; this is how I can speak or use languages as poet Das inferred in the above verse. Neither nativization nor Englishization is weird today. They are so natural and spontaneous. My assumption

leads me to envisage that most non-native writers of English are probably sailing the same boat in the course of their voyage with English literature. However, inward I could not satiate myself utterly with this supposition and a passion soared inside and led me to investigate into the theories and practices both behind such a faculty, that is, literary creativity of non-native users of English. Chiefly, I wished to discern: What is bilinguals' creativity in actuality? Why is the English of bilingual/multilingual authors said to be nativized? Is this nativization in literature deliberate? What strategies do such non native writers of English employ in creating literary texts? What is the status of English literature in Nepal? How far is English literature from Nepal nativized? What implications does such nativization have in ELT in Nepal? and so forth. An attempt here has been made to seek answers of these questions with study and insights both.

Nonetheless, before I jump into such discourses, I would like to recapitulate Nepalese English discourses and theoretical bases for World Englishes literature, without which it perhaps will not make any sense to discuss Nepalese English literature, the very heart of this paper.

World Englishes and Nepalese English

The English language has spread far and wide. This spread has led it towards such diversifications that today English has been nativized in most of the places it is used. Owing to the expansion and nativization, a number of varieties of English have sprung which has been labeled World Englishes. In words of Bhatt (2001), World Englishes refers to “varieties of English

used in diverse sociolinguistic contexts” (p.528). Also known as New Englishes, World Englishes is said to have developed through education system; has developed in an area where a native variety of English was not the language spoken by most of the population; is used for a range of functions among those who speak or write it in the region where it is used and has become localized or nativised by adopting some language features of its own (Plat et al., 1984, pp 2-3, cited in Jenkins, 2009, p. 25-26). The plural phrase Englishes represents the formal and functional variations, the divergent sociolinguistic contexts, the linguistic, sociolinguistic and literary creativity and the various identities English has accrued as a result of its acculturation in new sociolinguistic ecology (Kachru, 1965;, Stevens, 1992).

In Kachru's (1992) three concentric circles, Nepal falls into expanding circle which suggested that Nepal is an English as a Foreign Language (EFL) country but because of its massive use in all domains today, the status of English in Nepal is said to have debatably shifted to a second language (Bhattarai & Gautam, 2005; Sharma, 2006; Karn, 2011). In fact, the tag Nepal as an EFL country is not justifiable for by doing so we would not be seeing any difference between the status of English and Chinese, English and Spanish or English and Japanese which are more alien for us. McArthur's circle of World Englishes employs the phrase 'Nepalese English' as a sub-variety of South Asian English (McArthur, 1998, p. 97). This is perhaps the biggest recognition of the Nepalese socio-cultural facets in English in Nepal. Nevertheless, Nepalese English discourse augmented only after Rai (2006)

presented a paper and then converted it into a journal article titled 'English, Hinglish and Nenglish'. His thesis truly created a sensation amongst academicians that English spoken in Nepal does not only differ from standard Englishes such as British English, American English but also from the neighboring variety of Indian English. His study was based on data taken from newspapers, classroom discourses, English literature from Nepal etc. Rai called the new variety of English in Nepal, *Nenglish* considering the influence of Nepali upon English. Brett (1996) had also implicitly hinted at more or less the identical phenomenon. She had used Nepali English to differentiate it from other varieties of English. Most of her data come from classroom-students and teachers and interactions between them. Likewise, Daniloff-Merril (2010) studied how Nenglish reflects the identity of Nepalese students. Her analysis was based on the compositions of Nepalese students pursuing their studies in an American university. Her attempt was to furnish evidence and justify Nepalese English as an established variety. In their talk, Phyak and Karn (2010) argued that it was the call of time to construct a corpus for Nepalese English in order to authenticate it. Of late, Karn (2011) reviewed the discourses (Brett, 1996; Rai, 2006; Daniloff-Merril, 2010; Phyak & Karn, 2010) on Nepalese English and argued strongly that it is important to build a corpus of the proliferating variety of English in Nepal to help establish our own distinctive variety of English. These academic discussions have brought considerable changes in the mindset of Nepalese academicians and perhaps this

is the reason Mid-Western University, a newly established university in Nepal has proposed a course, namely 'Nepalese English and Nepalese ELT' for Master of Educational Science (M.E.S.). This is truly a historical leap in the study of World Englishes discourse in Nepal in general and also a milestone to help authenticate Nepalese English in particular. The proposed course expects the students to study the typical Nepalese expressions and cultural elements in English used in the fields such as education, media, social life, work places and also in English literature created here in Nepal.

Having established that Nepalese English is creating space in academic dialogues in Nepal, I would like to move towards the discourses of World Englishes literature in order to pave the way for the discussion of Nepalese English literature.

World Englishes literature and literary creativity

There are various phrases used for English literature created in the ESL and EFL countries. Whereas some use World Englishes literature, others favor the use of 'contact literatures' 'new Englishes literatures' or 'new literatures in English' and yet others go for 'bilingual literature'. Whatever the phrases may be, the connotation is virtually the same. In other words, World Englishes literature refers to English literature from outer and expanding circles of English after Kachru(1998). I would like to quote Dawson (2001) who gives a very comprehensive definition of the term: "World Englishes literature explores the culture(s) of the country and people from which it is written (these

countries belong to Kachru's Outer and Expanding circles); usually the literature employs the English of that place (to a lesser or greater degree); and, moreover, the writer chooses to write in that English over other languages in which she could alternatively write" (p.4). I follow Boehmer (2005) and Dawson (2011) and reject the interpretation of world Englishes literature as exclusively post-colonial which is how many people earlier understood the term. World Englishes literature for them is not tantamount to postcolonial literature solely though the latter is of course a component of the former. Unfortunately, most of the studies available have remained focused on literary works from outer circle and therefore literary works from expanding circle have remained ignored. However, recently due attention has been given to literature from expanding circle as well (Chutisilp, 1984; Zhang, 2002).

World Englishes literature thus is the product of literary creativity in ESL/EFL users. It was in 1985 that Braj Kachru coined a phrase *bilinguals' creativity* to refer to "those creative linguistic processes which are the result of competence in two or more languages" (p. 20). Further, it refers to the act of creating literary texts using the linguistic resources of two or more languages..." (ibid.). He went on to elaborate the phenomenon and noted "literary texts composed in a language other than what may be termed the 'mother tongue' of the writer....." (1985, p. 25). Kachru (1987) discusses the defining characteristics of literary creativity. For him, the processes originate from local, cultural and stylistic strategies, the process of nativization and acculturation of text postulates an

altered context of situation for language, it emerges from configuration of two or more languages and it must not be seen from the perspective of formal combination of two or more languages but also a creation of cultural, aesthetic, societal and literary canons. Likewise, in connection to literary creativity in English, Bhatt (2001) maintains "the nativization and alteration of English ensured its use as a medium for indigenous expressions" (p. 537). Various studies such as D'Souza (1991), Kamwangamalu (1992), Lowenberg (1992) and Valentine (1992) have revealed that "literatures written in different varieties are as unique as the varieties themselves". For instance, Iyengar (1962,) puts: "Indian writing in English is but one of the voices in which India speaks. It is a new voice, no doubt, but it is as much Indians as the others" (p. 3).

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 1940's that Mahakavi 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 J Karthak and Padma Devkota during 1970's. Their works are still appearing. A diverse group of writers joined them in 1980's and they were Mani Dixit, Greta Rana, Keshar Lall, Prakash A Raj, Kesang Tseten, Manju Kachuli, Shailendra K Singh, Yuyutsu RD Sharma, Tek B Karki, Pallav Ranjan, Para Limbu, Laxmi Rajbhandari and D.B.

Gurung (Thapa, 2001; Tsteen & Thapa, 2002). 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 fine English. The book contains poems by Padam Devkota, Tsering Wangmo Dhoomap, Wayne Amtzis, Manjul Kanchuli, E. Ann Hunkins, Kesar Lall, Abhi Subedi, Greta Rana, Tek Bahadur Karki, D. B. Gurung, Hannah Chi, Yuyutshu R.D. Sharma and Stories by Samrat Upadhyay, Manjushree Thapa, Kesang Tseten, Joel Isaacson, Mani Dixit, Sushma Joshi and Sunil Nepali. Another notable work on English literature from Nepal is *new Nepal, new voices: An anthology of short stories* edited by Shushma Joshi and Ajit Baral, published in 2008 by Rupa & Co. 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 Prawin Adhikari, Wayane Amitzis, Ajit Baral, Sohan Dhakal, Smriti Ravindra, Sushma Joshi, Manju Kanchuli, Peter J. Karthak, Madan K. Limbu, Sunil Nepali, Greta Rana, Gyanu Sharma, Tara, Manjushree Thapa, and Sanjeev Uprety. In the 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 the this collection have managed to reflect the Nepali experiences through their own particular lenses” (Joshi, 2008, p. Not given).

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, Pearson Malaysia 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 the Philippines, Vietnam, Cambodia, Oman, Nepal, Thailand, Laos, Malaysia, Hanoi, Vietnam, Indonesia, and Indonesia. In fact, they have had conference twice in Kathamandu, once in Pokhara and this year they are assembling in southern Nepal - Birgunj. A university teacher cum creative writer Vishnu Singh Rai, one of the eminent members of the group is co-coordinating the events in Nepal (“Asian English Language Teachers’ Creative Writing Project - Our writing”, 2012).

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 thing 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 Mohan Lohani,

Shreedhar Lohani, Padma Devkota, Amamarj Joshi, Prakash Subedi, Keshab Sigdel, Sewa Bhattarai and others (www.nwen.org.np).

Some credit for promoting English literature in Nepal also goes to Nepal Literature Festival. The festival has been organized in Kathmandu twice in 2011 and 2012 by the Bookworm Trust in collaboration with Nepal Academy. This brings together both nationally and internationally acclaimed literary figures and literature lovers to a common platform. Their interactions and book exhibitions have created some awareness about English literature home and abroad.

Similarly, there is a long list of poems, stories, novels, dramas, travelogues etc. from the Nepalese languages rendered into English which should be considered to form a part of Nepalese English literature but the length limit of this article does not allow me to enter into translated works and but I promise to write about them in future.

From the above discussions, this is fair to establish 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.

In the following sections, I have made some efforts to reveal why, how and to what degree English literature created in Nepal is nativized.

Nepaleseness in English literature in Nepal

In order to study the nativization in

English literature in Nepal, I have selected two anthologies of stories - one by Samrat Upadhyay and the other by Rabi Thapa, two poems-one by Abhi Subedi and the other by D. B. Gurung, one essay by Govinda Raj Bhattarai, one play by Vishnu Singh Rai, and one novel by Manjushree Thapa. They are selected for the reason that they are well known authors having strong academic background and also powerful writing skills in English. First, I have picked up and presented, from those works, the expressions that exhibit Nepaleseness and subsequently, I have analyzed them 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).

Nativization in Stories

Samrat Upadhyay is an established fiction writer from Nepal though he lives in the US. *Arresting God in Kathmandu* (2000), *The Guru of Love* (2003), *The Royal Ghosts* (2006) and *Buddhas' Orphans* (2010) are his popular literary fictions. Whereas *Arresting God in Kathmandu*, an anthology of stories won him Whiting Writers' Award, *The Guru of Love* was a New York Times' Notable Book of the Year 2003. I have picked up his anthology *Arresting God in Kathmandu* for this study.

Arresting God in Kathmandu has the characters with Nepalese names such as Radhika, Pramod, Shambhu, Acharya, Durga, Deepak Misra, Anju, Bandana, Hiralal, Rukmini, Shanti, Shakuntala, Moti, Rammaya, Ramcharan, Shanti, Nandini etc. The settings of the stories are various locations of the Kathmandu

valley such as Pashupatinath, Hanuman Dhoka, Annapurna Hotel, Royal Palace, Swyambhunath Temple, Jaisideval, Tundikhel field, Thapathali, Chhetrapati, Keshar Mahal, Tribhuvan International Airport, Durwar Marg etc. The deliberate selection of Nepalese characters and settings and events in the stories play a crucial role in demonstrating Nepalese socio-political and cultural attributes. Besides, the anthology is heavily nativized from linguistic perspective. Let us observe some expressions picked from the stories:

“Hare Shiva, she said, “How are we going to pay the next month’s rent?”

I will go and see Shambhu-Da tomorrow.

Pramod-ji, I did not know your were such a religious man

“That’s ridiculous” Nani Memsahab said abruptly.

Shambhu-Da is still doing puja, praying and chanting to the gods.

I will kill him, he said and laughed.

The smells of deep-fired jilebies, vegetable curries.....

He returned to the neighborhood bhatti.....

Ma ma ma maMy wife is langadi Today she was wearing a Pubjabi salwar kameej

Come in, come in

Consider yourself family.

She would tilt her head as she combed the coconut-scented Dabur Anwla oil through her hari.

People do what etched on their forehead at

birth.

You miss your mother?

Please, Ba. I have a headache.

Hiralal took a plate of dal-bhat to his room.

I will expect Moti babu will get a job once they are married.

First I get married to a drunkard, then he calls me a langadi and walks out. On my wedding day.

She is at the hotel, hajur.

I want Nani to feed me.

(Upadhyay, 2000, pp. 1-191)

Rabi Thapa is the recent appearance in English literature in Nepal. Like Upadhyay’s, Thapa’s anthology *Nothing to declare* (2011) has plentiful Nepaleseness. Sixteen stories in the collection are titled: Initiation, Angels, No Smoke Without fire, A Nepali Maid, The Trail, From the Road, Tiger!, Home for Dashain, Julus, Night out in Kahtmandu, After Party, Arranged Marriage, Aryaghat and Valley of Tears. Again the events in the stories are set in Nepal and revolve around socio-political and cultural realities of Nepal. Specifically, the stories exhibit ample use of Nepalese interjections, words, phrases and sentences from Nepali. Some of the Nepalese English expressions in his stories are as follows:

Chup! That’s enogh...

It’s a big day for you –you’re going to be a man once your bratabandh is done.

Khadka Miss was unmarried.....

La, see you tomorrow.

Oho! Sunita Upadhyay has become a pheminist, you hear?

*I made food for you, hajoor, I can heat it up.
Subodh-babu, the food is ready*

*She wanted to say darshan to you but you
were happily asleep.*

*No, Raja, you do not get these things in
London.*

Oi! What were you doing mujhi?

Welcome to UK, hai?

*Jay Shambho, Bikram had intoned as he'd
fired up the joint.*

Chiya mastersaab

(Thapa, 2011, Pp.1-172)

Nativization in prose

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 one memoir-like- essay by Govinda Raj Bhattarai 'Reminiscing My Childhood Days' (*Ignorance is bliss*) from *Journal of Nepalese Literature, Art and Culture* published by Nepal Academy (2012). This is perhaps the most nativized English text available in English literature in Nepal. A critique on encroachment of the English language and cultures upon Nepalese life, this shows the extreme case of nativization of English literary text from Nepal. Let us see some expressions from the essay.

*The neighbor asked him "Why pundit, where
with little Saila ?*

*Maldaju would sit close by me and ask,
"What did the masters do to you today Saila?"*

*So I was very important, I pretended to
know many things that Maldai and Mother*

*never knew. Sitting close to me, he would
ask, "Where do you sit in the iskool Saila?
Does Thule also sit along with you?"*

*Mother would shout: don't use the chulesi,
Maila!*

Hyallow Marsing, How do you ?

Hyallow Gopal, How do you do?

*Then she brought some ashes in a scoop from
the glowing hearth and sprayed it around
our bed: Now keep the Gita book under the
pillow, and no bad dream will chase you
she said. In the meanwhile Maldai spoke: I
keep the Gita and Chandee books under my
pillow, and a small Khukuri too, but Saila
puts his bag.*

*One day one of my phupas came to our place
with his son Omnath, junior to me at the
iskool.*

*At the end of the day we would earn some
four or eight anas, some gifts, presents,
offerings and lot of honor. To be worshipped
as a bahunnani or guruputra or the son of a
Brahmin was a great honor, incomparable.*

*The Pundits and Dhamis were much honored
in those days.*

(Bhattarai, 2012, Pp. 155-164).

Nativization in drama

Vishnu Singh Rai has tried his hand in poetry, stories and plays and his works are well-liked and taught in universities. His *Realities* (2012) is a wonderful play which feels to be composed especially for Nepalese audience in that the author has deliberately made his character utter Nepalised English expressions to give a distinctive flavor to the text, which however sounds natural. Let us look at some expressions excerpted from

the play:

Namaste! I 'm Prashna. I came from the Today and Tomorrow TV.

How many children do you have Prabhuji?

Kale, O Kale! Come here. Go and tell your malkini to make tea for the guests and then bring it. Oi! Come back here. How many cups of tea you will bring here? Four cups, you understand. [TO PRASHNA] Yes?

The sarkies (shoe makers) have abandoned making shoes and the damais (tailors) have stopped playing bands in a marriage ceremony.

Hajoor! Children haven't eaten anything since yesterday. You're the only help I know. Where should I go?

It's Kamala's. So what? I will give you 300 rupees for the buffalo, and 50/- for yours wife's treatment. OK? Come in the evening. I will make the paper ready by then. Kale, oi Kale! Don't you hear, you shit-eater? Tell your malkini to give this man some rice.

If everyone becomes babusaheb, then who will work for us?

Kale! Kale!! You donkey. Don't you see that the bullocks are thirsty? Who will give them water –your father? These servants are all idle, lazy bastards. Once you take your eyes off them, they stop working.

Do the Namaste to the uncle from the TV
(Rai, 2012)

Nativization in poetry

Whereas Abhi Subedi is a well-known playwright and poet from Nepal, D. B. Gurung is known for fiction as well as poetry. I have chosen two poems published in 'an other voice, English literature from

Nepal'- 'Get Lost!' by Abhi Subedi and *Crepuscule* by D. B. Gurung.

Because of its condensed length, it is obvious that poetry relatively reveals lesser degree of nativization. In *Get Lost!*, the poet's mentioning of *holy threads, Bagmati murky waters, New Road's nose, Sajag Rana's tantra house, dharma of growing stupefaction* etc does render Nepalese socio-cultural values. Besides, the poet also nativizes the poem with abrupt code-switching conceivably because he finds it worth to communicate, to the world, Nepalese linguistic value along with culture. Let us see this part of the poem:

I will go the bazaar and buy betel leaves for you, my darling!

Bajaarai jaanchhu

Paan kini lyaunchhu

Kanchhilai bhaner

majam polko thung dalkyou jobana

.....

(Subedi, 2002, Pp. 84-87)

Another poem for analysis is by D. B. Gurung. In his poem 'Crepuscule', the poet has borrowed lexical items such as *jhankris, shakti* from Nepali. Additionally, the theme of his poem entirely revolves around social mess in Nepal.

Up in the attic crepuscular and breezy;

Trees dancing like a huddle of jhankris in top trance.

A wide animated view of the Kathmandu valley

.....

.....

His eyes though lusterless blink with the shakti of hope

And plunge into the metaphysics of another nameless night

(Gurung, 2002, p. 129).

Nativization in novel

Manjushree Thapa is another prolific writer from Nepal. Her books of fiction include *Seasons of Flight*, *The Tutor of History* and *Tilled Earth*. For the present purpose, I selected *Seasons of Flight*, her most recent publication. Like Samrat Upadhyay, she also borrows Nepalese kinship terms such as *Didi*, *Bahini*, *Ba*, *chhori* etc. from Nepali. Though the settings are alien here, a Nepalese character struggles to keep intact her original identity even while conversing with Americans. Let us observe Nepalese elements in the expressions excerpted here:

'Ah, it's your tea, Didi, it keeps us wanting more'

Her mother, devout,, used to worship the col at the centre as a shaligram, an avatar of Vishnu.

La, ta. Trailokya shrugged affably.

What's two hundred rupees for a sir like you?

Did you feel the tremors, Bahini?

The himals are not visible from the bazaar but foothills ringed the north.

You are as good as a son to me.

Oho, Sir, Sister, Welcome back!

'A letter sister! A letter for you from an Americane

We do not know anything, Sah'b?

Much less than you do, Harihar-dai?

Ba, I am going to America.

Use the opportunity well, chhori

Dal-bhat, She asked.

You cooked dull-bath and ate it all by yourself.

You are the new Nepali, hanh?

Bas, Okay, Chalo. Lets get to work.

Luis, meet my Niru didi and Sushil Bhinaju

(Thapa, 2010, Pp. 1-223)

Analysis

The analysis of the above mentioned stories, essay, drama, poems and novel reveals that the authors have attempted various rhetorical strategies to add Nepalese essence in their literary texts. Some of the strategies used have been discussed briefly below.

In order to show Nepaleseness in English literature in Nepal, most Nepalese authors have exploited the process of transfer to show Nepalese socio-cultural elements. Transfer here refers to both transfer of language and that of cultural and social elements. Whereas in some cases, the texts show linguistic transfer, in other cases, cultural and social elements have been transported to convey Nepaleseness. For instance, most of the authors I selected for the study have suffixed the names of elders and seniors with *-ji*, a typical Nepali way of addressing elders and respectable people. Similarly, in the stories, novel, essay and drama, the Nepalese kinship terms such as *Da*, *Didi*, *Bhinaju*, *Bhai*, *Bahini*, *Ba*, *Chhori*, *mastersaab*, *phupaju*, etc. have been used which justifies that English equivalents if used, would have conveyed only fractional

and hazy senses. Zhang (2002) argues “address terms play an important role in conveying cultural messages, especially concerning the interlocutors and power relation between them” (p.308). Particularly in the stories of Samrat Upadhyay and Rabi Thapa and the novel of Manjushree Thapa, such Nepali kinship words are used ubiquitously. It can be argued that the authors found it deficient to use English equivalents in those places. In the same way, Govinda Raj Bhattarai in his essay has transferred Nepali address terms e.g. *Saaila, Maldaju, Kaka, Fupas, bahunani, guruputra* etc. Vishnu Singh Rai, in his drama, has used Nepalese interjections such as *hajoor*, and address terms particularly used in Terai *babusaheb, malkini* etc.

In addition to transfer, Nepalese authors are found to hybridize words in order to exhibit cultural identities. Hybridization refers to the amalgamation of words from two or more languages to form compound. Manjushree Thapa has used the words such as *Americane*. This is the Nepalese way of addressing to underestimate the addressee or to show anger or maybe affection towards him/her. In colloquial Nepali, Nepalese use *Rame, Shyame, Gite* instead of *Ram, Shyam, Gita*, etc.

Lexical borrowing, another strategy adopted by Nepalese authors in their literary texts refers to the use of lexical items from local languages if target language lacks them. When English lacks a lexical item with the same semantic interpretation, the authors have targeted borrowing from the Nepalese languages. There are ample examples of such borrowings. They have also borrowed many Nepalese interjections such as *oho, Aeya, oi, hanh, heyaah, khai, bas* etc.

In his essay, Govinda Raj Bhattarai has abundantly borrowed lexical items and interjections from Nepali. The words such as, *chulesi, khukuri, iskul* etc. Similarly Vishnu Singh Rai in his drama has borrowed Nepalese words such as *sarki, damai, bramhin, bund* etc. Rabi Thapa has borrowed the words such as *bratbandh, doko*, slang expression like *mujhi* etc.

Code-switching is another strategy used by Nepalese authors. They have often switched their code from English to Nepali at times. Abhi Subedi in his poem has abruptly and utterly switched to Nepali to express what perhaps was impossible to be expressed in English that aesthetically. Similarly, D. B. Gurung has mixed Nepali words such as *jhankris, shakti* etc. Govinda Raj Bhattarai has also adopted this strategy at times. Many a time, Rabi Thapa has switched code in his stories.

Govinda Raj Bhattarai has made use of several old saying and metaphors that are shifted from the Nepali language. The following shift in fact reveals cultural transfer as well.

Now keep the Gita book under the pillow, and no bad dream will chase you (Bhattarai, 2012, 159).

Vishnu Singh Rai has adopted translation in his play. The following expressions are translation of Nepalese expression:

kale! Kale! Ta gadha. Herdinas goruharu tirkhako?

Kale! Kale!! You donkey. Don't you see that the bullocks are thirsty? (Rai, 2012)

In some cases, Nepalese literary authors have attempted reduplication differently. Reduplication involves the process of

syntactic repetition, namely repetition of a constituent of the sentence or the use of appositive elements.

Aah, kasto naraamro sang maaryo ni tyaslai. Bichara! How they killed him, the poor wretch. (Thapa, 2011, p. 120).

Another example from Thapa (2011, p. 122) is

Ey tya jaumna hami pani, ke bhairacha'. Hey let's go there too and see what's happening.

Rai(2012) has also attempted reduplication but using brackets:

The sarkies (shoe makers) have abandoned making shoes and the damais (tailors) have stopped playing bands in a marriage ceremony.

Bhattarai's essay has also instances of reduplication. For example,

I read it haltingly, after some time she spoke: janne bhaichhas saila tara kyari bujhiyena. Oh Saila, you are quite a learned boy now but I could not understand anything (2012, p.160).

In the above expressions, translation and reduplication have gone together so that the texts are comprehensible for both English and Nepalese audiences.

Discussion and conclusion

Gargesh (2006) notes "South Asian writers contextualize their English to the extent that the connotations and semiotics that exist in their local languages are imported into the medium used" (p.107). According to him, South Asian writers are contributing to the development of new canons in world English literature. In the same vein, the above analyses reveal

tremendous nativization of literary texts written in English by Nepalese authors. The impulses behind such appropriation are: to manifest the authors' individual as well as socio-cultural values, to seek identities and dignity in immensity of World Englishes literature; to communicate the Nepalese social values to rest of the world and to show some empathy towards the English language, the second most used language in Nepal after Nepali. Although there have been resistance towards English, the literary creations in English creates a sense of belongingness in Nepalese towards English. Evidences are enough to justify that a distinct English literature is in route to becoming which I have phrased here 'Nepalese English literature' owing to uniqueness in it. Nepalese English literature is not merely a fraction of English literature but also forms an important component of Nepalese literature. Thumboo(2008) has rightly argued that authors in such circumstances are formed by two worlds and thus are guided by literary ecosystems of both English and their mother tongues. Nepalese English literature expresses these two worldviews in their works.

The growth of English literature in general and its appropriation in particular carry a lot of implications in Nepalese linguistic and ELT landscapes. This development is sure to add new dimension in Nepalese ELT discourses and reshape teaching of the English language and English literature both.

This is the first undertaking to examine the strategies used by Nepalese literary authors while writing in English and therefore further studies are required to study both originally written and translated works in

English in Nepal in order to strengthen the claim. Similarly, in this study, I have not taken into consideration the literary works translated into English from the Nepalese languages, which is essential to substantiate the argument.

About the author

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