

CHAPTER: ONE

INTRODUCTION

1.1 General Background

Language is powerful means of expressing feelings ideas and thoughts. It helps to distinguish man from any other creatures. The main aim of language is to convey message. It is the ability to acquire and use complex system of communication, particularly the human ability to do so, and a language is any specific example of such a system. The scientific study of language is called linguistics.

Nepal is multi- lingual, multi-cultural and multi-religions country. Tharu languages are any of the Indo-Aryan languages spoken by the Tharu people of the inner and outer Terai of Nepal, and of neighboring parts of the states of Uttarkhand, Utter Pradesh and Bihar in India. Dialects spoken west of the Gandaki River are called Dangaura (Chaudhary), Kathoriya, Rana and Buksa are mutually intelligible apart from their graphic extremes, and are spoken. Sonha is largely mutually intelligible with Dangaura. Just east of the Gandaki Chitawania (Nawalparasi) has a quarter million speakers in around Chitwan valley. In eastern Nepal Kochila is dialectically diverse. Many ethnic Kochila have adopted Maithili (Chaudhary, 2057).

1.1.1 General Introduction to Language

All human beings normally speak at least one language and it is hard to imagine much significant, social intellectual or artistic, activity taking place in its absence. Language is a medium of communication, though which we express our ideas, thoughts and feelings. In this context language can be granted as a vehicle for literary expression as

social institution, a matter for political controversy, system of communication, medium of thought. We can say that language is the most powerful medium for receiving and producing messages. According to Block and Trager (1942, P.5) “A language is a system of arbitrary vocal symbols by means of which a social group co-operates.” Thus language is a structured system of conventional arbitrary speech symbols used voluntarily as a shared means of communication ideas, feelings, opinions, desires, thoughts and emotions between or among the people in the society.

The definition in the words of Sapir in this regard (1978, P.8) is “Language method of communicating ideas, emotions and desires by means of a system of voluntarily produced symbols. These symbols are in the first instance, auditory and they are produced by the so-called organs of speech.” Language is the most valuable means of communication. It is the distinctive possession that makes human beings superior to all the species on the earth.

Richards et al (1985) define language as “The system of human communication by means of a structured arrangement of sounds (or their written representation) to form larger units, e.g. morpheme, words, sentences (P.53).” The definition reveals that language makes use of different sounds which are properly structured and arranged to form larger units such as morpheme, words, and sentences and so on. Since other animals do not have such qualities, so language is characterized as species specific.

1.1.2 Linguistic Situation of Nepal

Nepal is a small Himalayan Kingdom with an area of 1, 47,181 sq.km, it is a home for complex cultural diversity and linguistic plurality. Linguistically Nepal is so rich that

it has got a unique position on the linguistic map of the world. It has been one of the most engrossing areas of linguistic research.

According to the population census 2011, the population of Nepal is 2, 64, 94, 504 [population census 2011, National report (2011)]. This report mentions one hundred twenty five castes and 123 identified languages. Among them, Tharu is the fourth language which is spoken by 6.6% of the total population. 17, 37,470 people are speaking Tharu language.

The Yadava (1999) puts that the languages of Nepal and their dialects have genetic affiliation to at least four languages families, namely Indo-Aryan, Tibeto, Burman, Austro-Asiatic (Munda) and Dravidian.

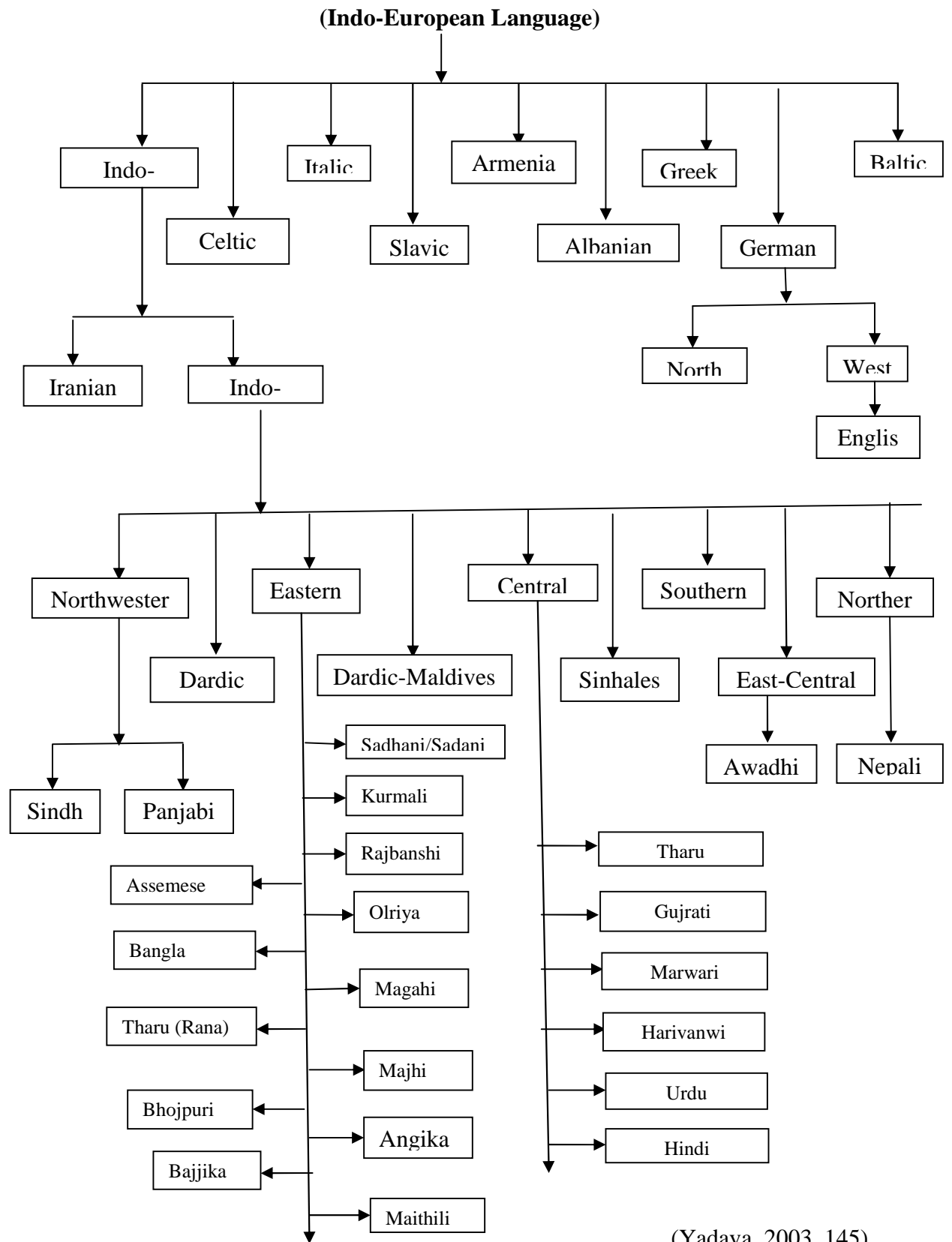
These languages (except Kusunda) belong to four language families: Indo-Aryan, Tibeto-Burman, Austro-Asiatic (Munda) and Dravida, the genetic affiliation of Kusunda, assumed to be a dead language, is yet to be identified.

On the same ground Kansakar (2001) maintains: Nepal is the home of four language families of which Indo-Aryan and Tibeto-Burman constitute two major groups, while Astro-Asiatic/Munda and Dravidian are presented by manority pockets of speakers in the Jhapa, Morang and Sunsari districts of southeastern Nepal

Some of the language of Nepal with their language families, number of speakers and percentage are given below:

a. Indo-Aryan Family

Indo-European Language Family



(Yadava, 2003, 145)

Some of the language of Nepal with their number of speakers and percentage are given below:

S.N.	Languages	Population	Percentage
1	Nepali	11826953	44.6
2	Maithili	3092530	11.7
3	Bhojpuri	1584958	6
4	Tharu	1529875	5.8
5	Awadhi	501752	1.89
6	Urdu	691546	2.61
7	Rajbansi	122214	0.46
8	Hindi	77569	0.29
9	Danuwar	45821	0.17
10	Bangla	21061	0.09
11	Marwari (Rajasthani)	25394	0.09
12	Manjhi	24422	0.09
13	Darai	11677	0.04
14	Kumal	12222	0.04
15	Bote	8766	0.03
16	Panjabi	1165	0.01
17	English	2032	0.00
18	Churauti	408	0.00
19	Magahi	35651	0.13

b. Tibeto-Burman Family

S.N.	Language	Population	Percentage
1	Tamang	1353311	5.1
2	Newar	846557	3.2
3	Magar	788530	2.29
4	Bantawa	132583	0.54
5	Gurung	325622	1.22

6	Limbu	343603	1.29
7	Sherpa	114830	0.43
8	Chamling	76800	0.29
9	Chepang	48476	0.18
10	Sunuwar	37898	0.14
11	Thami	23151	0.08
12	Kulung	33170	0.12
13	Dhimal	99558	0.07
14	Yakkha	19558	0.07
15	Thulung	20659	0.07
16	Sangpang	18270	0.06
17	Khaling	14467	0.05
18	Thakali	5242	0.01
19	Chhantyal/Chhantel	4283	0.01
20	Tibbetan	4445	0.01
21	Dumi	7638	0.028
22	Jirel	4829	0.01
23	Puma	6686	0.02
24	Dura	2156	0.01
25	Meche	4375	0.01
26	Pahari	3458	0.01
27	Lepcha/Lapcha	7499	0.02
28	Bahing	11658	0.04
29	Raji	3758	0.01
30	Hayu	1743	0.01
31	Byangshi	1734	0.01
32	Ghale	8092	0.03
33	Chiling	2046	0.01
34	Lohorung	3716	0.01
35	Chinese	1101	0.00
36	Mewahang	4650	0.01
37	Kaike	794	0.00

1.1.3 An Introduction to the Tharu and Tharu Language

The Tharu constitute one of the largest groups of people living in the Terai. The Tharus are an aboriginal Tribe. In fact, the area of Tharu settlement does not terminate at Nepal's western border, they extend well beyond the north of Uttar Pradesh in India (Bista 1967).

Saltar and Gurung (1996:75) explain that Tharus are probably the oldest and original inhabitants of the Terai. The genesis of the term Tharu is unclear but their habitate is known as Tharuwan and it includes the northern section of the Terai and the inner Terai valleys. Tharus live in compact villages usually in the middle of a forest clearing. They are very familiar with jungle life and also fish in the streams. In agriculture, Tharus have developed elaborate irrigation techniques. While some are rich landlords, the great majority of the Tharu population is made up of tenant farmers exploited by other ethnic and caste groups.

Most of the Tharus in Nepal are living in the country side and their main occupation is agriculture. Although Tharus are the indigenous ethnic people of Nepal, they have been isolated by the government in every sector whether it is in policy making level or administration fields. The Tharus are found mostly on the foothills of the Chure and the Siwalik Mountain ranges. The whole region is also known as Terai and inner Terai. Physically and especially in facial features, the Tharus look like mongolian. They speak an Aryan language.

Tharus whether of east or middle or of the west are of the same origin. They originated around Kapilbastu, Taulihawa and Dang. The nature of the Tharu is similar in Nepal. But due to different places (east or middle or west) they are living now,

some differences like language (geographical dialects) differs. Eastern Tharus can't understand the western Tharu's language and vice versa.

According to census report 2011, Nepali, Maithili, Bhojpuri and Tharu languages are mostly spoken in Nepal. In Nepal, there are altogether 125 castes and 123 identified languages. Tharu language is the fourth language of Nepal. This language is mostly spoken in 22 districts and in the rest of the districts Tharu dialects are also spoken. The main areas of Tharu languages are Bardia, Banke, Surkhet, Rapti, Dang, Sunsari, Saptari, Morang, Siraha, Nawalparasi, Kapilbastu, Rupendehi, Janakpur, Sarlahi, Mahottari, Dhanusha, Jhapa, Kanchanpur, Kailali, Makwanpur etc.

Chaudhary, S.K. (1995) concluded a sociolinguistic survey of the eastern Tharu language. He writes, "But it has its own kinds of vocabularies, cognate forms and pronunciation patterns which really differ from the local languages of the related regions. The Tharu language has its own vocabulary to express different sounds, sights, smells and feelings which are unique to it. All these findings support the separate existence of the Tharu language." The Tharu language is a language that belongs to Indo-Aryan branch of the Indo-European family that is spoken in Indo-Nepal Terai. In Nepal it is particularly spoken in the Terai districts, from Kanchanpur to Jhapa. The Tharu language, comprising, 5.8% of the population. However, if we compare Tharu as an ethnic group 6.6% versus Tharu as a mother tongue (5.8%). We see that more people claim to be ethnically Tharu than linguistically Tharu.

1.1.3.1 Origin of the Tharus

There is much controversy over the origin of the Tharus. Some have claimed that the Tharus are descended from those that fled from the Thar Desert in Rajasthan during

the attack of Allauddin Khilgi in the 12th century and Emperor Akbar in the 16th century. Baburam Acharya, a Nepali historian has accepted this thesis and that many Rajput soldiers were killed by Akbar's force and that the women of these soldiers fled to the jungle of Nepal with their servants. The Tharus are supposed to be the progeny of these mistresses and their servants (Panjiar 1993:20).

Various etymologies of the name, Tharu, have also been forwarded to explain where they came from. Shrivastava (1958:13-15) lists several of these, for example, 'tahre' which means they 'halted' after their alleged flight into the Terai forests,....'Tharuwa' which means 'become wet', alluding to the swampy nature of the region;..... and 'thatharana' signifying 'trembling' or 'quaking' during their flight.... to the Terai after a fierce battle between the Rajputs and the Muslim (Boehm 1997:14). Nesfield (1985:115), however, suggests that the origin of the name 'Tharu' is derived from 'thar' which means a man of the forest (Boehm 1998:15). This word is interesting because it was actually the 'Tharus' word of them.

A theory proposed by Iswor Baral maintains that the Tharus were for themselves. A theory proposed by Iswor Baral maintains that the Tharus descended from a community that was persecuted and banished northwards during the expansion of the Vajjii Republic. The Vajjii territory incorporated Champaran, Muzaffarpur and Darbhanga districts in present Bihar (Panjiar 1993). This view is interesting as the Tharus call all non-Tharu population on the south by the name Vajjiya (in Nepali Vajjiya means 'incouth'). When this researcher asked an old Tharu person in Kapilvastu about their origin, he simply replied that they had come somewhere from the south. Another popular theory about the origin of the Tharu is that they are the descendants of the Shakyas. On this regard Panjiar (1993:21) writes: excavations done

at Tilaurakot, the Sita of the place the Shakyamuni's father King Suddhodhans, have brought up some third century artifacts (contemporary to the Vajjii) that deserve further study. Some of the bricks are stamped with the octoradii circle, which is the mark of the "turning of the wheel of the law" throughout the Buddhist world of Southeast Asia, Japan, China and also in the Asokan inscription. Another stamp bears the mark of Trisul on the walls of thatched huts of the Tharus today; one finds frescos that carry identical marks of the octoradii circle and Trisul.

Similarly, Chaudhary (1995:11) puts: Thar Desert in Rajasthan during the attack of Allauddin Khilgi in the 12th century and Emperor Akbar in the 16th century. Baburam Acharya, a Nepali historian has accepted this thesis and stated that many Rajput soldiers were killed by Akbar's forces and that the women of these soldiers fled to the jungles of Nepal with their servants (Panjiar 1993:20)

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Similarly, Chaudhary (1997:11) puts: we should not Buddha's physical structure, his birthplace, which was covered with jungle, and the fact that even at present there is a majority of Tharus in Kapilvastu, their simplicity, honesty and loyalty resemble Buddha's nature. Thus we can say that the Tharus have their origin in Nepal and are of the Shakya clan. However, the etymologies, legends or the theories remain speculative and we are not in the position to give a final decision.

1.1.4 Code Mixing

Code mixing is the process of inserting or mixing some words or phrases of one language into the discourse of another. Code mixing is a bilingual or multilingual phenomenon. People in bilingual or multilingual societies; usually mix the different codes or language varieties while speaking. When the speakers use the structure of

one language and insert some lexical items of another language, it is called code-mixing

Richard, et al (1985, p.43) define code-mixing as “a change by a speaker from one language to another.” Likewise Gumperz (1986, p.24) defines code-mixing as “the juxtaposition within the same speech exchange of passage of a speech belonging to two different grammatical system.”

According to Wardhaugh (2000:109) “code-mixing occurs when conversation use both languages together to the extent that they change from one language to another in the course of single sentence.”

Hudson (2001:53) says there are cases when a fluent bilingual talking to another fluent bilingual changes language without any change at all in the situation. This kind of alteration is called code-mixing. According to him code-mixing is a kind of linguistic cock-tail a few words of one language, then a few words of other, then back to the first for a few more words and so on. The change generally takes place more or less randomly as far as subject matter is concerned, but they seem to be limited by the sentence structure.

Crystal (2003:79) defines code-mixing as “the transfer of linguistic elements from one language into another; a sentence begins in one language, and then makes use of words or grammatical features belonging to another.”

Code-mixing is commonly seen in bilingual or multilingual communities. It refers to the mixing of two codes usually without a change of topic, especially in the single sentence. Code-mixing, therefore, seems to be a certain stage of borrowing which may not have yet been recognized by the community.

Muysken (2000) mentions basically three types of code mixing

-) **Insertion**:- The insertion of well defined chunks of language A into a sentence that otherwise belongs to language B. Here the process of code-mixing is conceived as something a kin to borrowing: the insertion of an alien lexical and phrasal category into a given structure. With insertion there is embedding. Insertion is a kin to spontaneous lexical borrowing, which is limited to one lexical unit. There is considerable variation in what is or can be inserted. In some languages this consists mostly single, and in yet others. Again determiner + noun combinations.
-) **Alternation**:- The succession of fragments of in language A and B in a sentence which is overall not indefinable as belonging to either A or B. In the case of alternations, there is a true switch from one language to the other, involving both grammar and lexicon. Alternation is just a special case of code switching as it takes place between utterances in a turn or between turns.
-) **Congruent Lexicalization**:- The use of elements from either language in a structure that is wholly or partly shared by language A or B. The term congruent lexicalization refers to a situation where two languages share a grammatical structure which can be filled lexically with elements from either language. The later would be the limiting case of congruent lexicalization.

The bilingual or multilingual speakers may think that one of the languages they are using is quite prestigious or that can have more appropriate lexical items for expressing their ideas or feelings. It is for these reasons that they insert the words of one language while speaking another.

The rapid growth and development of trade and commerce, science and technology and revolutionary development of information technology, has brought people, with different culture and language, living in the different parts of the world in different societies, into close contact with one another. In this situation, people constantly borrow words from other languages. Code-mixing has now become of its regular use of day to day communication.

In the context of Nepal, English has been taught formally in academic institution, slowly and gradually people are being bilingual. While speaking Tharu language, Tharu people are constantly switching or mixing English codes. Grammatical structure doesn't support Tharu language; maximally Tharu people insert English lexical items in the structure of Tharu language. So there is trend of insertion type of code-mixing in Tharu language and cinemas. So far as my study 'code-mixing in Tharu cinemas' is concerned. I want to find out and analyze mixed English codes in the sampled 12 Tharu cinemas. I also want to collect the Tharu literate speakers' opinions towards English code-mixing in Tharu cinemas.

1.1.5 Reasons of Code-Mixing and Code-Switching

Nepal is a multilingual and multicultural nation where people speak many languages. So, code-mixing and code switching are usual activities, as people from one language community must come in contact with another language community for different purposes. When they communicate with the people of another language community, they switch their language from one to another or they mix the elements of two languages together. There may be various reasons behind code-mixing or code switching. Rai (2000:150) opines that there are three reasons for code switching. They are discussed in brief below:

a. Solidarity with listeners or addressee

Solidarity with listeners or addressee is one of the very good reasons for code switching. For example, Tharu people are competent Nepali speakers. As soon as one Tharu speaker meets another Tharu speaker, he/she switches from Nepali to Tharu just to show that he/she belongs to the same community.

b. Choice of Topic

People also mix or switch their codes to suit their topic of discussion or subject matter. It is also believed that some topics are so complex that they cannot be explained through same code, so the speakers mix or switch another code. For example, Nepali people find it difficult to discuss scientific topics in Nepali language, so they mix or switch to English as soon as they have to deal with science.

c. Perceived Social Cultural Distance

Speakers mix or switch codes because they think that one variety of code is more prestigious than the others. For example, sometimes Tharu people switch from Tharu to English because they think that English is prestigious language, and speak English is the sign of being intellectual or elite. Except above these reasons, speakers also mix or switch their code in the following situation.

) To acculturate in the new society

) To clarify meaning

) To facilitate gap(s)

) To compensate gap(s)

1.1.6 An Introduction to the Tharu Cinema

According to the 2011 census, the indigenous nationalities (Adhivasi Janajati) of Nepal comprise 35.81% of the total population of 2, 64, 94,504 persons, although indigenous people's organization as belonging to 125 caste and ethnic groups, including 63 indigenous peoples, 59 castes (including 15 Dalit castes) and 3 religious group, including Muslim groups.

Tharu cinema doesn't have long history like as Nepali cinema. Due to modernization globalization, Tharu people of Nepal have become to succeed for making different types of Tharu cinemas. Tharu people have been living in Terai from Mechi to Mahakali for centuries. They have become conscious and aware of their culture that how can we conserve and develop our culture. Consequently, Tharu cinema is a historical development and work that focus on political, intellectual, economical, social, cultural and educational status of Tharu of Nepal.

Tharu cinema's first director was Parsuram Chaudhary. He won different awards on the day of third video cinema ceremony in 2049 for making excellent movie o Tharu indigenous nationalities. He is known as the best actor, story writer, sound director and especially director of Tharu cinemain Nepal.

By passing the time the numbers of Tharu cinema have made a great history and have been increasing its productions and broadcasting from different cinema halls in Nepal. Similarly, in 2050 B.S. there was made '*Kalpana*' Tharu cinema which was in '*Chitwania*' Tharu language. There are so many Tharu cinema produced in different Tharu dialects of Nepal. Some of them are as follows:

1. Chitawaniya Tharu Cinema

) *Kalpana*

) *Bishwas*

) *Yas*

2. Morangiya Tharu Cinema

) *Hamar Bhatu*

) *Ghar Ke Chirkha*

) *Beti Bida*

) *Hamar Dil Chora Lelak Acharabali*

3. Saptariya Tharu Cinema

) *Bhagya Ke Rekha*

) *Hamar Kaniya*

) *Dil Ke Tukra*

) *Beti*

4. Western Tharu Cinema

) *Hatai Kuhira*

) *Bauchhar*

) *Goniya Ke Lagal*

) *Sanghari*

1.1.7 History of Tharu Cinema

According to the 2011 census, the indigenous nationalities (Adivasi Janajati) of Nepal comprise 35.81% of the total population of 2, 64, 94,504 persons, although indigenous peoples' organizations claim a larger figure of more than 50%. The 2011 census listed the population as belonging to 125 caste and ethnic groups, including 63 indigenous peoples, 59 castes (including 15 Dalit castes), and 3 religious groups, including Muslim groups.

Even though they constitute a significant proportion of the population, throughout the history of Nepal indigenous peoples have been marginalized in terms of language, culture, and political and economic opportunities.

Nepali film does not have a very long movie history, but the industry has its own place in the cultural heritage of the country. The extraction of the Tharu cinema is veiled in the haze of undocumented history. Along with the restoration of democracy in 2046 B.S., indigenous nationalities started their development. Among of them Tharu is one ethnic caste of Nepal.

Tharu cinema does not have long history like as Nepali cinema. Due to modernization, globalization, westernization and good impact of education, Tharu people of Nepal have become to succeed for making different types of Tharu cinemas. Tharu people have been living in Terai from Mechi to Mahakali for centuries. They have become conscious and aware of their culture that how can we conserve and develop our culture. Consequently, Tharu cinema is a historical development and work that focus on political, intellectual, economical, social, cultural, and educational status of Tharu of Nepal.

Tharu cinema's first director Parshuram Chaudhary started to make first Tharu cinema on the occasion of Saraswati puja in 2047 B.S. Parshuram Chaudhary won different awards on the day of Third Video Cinema Ceremony in 2049 for making excellent movie of Tharu indigenous nationalities. He is known as the best actor, story writer, sound director, and especially director of Tharu cinema in Nepal.

Karam cinema was made by the Sunsari Film Production. Artists of this cinema are Parshuram Chaudhary, Neelam Chaudhary, Tara Chaudhary, Ram Lal Chaudhary, Hari Prasad Chaudhary, Nagari Devi Chaudhary, Sita Chaudhary, etc. Likewise this movie was produced by Renu Chaudhary and Gayatri Devi Chaudhary and presented by Ram Lal Chaudhary.

After long time in 2053 B.S. there was *Jeetbhoot* Tharu teli-serial which was broadcasted by Nepal Television. The director of this TV-Serial was Sagar and artists were Jitendra Chaudhary, Kalpana Chaudhary, Raja Ram Poudel, etc. Before this, there was another Tharu TV- Serial *15 Gate* written and directed by *Mahasanchar*. It was also broadcasted by Nepal Television and had become so much popular. In this way the process of making Tharu cinema and Tharu TV- Serials made a historical background in the history indigenous nationalities in Nepal.

As regards the production of the Tharu cinema, Nepal's first Tharu film director Parshuram Chaudhary wrote and directed another TV- Serial *Parai Vo Maya* which was broadcasted from Nepal Television in 2054 B.S. in Nepali and Tharu languages. Parshuram Chaudhary, Renu Chaudhary, Anju Koirala, Raja Ram Poudel, etc. were the main artists of this serial. That is to say in the history of Tharu Cinema Parshuram Chaudhary, Shiva Regmi, Ramprit Chaudhary, Kishore Choudhary, Bhudev Bhagat,

Keshab Rayamajhi, Arun Pradhan, Late Jay Prakash Chaudhary, Krishna Prasad Choudhary, etc played vital role for making and directing Tharu cinema.

The Tharu people are an ethnic group indigenous to the Terai, the southern foothills of the Himalayas in Nepal. The Tharus are recognized as an official nationality by the Governments of Nepal. The Tharu people themselves say that they are a people of the forest. In Chitwan, they have lived in the forests for hundreds of years practicing a short fallow shifting cultivation. Tharus from the mid west and far west of Nepal have been practicing the *Badghar* system, where a *Badghar* is elected chief of a village or a small group of villages for a year.

As Tharus society is mainly involved in farming, irrigation is one of the most important aspects of the community. Tharus in western Nepal built canals that irrigate thousands of hectares of land. Hundreds of years ago, without using any sophisticated tools; they built hundreds of kilometers of irrigation canals in the Kailali and Bardiya districts of Nepal.

There is no one Tharu language unifying Tharu communities in different parts of Nepal. They speak several various endemic Tharu languages. In and near central Nepal, they speak a variant of Bhojपुरi. In eastern Nepal, they speak a variant of Maithili. More standard versions of these dialects are widely spoken by non-Tharu neighbours in the same areas so that there are no important linguistic barriers between Tharus and their neighbours.

However, there are linguistic barriers between these dialects standing in the way of communication between Tharus from different regions. Tharu people have their own language often known as "Tharu Language". Many professors and well educated

persons say that many other languages were derived from Tharu Language like as Nepali, Maithili, and Bhojpuri etc.

By passing the time the numbers of Tharu cinema have made a great history and have been increasing its productions and broadcasting from different cinema halls in Nepal. Similarly in 2050 B.S. there was made *Kalpana* Tharu cinema which was in *Chitawaniya Tharu* language.

1.2 Statement of the Problem

Tharu people are bilingual. Their first language is Tharu language and second is Nepali. In Nepal, English is being taught in academic institutions. Thus slowly and gradually Tharu people are being bilingual towards English language. Tharu are constantly switching or mixing English codes while speaking or writing. Even the script writers are mixing the English codes while writing script of the Tharu films. The Tharu films are helping to be more bilingual or multilingual. If this trend continues, Tharu people may forget the original Tharu terms and neat pattern of Tharu language in near future. One hand, due to the English code mixing, the ordinary Tharu people may find it difficult to understand the Tharu culture and the language, and on the other hand, because of the lack of equivalent terms in Tharu script writers are under compulsion to mix English codes in their writings. Although the script writers may get the best expressions through the mixed English codes, it is necessary to use English codes maximally to make their films modern and popular.

1.3 Objectives of the Study

The study has following objectives:

- a. To find out English code-mixing in terms of
 -) Word class (Noun, Verb, Adjective and Adverbs)
 -) Frequency of occurrence.
 -) Context/situation in which code mixing takes place.
- b. To find out the attitudes of the Tharu speakers.
- c. To suggest some pedagogical implications.

1.4 Research Questions

The following research questions help to fulfill objectives of the research:

- a. What types of English words (noun, verbs, adjectives and adverbs) are being used in the Tharu Cinemas?
- b. In Which context are the script writers mixing English codes in Tharu cinemas?
- c. What are the Tharu speakers' attitudes towards the English code mixing in Tharu Cinemas?
- d. How can this research suggest the pedagogical implication?

1.5 Significance of the Study

This study is significant for the perspective researchers on Tharu language, linguists, teachers, and students. This will provide some insights and significance because it throws the light on the sociolinguistics aspects of different Tharu Cinemas like *Beti*

Bida, Tharu Ke Daru, Miss Tharu, Hamar Bhatu, etc. that provide insights in planning its future cinema and regarding language in the selection of English words. This study will be quite useful for the film writers and directors. It will be also beneficial for the students, teachers, linguists, text-book writers, syllabus designers, methodologists, and sociolinguists.

1.6 Delimitations of the Study

The study had the following limitations:

- a. The study is limited to the English code mixing in Tharu Cinemas.
- b. The study is limited to major word class (noun, verb, adjectives, and adverb), the frequency of occurrence of these words, and the context in which code mixing takes place.
- c. To find out the attitude towards English code mixing, the study is limited to the thirty literate Tharu speakers from Sunsari and Morang district.
- d. This study is limited only 12 Tharu Cinemas that was easily available in the market. (See the appendix-I)
- e. The study is confined to the questionnaire diary, notes and unstructured interview as a tool for data collection.

CHAPTER: TWO

LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 Review of Related Literature

So far as the topic code -mixing is concerned, when the researcher went turning the pages of researches done under this faculty and found that it has become one of the social-linguistic phenomena. It has gained the universal features. In the history of research of M.Ed. English started from 1997 up to now altogether twenty one researchers have carried out their researches on code-mixing. The first researcher in this field is Subedi (2001). His research was on 'English code -mixing in the Gorkhapatra Daily', 'a descriptive and practical study.' The main purpose of his research was to analyze English words that are used in Gorkhapatrtta Daily. Following the process of both probability and non-probability sampling for the data collection, the researcher shows that urban people make maximum use of English words in comparison to rural people and that the use of English acronyms is very popular in Nepali newspaper.

Baral (2005) has carried out a research study on 'Code-mixing in Nepali cinemas.' His main objective was to find out and analyze mixed English code in the cinemas. He collected CD records of fifteen Nepali cinemas and use the process of purposive non-random sampling procedure. He found that the words which were used in daily communication like greeting, living, talking were found maximally in Nepali cinemas. Similarly, nouns and verbs are used in the highest order of mixing. He has pointed out that greeting, talking leave and introducing etc. types of language

functions are used in Nepali cinemas in comparison to the number of complex and compound sentences.

Luitel (2005) carried out a research entitled 'English code-mixing in the Nepali stories.' The research aimed to find out the mixed English words and expressions in Nepali stories. His research seems to be very specific one dealing with particular literary genre. i.e. twenty four Nepali stories of 'Garima and Madhupark' of 2051 B.S. and 2061 B.S. This study shows that the English words are used repeatedly in Nepali stories. The research further states that the trend of mixing English words in Nepali stories is being increased. The story writers of ten years later have used more English words in the stories in comparison to the story writers of ten years before. He shows that mostly nouns are mixed. The research points out that some English words have already been borrowed in Nepali language.

Humagain (2006) carried out a research entitled 'English code-mixing in Nepali pop songs; A Descriptive Study.' The objective of his study was to find out English code-mixing in Nepali pop songs and to analyze English code-mixing in terms of words class, sentence types and language functions. The researcher selected 25 pop songs using judgment or purposive sampling procedure, analyzed the data and found out that Nepali pop singers and lyricists, very often use English words, phrases or even sentences in Nepali pop songs to make suitable rhythm. The study also found out that nouns/adjectives are found to have been mixed more often than verbs/adverbs and those simple sentences are mixed more often than compound and complex sentences.

Neupane (2007) carried out the research on 'An Analysis of English code-mixing in Nepali Folk song.' The purpose of the research was to find out English code-mixing in Nepali folk songs. The researcher has selected twenty five Nepali folk songs for his

study. The researcher shows that word level mixing has been found in the greatest number in the Nepali songs. The research further finds out that as for the word level nouns have the highest position of mixing. And verbs, adjectives and adverbs come in order from higher grade to lower grade of mixing. The research points out that words that are used in day to day communication have been used maximally in Nepali folk songs. According to the research, the frequency of mixing is higher, if the context or situation is about urban rather than rural.

Tumbahang (2009) carried out the research on ‘English and Nepali code mixing in the Limbu language.’ The purpose of the research was to find out Nepali and English code mixing into the Limbu language. The research was limited to on FM Radio of Limbu speaking region of the Limbu news Bulletin of one month (1st to 31th Shrawan 2065 B.S.) period. The research shows that words, which are related to the scientific inventions, media, political parties, metric system and English acronym abbreviations are used in higher frequency. The research further points out that regarding the words classes, both English and Nepali nouns and adjectives have been used maximally.

Puri (2010) has conducted a research on ‘A study on code mixing in Sukratka Paila.’ His main objectives were to find out and analyze the mixing of English words in ‘Sukratka Paila’ and to find out the opinions of different literary figures on code mixing. The researcher took all 278 mixed English expressions as a sample size and selected 20 literary figures from Chitwan and Nawalparasi district in questions using purposive sampling procedure. He analyzed the data and found out that word level expressions were most frequently. From the opinions of twenty literary figures it was found that the English words distinction and thesis were not appropriate to mix in the Nepali expression.

Khanal (2011) carried out a research on 'Code-mixing in Saptakoshi FM', 'a case of Request Time.' The researcher observed twelve FM program and selected twenty five radio programs announcers and listeners of each in question using purposive sampling procedures. The main objectives of his research were to find out and analyze English code-mixing in the program 'Request Time', in Saptakoshi FM and the reason for mixing it. He also found out that the words related to day to day communication were mixed with higher frequency of occurrence and they were mostly nouns. He also found that the reason for code-mixing in Nepali language was the result of dominance of English language in teaching and learning of higher studies.

Adhikari (2013) carried out the research 'English code mixing in Nepali serial.' The purpose of the research is to find out English code mixing in Nepali serial 'Tito Satya.' The researcher has selected 48 episodes of Tito Satya in terms of words, phrases and sentences. The researcher shows that words level mixing has been found in the greatest number in the Nepali serial 'Tito Satya.' Some simple sentences have been used in some episodes. Daily usable types of words were found to be used more quantity in the serial.

2.2 Theoretical Framework

The theoretical framework is the structure that can hold or support a theory of a research study it introduces and describes the theory that explains why the research problem under study exists. A theoretical framework guides my research, determining what things I will measure, and what statistical relationships. I will look for.

Theoretical framework are obviously critical in deductive, theory-testing sorts of studies. In those kinds of studies the theoretical framework must be very specific and

well-thought out. There are two reasons why theoretical frameworks are important. First, no matter how little you think you know about the topic, and how unbiased you think you are, it is impossible for a human being not to have pre conceived notions.

The theoretical framework is one of the more infamous components of a thesis. A good theoretical framework gives strong scientific research base and provides support for the thesis. It is important to determine what theories and ideas exist in relation to chosen subject. It also provides scientific justification for my investigation. It shows that my research is based on scientific theory.

The present study has developed some related theories, hypothesis and references to create the ground for the theoretical framework for the 'Tharu cinemas.' The content of the study are related to the theories of sociolinguistics, bilingualism or multilingualism, language acquisition, psycholinguistics, code switching and code-mixing.

2.2.1 Sociolinguistics

People need language to communicate with others. The communication used to interact with society and environment. Sociolinguistics deals with language variation in its relation to social variable. Holmes (1992) stated that sociolinguistics is the study of the relationship between language and society. Its main concern is explaining who people speak differently in social context and identifying the social function of language (p. 1).

Sociolinguistics highlights the overall problems associated with social organization of language behavior. Not only using of language but also the language attitudes and the users of the language. Based on Hymes (1974) stated that sociolinguistics could be

taken to refer to use of linguistic data and analysis in other discipline concerned with social life and conversely, to use of social data and analysis linguistics (p.vii)

Sociolinguistics can refer to the use of language and analyze the data in the other sciences that relate to social life, and instead refers to the social and analyze the data in linguistics. Trudgill (1974) said that sociolinguistics is that part of linguistics which is concerned with language as a social and cultural phenomenon. Language is not only regarded as a social phenomenon but also cultural phenomenon. The implication is that the language associated with cultural sociolinguistics still under discussion, and this is understandable because every society must have a certain culture.

In linguistics, the speaker has decided to choose a certain variance of the linguistics forms. This decision actually passes through a process that is constrained by many factors, for example social distance, situation and topic of speaking.

2.2.2 Speech community

Human are social beings that are always committed to a certain group of people called a community. A particular community has its own characteristics; including the way of communication. This community is called speech community. Bloomfield (1933) stated that a speech community is a group of people who interact by means of speech (p.42)

The member of the same speech community should share linguistic norms. That is, they share understanding and values of attitude toward language varieties present in their community. A speech community is no more than some kind of social group whose speech characteristics are of interest and can be described in a coherent manner (Wardhaugh, 1986, p.113).

Because of the system, Gumperz (1971) stated that the language of a speech community can be analyzed both within the context of the language itself and also within the broader context of social behavior (p.115). One example of this is the phenomenon of language switching and mixing.

2.2.3 Bilingualism

Bilingualism is an individual's ability to use more than one language variety.

Bilingualism is the ability to use two languages. Trudgill (2003) said that bilingualism means the ability of an individual to speak two or more languages (p.24). Many countries in this world are called bilingual because they have more than one language. They also have ability to speak more than one language.

Indonesia is one of the countries in the world that have many bilingual and multilingual people. This happens because there are various ethnics and language in Indonesia. Most of Indonesian people have ability either to speak and understand two languages or even more.

In the bilingual and multilingual community, they use more than one language to communicate with their community. Arthur (1978) said that all societies are multilingual on an interaction basis as the members of the society use more than one language in their day to day interaction (p.29).

The term of multilingualism can refer to phenomenon regarding an individual speaker who uses two or more languages, a community of speakers where two or more languages are used, or between speakers of different languages.

Nowadays, bilingualism has become a common phenomenon. Social interaction always involves communication among the society members by using language. While in the social interaction, the society members often use more than one language variety on their bases language. It can find in our environment, which is the community of Javanese people often use Indonesian to communication with the other community of a language. It is done by purpose to convey what they mean in communication. This phenomenon is called the development of communication. It commonly happens in almost area of people's life.

Brown and Attardo (2000) simply started that bilingual is a speaker of two languages, for even monolingual speakers of two languages, for them even monolingual speakers considered as bilingual if they have mastered different varieties or dialect of their native language (p.81). In addition, Wardhough (1992) started that this bilingual phenomenon is usually acquired naturally and unselfconsciously, and the shift from one to another are made without hesitation (p.98)

2.2.4 Code Switching and Code Mixing

In bilingualism and multilingualism, code switching and code mixing often occur. Especially in Indonesia which has many bilingual and multilingual people, code switching and code mixing are the common phenomenon. Some of the reasons to use code switching and code mixing are rare to able to be perfect bilingual and multilingual which have understanding native language and target language.

2.2.4.1 Code Mixing

Code mixing is a bilingual or multilingual phenomenon. It is the use of two or more language where the elements of each language are included. Code mixing appears as a

result of bilingualism. The relationships two or more language may this language mixing appear when a bilingual speaks more than one language. They speak some words of another one their utterance. A speaker who masters two languages will have tendency to mix languages that he masters than the speakers who only masters one language. Code mixing is influenced by special characteristics of speakers. In Nepal code also has social function. People who use English are considered as well educated and refined.

Azizah Nur. (2007) argues that “code mixing is a linguistics process that incorporates materials from a second language into the first language, adding morphological markers of the base to introduced elements.

Spolky argue that “code mixing involves the insertion of a single utterance, a single word and a partial phrase from another language which doesn’t have grammatical structure. So if the insertion has grammatical structure, it is called code switching.

Richards, et al (1985, p.43) define code mixing as “a change by a speaker from one language to another. Likewise Gumperz (1986, p.24) defines code mixing as “the Juxtaposition within the same speech exchange of passage of a speech belonging to two different grammatical system.” From the above definitions we come to know that code mixing is a way of using linguistic elements of one language. According to Wardhoug (2000, p.103) “code mixing occurs when conversant use both languages together to the extent that they change one language to another in the course of single sentence.”

2.2.4.2 Code Switching

Code switching is a term in linguistics referring to alternation between two or more languages, dialects, or language registers in a single conversation, stretch of discourse or utterance between people who have more than one language in common. For bilingual society, code switching commonly occurs in communication especially in oral form. Code switching is used in order to make the situation formed to informal, official to personal, serious to humorous, politeness to solidarity, and vice versa.

Richards (2000:72) states that code switching is a change by a speaker or writer from one language or language variety to another one. Code switching can take place in a conversation when one speaker uses one language and the other speaker answers in different language. A person may start speaking one language and then change to another one in the middle of their speech, or sometimes even in middle of sentences.

Code switching is a conversational strategy used to establish, cross or destroy group boundaries, to create, evoke or change interpersonal relations with their right and obligations. (Wordhaugh 1993:103)

Three types of code switching can be seen to have been discussed in sociolinguistics:
(en.Wikipedia.org)

- a.** Situational code switching
- b.** Metaphorical code switching
- c.** Conversational code switching

2.2.4.2.1 Situational Code Switching

Situational code switching occurs according to the situation. Wardhaugh (1992:106) states that situational code switching occurs when the languages used change according to the situation in which the conversant find them when they speak one language in one situation and another in different one. One variety is used in a certain set of situations and another in an entirely different set. Situations code switching may also be observed in the context of Nepal. Student in their classroom speak English but as soon as they come out of the classroom, they speak Nepali. They switch from Nepali to English in the classroom because of the demand of the situation. Hudson (2001:52) calls it as situational code switching when “the situation between the languages always coincides with the changes from one external situation to another.”

2.2.4.2.2 Metaphorical Code Switching

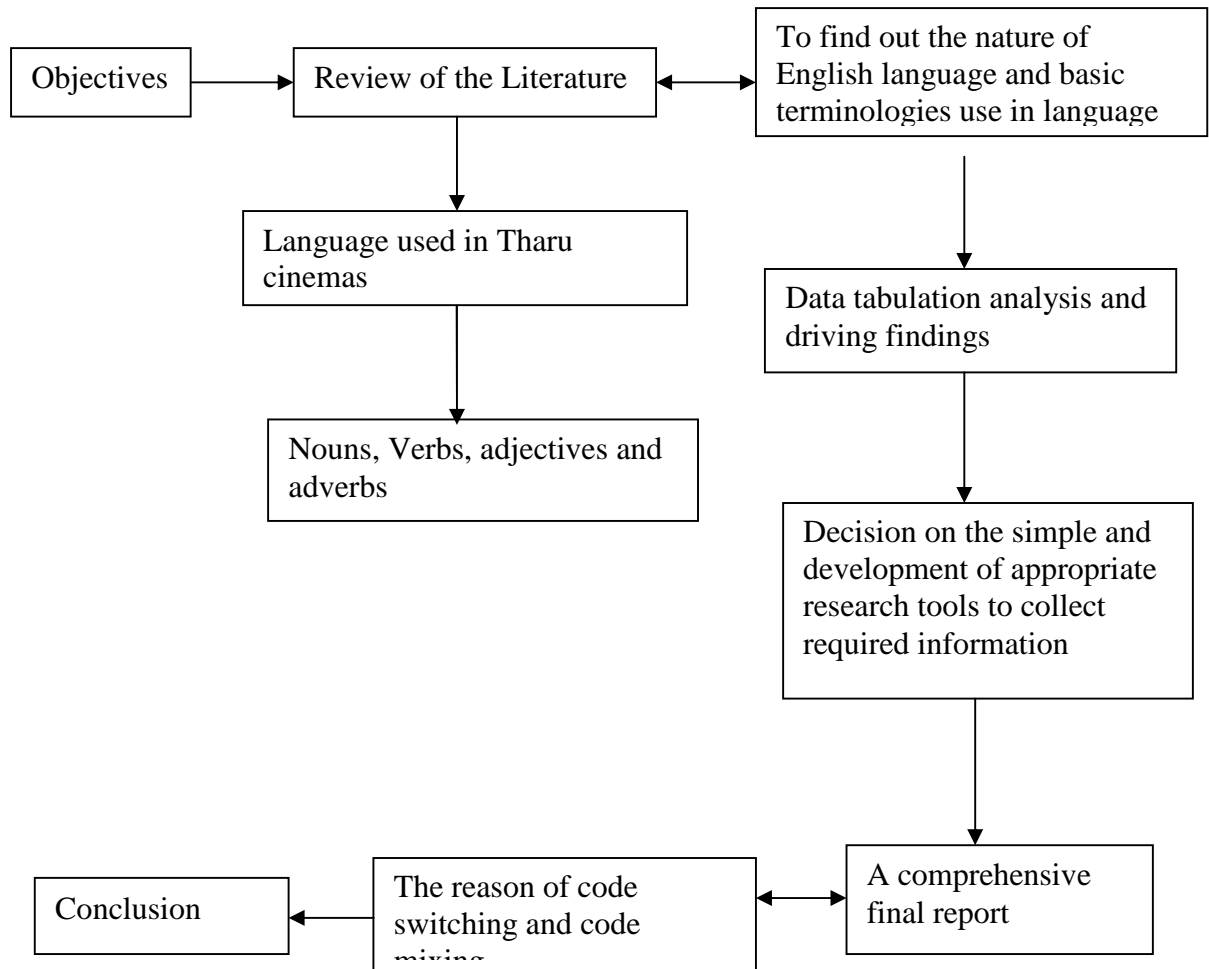
Metaphorical code switching occurs when the language is changed according to the topic or subject matter. For instance, two Nepali speakers are talking about their village in the Nepali language but immediately shift to the English language. This kind of code switching is called metaphorical code switching. Wardhaugh (2000, p.103) opines “when a change of topic requires a change in the language used we have Metaphorical code switching.” The choice occurs when conversant use both language together to the extent that they change from one language to another in the course of single utterance. Hudson (2001, p.52) says, “Cases where the choice of language that determines the situation, rather than letting the situation define. (i.e. determine) the choice of language.”

2.2.4.2.3 Conversational Code Switching

Speakers may switch codes within a single sentence and may even do so many times. Gumperz (1976) suggests the term conversational code switching is from situational code mixing, in which corresponds to the change in the situation. There is no such type of situation in conversational code switching. This is very common in bilingual society. Wardhaugh (1986) calls it code mixing since the code is not changed entirely from one to another but the elements of one code are mixed into the other.

2.3 Conceptual Framework

The researcher has listed the mixed English codes in a diary then she has analyzed them under the different headings. In course of data collection, she has consulted some text books, research books and has taken the view of the literate Tharu speakers. The formation has been analyzed and discussed. Finally a report has been prepared for recommendation and implication.



CHAPTER: THREE

METHODOLOGY

This chapter deals with the methodology in the collection and analysis of data while carrying out this research. The sources of data collection (i.e. primary sources and secondary sources of data), sampling procedure, population of the study, research tools, process of data collection and interpretations are included in this chapter.

3.1 Design of the Study

The research design of this study was descriptive qualitative method since it provided a systematic, factual and accurate description of a situation of area. Beside descriptive method, the researcher also applied qualitative method. The method was based on the data which were words and not about the number. It was called qualitative one, since the collected data were in the forms of sentences. The research was conducted by qualitative approach because the result of the data analyzed was in descriptive phenomenon such as words, sentences and utterances. In this research the researcher described the types of code mixing and switching of each statement as utterances and gave explanation about the motive in order to know the reasons why code mixing and switching occurred in the Tharu cinemas and produced by its characters.

3.2 Sources of Data

Both primary and secondary sources of data were used for the collection of data.

3.2.1 Primary Source of Data

The researcher based on the primary sources of data. The primary sources of data for the study of code-mixing were the 12 Tharu cinemas and thirty literate tharu speakers from Sunsari and Morang district.

3.2.2 Secondary Sources of Data

The secondary data for this study were some of the books about code-mixing like Wardhaugh (2002), Hudson (2001), Holms (2008) etc, the thesis approved by the Department of English Education, journals, net based articles and many other references have been consulted.

3.3 Sampling Procedure

Twelve different Tharu cinemas were chosen chronologically. These cinemas were released for public since 2060 B. S. to 2072 B. S. The researcher used judgmental or purposive non-random sampling procedure to collect the data from those above mentioned cinemas.

3.4 Population of the Study

The populations of the study were 12 cinemas released for the public shows. Thirty literate tharu speakers from Sunsari and Morang district also the population of the study. Likewise, the researcher also consulted different personnel related to tharu cinemas like: Parshuram Chaudhary (Director), Ram Biswas (Script writer), Abadhnarayan Chaudhary (Producer).

3.5 Research Tools

Observation and questionnaire were the main tools for data collection. (See appendix-XII) The researcher prepared an observation sheet before watching those selected cinemas. The observation sheet contained the details about the items such as; language functions, sentences types, word class, and the context in which code mixing took place. The researcher made a questionnaire for literate Tharu speakers to find out the attitude towards English code mixing in Tharu cinemas.

3.6 Process of Data Collection

The researcher collected the C.D. of Tharu cinemas and watched them as frequently as she needed. She jotted down the instance of code mixing in those cinemas in observation sheet. While watching Tharu films, she mainly focused on the word classes, language functions, and the types the sentences and the contexts in which they were used. In order to make confirmation, she watched Tharu cinemas several times.

To find out the attitude of English code mixing on Tharu cinemas, she prepared questionnaire for literate Tharu speakers. She visited the literate Tharu speakers, explained the purpose of visiting them and requested them to fill the questionnaire to collect the data.

CHAPTER: FOUR

RESULTS AND DISCUSSION

In this chapter the data collected from different sources are analyzed and interpreted in order to achieve the designated objectives. The results and discussions are shown under the following headings:

4.1 Results

1. Word level mixing was found in the highest number in the Tharu cinemas. Out of 435 English expressions in the Tharu cinemas, 382 (87.82%) were words. They were from major word class, i.e. noun, verb, adjective and adverb whereas only one phrase, 11 (2.53%) clauses, 39 (8.96%) were sentences, only 2 (0.45%) were abbreviations. They all were found to have been mixed in the Tharu cinemas.
2. Among the four major word class, nouns were remarkably in the highest position. Out of 382 words mixed in the Tharu cinemas, 319 (83.5%) were nouns. Second position of the words was verb. There were 30 (7.85%) verbs. Adjective was in the third position. There were 29 (7.59%) adjectives. The last position was of adverbs. There were only 4 (1.05%) adverbs.
3. Out of 12 Tharu cinemas, *Dilwale School* mixed 109 (28.53%) of the English words. Similarly, *Hamar Dil Choralki Acharawali* was the film which was in the second position. This film mixed 73 (19.11%) of the words. *Bhagya Ke Rekha* was in the third position. There was 45 (11.78%) of the words mixed in this film. Other films mixed English words were in the average position.

Hamar Kanya was the cinema which was in the lowest position. This film mixed only 4 (1.04%) of the total words.

4. Out of 382 instances of nouns mixed in the 12 sampled Tharu cinemas, the following instances of noun were found to have been used maximally: the word 'school' was used 34 times, cycle 33 times, motorcycle 13, fashion 12 times, sir 11 times, campus 10 times and so on. This shows that these English words appeared to be the most frequent in the Tharu cinemas. Most of the Tharu people use them freely and they are easy and familiar to them. So the script writers seem to have incorporated them without any hesitation.
5. Out of 30 verbs mixed in the Tharu cinemas some verbs were found to have been used maximally. For example, fail was used 7 times, pass 5 times, help and wait 3 times, kiss, planning and fix 2 times and other 6 verbs were used single times. So, they were the most frequent verbs throughout the Tharu cinemas.
6. Out of 29 adjectives mixed in the 12 sampled Tharu cinemas for example, sorry were used 5 times, romantic and talent 3 times. Likewise handsome, beautiful, late and tension were used 2 times and so on.
7. There were only 4 instances of adverb that were, anyway, urgently, actually, ready, their frequency were only 1 of each.
8. Words related to education, hospital, dress and profession were mixed with higher frequencies. For example, school, fashion, cycle, sir, etc.
9. Codes that are related to day to day communication were also found to have been mixed in the Tharu cinemas. For example, mobile, cycle, school, college, cinema, hospital, etc.

10. On the basis of the context, the script writers mixed English expressions in various situations. They used some expressions in the following situations:

While talking about school, hospital, school activities, costumes, medicines, transportation, food, media communication, profession, health, science, and technology, house activities, musical instruments, romantic mood, they used a lot of English words. Perhaps, they tried to place the Tharu cinemas in the modern era where the multicultural activities are common and acceptable.

4.2 Discussion

1. Analysis of Mixed English Expressions in terms of:

- a. Holistic Analysis,
- b. Major word classes (noun, verb, adjective, and adverb),
- c. Frequency of mixed English words and
- d. Contexts in which code-mixing takes place.

2. Analysis and Interpretation of Literate Tharu Speaker's Attitude towards English Code Mixing in Tharu Cinemas

Under this heading, the data are analyzed and interpreted from the different perspectives given below.

4.2.1 Holistic Analysis of Mixed Expressions

Analyses of English code mixing English expressions are classified into five categories viz. words, phrase, clause, sentence and abbreviation. The following table displays these mixing of English expressions.

Table No: 1**Holistic Analysis of English Expressions in the Tharu Cinemas**

S. N.	Categories	Frequency	Percent
2	Words	382	87.82
3	Phrases	1	0.22
4	Clauses	11	2.53
5	Sentences	39	8.96
6	Abbreviations	2	0.45
	Grand Total	435	100

(See the Appendices- II, III, IV, V)

The above table no. 1 shows that the English expressions mixed in the ‘Tharu cinemas’ were all together 435. Among them 382 words were mixed in the Tharu cinemas and hence have 87.82 percent occurrence. It was in the first position in the total occurrence of mixed English expression in the sampled Tharu cinemas. In the same way there was only one phrase mixed and have 0.22 percent occurrence. This phrase level expression was in the last position. Similarly, the second position was received by sentence level expressions and hence has 8.96 percent, in the selected 12 Tharu cinemas. The clause level expressions were in the third position in terms of frequency of mixed English expressions. Similarly there were only 2 instances of abbreviation which covered 0.45 percent occurrence of the entire expressions.

From the above table, it can be concluded that English expression at word level has occupied the maximum mixing and the expression at phrase has occupied the lowest mixing in the selected 12 Tharu cinemas.

4.2.2 Analysis of English Expressions at Word Level/Analysis of Major Word Class

English expression at word level has occurred maximally in comparison to other levels. Words have been mixed in the 12 sampled Tharu cinemas are of different type's viz. noun, verbs, adjectives and adverb.

These have been presented in the following table:

Table No: 2

Frequency of Four Types of Major Words Mixed in the Sampled Tharu Cinemas

S. N.	Word class	Frequency	Percentage
1	Noun	319	83.51
2	Verb	300	7.85
3	Adjective	29	7.59
4	Adverb	4	1.05
	Grand Total	382	100

(See the Appendices- VI, VII, VIII, IX)

The above table no. 2 shows that total number of words mixed in the sampled 12 Tharu cinemas was 382. Among them nouns have occurred 319 times and hence have 83.51 percent occurrence in the sampled Tharu cinemas. Verbs have occurred 30 times which was in the second position. In terms of frequency of four major word classes, verbs occurred 7.85 percent in the sampled Tharu cinemas. Similarly, adjectives have 29 occurrences and hence have 7.59 percent out of the total occurrence. This was in the third position in terms of frequency of occurrence. There were 4 adverbs which occupied 1.05 percent, so among these four major word classes

nouns have the highest position and adverbs have the lowest position in terms of the mixed English words in the sampled 12 Tharu cinemas.

4.2.3 Different English Word Class Used in Tharu Cinemas

Table No: 3

Different English Word Class used in Tharu Cinemas

S. N.	Title of the Cinemas	Word Class				Total	Percentage
		Nouns	Verbs	Adjectives	Adverbs		
1	Tharu Ke Daru	21	3	6	1	31	8.11
2	Bhagya Ke Rekha	31	7	6	1	45	11.78
3	Beti Bida	26	2	1	–	29	7.59
4	Dilwale School	96	11	4	–	109	28.53
5	Kartav	22	–	3	–	25	6.54
6	Majburi – 2	27	2	1	1	31	8.11
7	Hamar Dil Choralki Acharawali	67	3	3	–	73	19.11
8	Hamar Bhatu	14	1	2	–	17	4.45
9	Beti	5	–	1	–	6	1.57
10	Bansha	3	–	1	1	5	1.31
11	Hamar Kanya	4	–	–	–	4	1.04
12	Ghar Ke Chirag	3	1	1	–	5	1.31
	Total	319	30	29	4	382	100

The above table no. 3 shows that distribution of word class in the sampled cinemas where the total words are analogous to frequency of those words. The total numbers of English words mixed in sampled Tharu cinemas were 383. Among them 109 words were mixed in *Dilwale School* which occupied 28.53 percent. The English words that

are used in the cinema *Dilwale School* is the highest. Similarly, *Hamar Dil Choralki Acharawali* used 73 English codes which occupied 19.11 percent of the total codes mixed. This film comes in the second position in terms of frequency of English codes. Similarly, there were 45 words mixed in *Bhagya Ke Rekha* which occupied 11.78 percent. This was in the third position in terms of frequency of occurrence. Likewise there were 31 words mixed in *Tharu Ke Daru* and *Majburi – 2* which occupied 8.11 percent. In *Beti Bida*, there were 29 words of the total codes mixed which occupied 7.59 percent. 25 English codes were mixed in *Kartak* which occupied 6.54 percent. In *Hamar Bhatu* , there were 17 English codes used which occupied 4.45 percent of the total codes mixed . *Hamar Kanya* is the cinema in which we could find the least number of English words used. *Beti*, *Bansha* and *Ghar Ke Chirag* were the films in which the average numbers of English codes were mixed.

4.2.4 Analysis of Nouns Mixed in the Tharu Cinemas

Table No: 4

Noun Mixed with Their Percentage in the Tharu Cinemas

S. N.	Title of the Cinemas	Frequency	Percentage
1	Tharu Ke Daru	21	6.58
2	Bhagya Ke Rekha	31	9.72
3	Beti Bida	26	8.15
4	Dilwale School	96	30.09
5	Kartak	22	6.89
6	Majburi – 2	27	8.46
7	Hamar Dil Choralki Acharawali	67	21.00
8	Hamar Bhatu	14	4.39
9	Beti	5	1.57
10	Bansha	3	0.94

11	Hamar Kanya	4	1.25
12	Ghar Ke Chirag	3	0.94
	Grand Total	319	100

(See the Appendix- VI)

The table no. 4 shows total number of nouns and percentage mixed in the sampled 12 Tharu cinemas. It is clear from the table that there were 319 instances of total nouns mixed in the 12 different sampled Tharu cinemas. Among them 21 (6.58%) were mixed in the Tharu cinema, *Tharu Ke Daru*. Where as 31 (9.72%) nouns were mixed in the film *Bhagya Ke Rekha*. There were 26 (8.15%) nouns were mixed in *Beti Bida*. In *Dilwale School* there were 96 (30.09%) nouns mixed. This film had the highest number and percentage among all the film. 22 nouns were mixed in *kartav* which occupied 6.89 percent of the total mixed nouns. Similarly, 27 nouns were mixed in *Majburi – 2* which occupied 8.46 percent. *Hamar Dil Choralki Acharawali* was in the second position in terms of frequency of nouns, i.e. 67 (27%). The old film of Tharu cinemas *Hamar Bhatu* was mixed 14 (4.39%) nouns. In *Bansha* and *Ghar Ke Chirag* the mixed of nouns were only 3 (0.94%). These were in the smallest number and percentage of all. In *Beti*, there were only 5 (1.57%) nouns mixed. Similarly, in *Hamar Kanya* there was onlu 4 (1.25%) nouns mixed.

The following are some examples of nouns used in the Tharu cinemas.

-) Tuh ta hamar *darling* chhi. (Tharu Ke Daru)
-) Ham tora *exercise* karele sikhaibo. (Bhagya Ke Rekha)
-) Har beti *hostel* se aaibarahalchhe. (Beti Bida)
-) *Fee* tire partai. (Dilwale School)
-) O *hero* kun helo. (Kartav)

) Hamar *mobile* me gaf karbihi. (Majburi – 2)

4.2.5 Analysis of Verb Mixed in the Tharu Cinemas

This section of the study deals with the analysis of the verbs mixed in the sampled Tharu cinemas. This analysis is based on the frequency and the percentage of the verbs in the sampled Tharu cinemas. This fact can be presented in the following table.

Table No: 5

Verbs Mixed with Their Percentage in the Tharu Cinemas

S. N.	Title of the Cinemas	Frequency	Percentage
1	Tharu Ke Daru	3	10.00
2	Bhagya Ke Rekha	7	23.33
3	Beti Bida	2	6.67
4	Dilwale School	11	36.67
5	Kartav	–	–
6	Majburi – 2	2	6.67
7	Hamar Dil Choralki Acharawali	3	10.00
8	Hamar Bhatu	1	3.33
9	Beti	–	–
10	Bansa	–	–
11	Hamar Kanya	–	–
12	Ghar Ke Chirag	1	1
	Grand Total	30	100

(See the Appendix- VII)

The table no. 5 shows the number of verbs used in the sampled 12 Tharu cinemas.

There were 30 English verbs mixed in the sampled Tharu cinemas. Among them 11 (36.67%) instances of verbs were mixed in *Dilwale School*. This was in the first

position in terms of frequency of occurrence. Similarly, 7 verbs were mixed in *Bhagya Ke Rekha* which occupied 23.33 percent in total. This film was in the second position of them. *Hamar Bhatu* and *Ghar Ke Chirag* were the film in which the lowest number of verbs mixed. Only 1 verb was mixed in both films which occupied 3.33 percent. Other films were in the average position.

The frequency and percentage of English verbs mixed in the 12 sampled Tharu cinemas ranged from 1 (3.33%) to 11 (36.67%).

Examples of verbs mixed in the Tharu cinemas:

-) Tora *help* karaile aabaichhau? (Tharu Ke Daru)
-) *Late* bhyarahal chhai. (Bhabya Ke Rekha)
-) *Pass* kare sakwan ki nai sakwan. (Beti Bida)
-) Ham parikshya *pass* helina. (Dilwale School)
-) Sab ke *attack* karne. (Majburi – 2)
-) Kyam le etna *wait* karaila? (Hamar Dil Choralki Acharawali)

4.2.6 Analysis of Adjective Mixed in the Tharu Cinemas

This section deals with the analysis of adjectives mixed in 12 sampled Tharu cinemas in terms of their frequency and percentage.

Table No: 6

Adjectives Mixed in the Tharu Cinemas

S. N.	Title of the Cinemas	Frequency	Percentage
1	Tharu Ke Daru	6	20.69
2	Bhagya Ke Rekha	6	20.69

3	Beti Bida	1	3.45
4	Dilwale School	4	13.79
5	Kartav	3	10.34
6	Majburi – 2	1	3.45
7	Hamar Dil Choralki Acharawali	3	10.34
8	Hamar Bhatu	2	6.89
9	Beti	1	3.45
10	Bansha	1	3.45
11	Hamar Kanya	–	–
12	Ghar Ke Chirag	1	3.45
	Grand Total	29	100

(See the Appendix- VIII)

The table no. 6 shows that there were 29 instances of English adjectives mixed in the sampled Tharu cinemas. Arriving in this section of the analysis of adjectives, we can see that the mixing of adjectives in the Tharu cinemas were less than the mixing of noun.

From the table it is clear that the two films *Tharu Ke Daru* and *Bhagya Ke Rekha* had the highest instances of mixing of adjectives (20.69%). Similarly, 4 (13.79%) adjectives were mixed in the *Dilwale School* which was in the second position in terms of frequency of occurrence. Only one adjective was mixed in the five films. They are *Beti Bida*, *Majburi – 2*, *Beti*, *Bansha* and *Ghar Ke Chirag* which occupied 3.45 percent. In *Hamar Bhatu* there were 2 adjective mixed which occupied 6.89 percent of total number. In the films *Kartav* and *Hamar Dil CHoralki Acharawali* 3 times adjectives were mixed.

The adjectives mixed in the 12 sampled cinemas ranged from 3.45% to 20.69%. The fill which had the highest percentage of mixing among the 12 cinemas were the *Tharu*

Ke Daru and *Bhagya Ke Rekha*. Some examples of adjective mixed in the sampled

Tharu cinemas are given below:

-) *hamar ta eike ekdam tension vyal aaichha.* (Tharu Ke Daru)
-) *Bahut smart haile nai khoj.* (Bhagya Ke Rekha)
-) *Tuhe hamar lagi special chhya.* (Beti Bida)
-) *Kenang tailent bidhyarthi chhai.* (Dilwale School)
-) *Sorry kahena phone karchhun.* (Kartav)
-) *Hamara aaju ekdam orgent chhai.* (Majburi – 2)

4.2.7 Analysis of Adverbs Mixed in the Tharu Cinemas

This section deals with the analysis of adjectives mixed in the sampled Tharu cinemas in terms of their frequency and percentage.

Table No: 7

Adverbs Mixed in the Tharu Cinemas

S. N.	Title of the Cinemas	Frequency	Percentage
1	Tharu Ke Daru	1	25
2	Bhagya Ke Rekha	1	25
3	Beti Bida	–	–
4	Dilwale School	–	–
5	Kartav	–	–
6	Majburi – 2	1	25
7	Hamar Dil Choralki Acharawali	–	–
8	Hamar Bhatu	–	–
9	Beti	–	–
10	Bansha	1	25
11	Hamar Kanya	–	–

12	Ghar Ke Chirag	–	–
	Grand Total	4	100

(See the Appendix- IX)

The table no. 7 shows there were only 4 adverbs were mixed in the sampled Tharu cinemas. Adverbs were rarely used in the sampled cinemas. There were 4 Tharu cinemas in which the adverbs were mixed the cinemas were *Tharu Ke Daru*, *Bhagya Ke Rekha*, *Majburi – 2* and *Bansha*. In these films only 4 adverbs were mixed which occupied 25 percent.

Some of the examples of adverbs mixed in the sampled Tharu cinemas are given below:

-) Anyway, *asal se jo la*. (Tharu Ke Daru)
-) *Hamara urgently paisa chahal chhai*. (Bhagya Ke Rekha)
-) Actually, *ham tora ekdam maya karai chiyau*. (Majburi – 2)
-) *Aaju ke sab saman gudira ready karalchhe*. (Bansha)

4.3 Analysis and Interpretation of Most Frequently Used Words in Sampled Tharu Cinemas

This section deals with the film-wise frequency of English words and their category mixed in the Tharu cinemas.

4.3.1 Film-Wise Analysis of Most Frequently Used Words in Tharu Cinemas

This section deals with the study of the most frequently used English words mixed in the 12 sampled Tharu cinemas. Only the word whose frequency of occurrence was more than one has been included.

Table No: 8

Most Frequently Mixed Words in the Tharu Cinemas

S. N.	Title of the Cinemas	Nouns	F	Verb	F	Adjective	F	Adverb	F
1	Tharu Ke Daru	Bottle Cigarette Bike Hi Lipstick Cheers Road Darling Mister Mind	4 2 2 3 1 2 2 3 1 1	Help Kiss	2 1	Tension Sorry	2 4	Anyway	1
2	Bhagya Ke Rekha	Class Bag Cinema Picnic Cycle Photo Mind Pant Vest Master Exercise Phone Value Time Divorce Decision Suicide	4 3 1 6 4 1 1 1 1 2 1 1 1 1 1 1 1 1	Share Fail Help Kiss Pass Planning	1 1 1 1 1 2	Late Talent Beautiful Smart Current	2 1 1 1 1	Urgently	1
3	Beti Bida	Hostel Campus Dress Head Master School Doctor Bottle Motorcycle College Cinema Cigarette Cycle Angle Hero Heroine Gun	1 3 2 1 1 3 2 2 1 2 2 1 1 1 1 1 1	Pass Wait	1 1	Special	1		

4	Dilwale School	School	2	Pass	2	Talent	1		
		Boarding school	2	Fail	6	High	1		
		Sir	1	Join	1	Seventeen	1		
		Master	1	Fix	2	Intelligent	1		
		Head sir	6						
		Homework	1						
		Side	1						
		Test	1						
		Staff	1						
		Class	1						
		Friend	1						
		Mastery	1						
		Campus	3						
		Third	1						
		Division	1						
		Payment	2						
		Fee	3						
		Bank	1						
		Life	1						
		Picnic	1						
		Kidney	3						
		Operation	2						
		Theatre	1						
		Bottle	1						
		Bachelor	1						
		Level	1						
		Topper	2						
		Duty	1						
		Doctor	2						
		Blood pressure	1						
		Success	1						
Room	1								
Motorcycle	1								
Bike	1								
Kidnap	1								
Sister	1								
5	Kartav	Aunty	1			Handsome	1		
		Hero	1			Sorry	1		
		College	2			Emergency	1		
		Hospital	3						
		Cycle	9						
		City bike	1						
		School	3						
Guitar	1								
motorcycle	1								
6	Majburi – 2	Cycle	5	Phone	1	Urgent	1	Actually	1
		Line	1	Attack	1				
		Office	5						2

		Struggle Practice Election Neutron Homework Copy Class Phone Mobile Company Accident Hospital Party Nurse	1 1 1 1 1 1 1 1 2 1 1 1 1 1 1					
7	Hamar Dil Choralki Acharawali	Cycle Trick Chain Doctor Dress Car Bill Minute Restaurant Hospital Accident Case Patient Daddy Mummy Degree Frame Jeans Fashion Style Smile Cheque Plane Tension Fight Lipstick Disco Pant	1 1 1 3 1 1 1 2 1 2 1 1 1 2 3 3 1 2 4 1 2 1 1 1 1 1 1 1 1 1	Fight Wait Pass	1 1 1	Romantic	3	
8	Hamar Bhatu	Scene Campus Meeting Powder Cinema Bottle	1 4 1 1 1 1	Dance	1	Serious Disturb	1 1	

		Motorcycle	1					
		Color TV	1					
		Vest	1					
		Sister	1					
		Data	1					
9	Beti	Fashion	1			Beautiful	1	
		Modern	1					
		Culture	1					
		Girlfriend	1					
		Boyfriend	1					
10	Bansha	Master	1			Talent	1	Ready
		Style	1					
		School	1					
11	Hamar Kanya	Time	2					
		Gate	1					
		Master	1					
12	Gahr Ke Chirag	School	1	Wait	1	Handsome	1	
		Friendship	1					
		Scholarship	1					

The table no. 8 displays the most frequent words mixed in the 12 sampled Tharu cinemas. The obvious fact is that the nouns were most frequently used all of the major word class it is clear that the most frequent nouns mixed in the Tharu cinemas were: school, cycle, campus, mobile, master, class, bag, head sir etc. These nouns have high frequency of occurrence with the sampled Tharu cinemas.

Similarly, the most frequently occurred verbs mixed in the sampled Tharu cinemas were: wait, phone, attack, pass, fail, share, help etc. The most frequently mixed adjectives in the sampled Tharu cinemas were: serious, talent, intelligent, handsome, beautiful, sorry, special, smart, tension, etc. and one numerical adjective was seventeen.

There were only 4 adverbs mixed in the sampled Tharu cinemas. Only four sampled Tharu cinemas mixed adverbs. There were *Tharu Ke Daru*, *Bhagya Ke Rekha*, *Majburi* – 2, and *Bansha*, the adverbs were anyway, actually, ready, and urgently.

4.3.2 Frequency Wise Analysis of the Words Mixed

Frequency of mixed English words has been listed from the lowest to the highest occurrence in the following table:

Table No: 9

Frequency Wise Analysis of Mixed English Words

S. N.	Occurrence	Number of words	Total F
1	Single	88	88
2	2 times	27	54
3	3 times	16	48
4	4 times	3	12
5	5 times	4	20
6	6 times	3	18
7	7 times	3	21
8	8 times	1	8
9	9 times	—	—
10	10 times	1	10
11	11 times	1	11
12	12 times	1	12
13	13 times	1	13
14	14 times	—	—
15	15 times	—	—
16	33 times	1	33
17	34 times	1	34
	Total	15	382

(See the table no. 8)

The table no. 9 shows how often the each number of English words occurred and their total frequency of occurrence with the 12 sampled Tharu cinemas. The highest frequency of occurrence of mixed English words in the Tharu cinemas was 34. The word, 'school' (noun) was occurred 34 times. The words, 'cycle' occurred 33 times. Similarly, 'motorcycle' occurred 13 times, 'fashion' occurred 12 times, 'sir' occurred 11 times, 'campus' occurred 10 times, 'bottle' 8 times, 'picnic' and doctor occurred 7 times, each, 'class', 'hospital' and 'heads sir' occurred 6 times respectively. Similarly,

'master' and 'office' occurred 5 times, 'cinema', 'college' and 'jeans' occurred 4 times, 12 nouns occurred 3 times, 19 nouns occurred 2 times and 68 nouns occurred single time.

The verbs 'fail' occurred 7 times 'pass' occurred 5 times 'help' and 'wait' occurred 3 times 'kiss', 'planning' and 'fix' occurred 2 times and other 6 verbs occurred single time.

Similarly, adjectives were found to have occurred between 1 to 5 times. The adjectives 'sorry' occurred 5 times, 'romantic' and 'talent' occurred 3 times. Likewise, 'handsome', 'beautiful', 'late' and 'tension' occurred 2 times and 10 adjectives occurred single time.

There were only 4 adverbs mixed in the sampled Tharu cinemas. 'Anyway', 'urgently', 'actually' and 'ready' occurred single time.

Words that related to the education were found to have been mixed maximally in the sampled Tharu cinemas. Words that are related to day to day communication were also found to have mixed higher frequency of occurrence.

4.4 Context Wise Analysis of Code-Mixing

Language is generally used in different context for different purposes. So, the context of the language used determines the function and meaning of the linguistic units a speaker tries to convey. It is not always easy to find the meaning of any linguistic units without the prior knowledge of the context in which the language is used. There are many situations or context where English is used in the place of Tharu words. The audiences of the Tharu cinemas have been found mixing various English expressions

in different situations or contexts. Some of the situation in which code mixing took place has been shown below with a few examples:

1. While talking about education

- J *Aaika calss nai jebha ki kun.* (Bhagya Ke Rekha)
- J *Ita exercise hamara ekdam kathin lagal.* (Bhagya Ke Rekha)
- J *Hamar beti campus se aaibarahalchhai.* (Dilwale School)
- J *Kun school me parhaichhi ge gudi.* (Dilwale School)
- J *Aai ke college nai jaike man Chhau?* (Kartav)
- J *Hamara aaika office me bahutek kam chhai.* (Majburi – 2)
- J *Master ke jo na puchhhe.* (Hamar Kanya)

2. While talking about film

- J *aaika chalke Jhumka me cinema dekham.* (Bhagya Ke Rekha)
- J *Tora tha chha se Duhabi me kun cinema lagal chhai?* (Beti Bida)
- J *Tuhe ta ekdam hero lagchha.* (Kartav)
- J *Tuhu ta heroine se kam chhya se.* (Beti Bida)
- J *Chhalne hamar sange Duhabi me film dekhabin.* (Hamar Bhatu)

3. While talking about vehicle and transportation

- J *Ita bike na aaju ham bechiedebai.* (Tharu Ke Daru)
- J *Road me bike chalabaina bahut asal lagchhe.* (Tharu Ke Daru)
- J *Tohar cycle kun helo se?* (Bhagya Ke Rekha)
- J *Aaju na motorcycle nai aanlahan se?* (Beti Bida)
- J *Tohar ta city bike cycle chiyau.* (Kartav)

)] *Ete se car me jechhuna tab Biratnagar se plane me.* (Hamar Dil Choralki Acharawali)

4. While talking about hotel and food

)] *Aaju chal restaurant me maja karam.* (Hamar

)] *Paisa nai chhelau ta kun le reataurant me khaile jam.* (Hamar Dil Choralki Acharawali)

5. While taking about media and communication

)] *Hamar puiga ke phone karhe la?* (Byagya Ke Rekha)

)] *Aaike line ekdam disturb chhai.* (Majburi – 2)

)] *Mobile me phone karhe.* (Kartav)

)] *Color TV me bigyapan ekdam chhanger lagchhe dekhna.* (Hamar Bhatu)

6. While talking about dress

)] *Uta chhauri ke dress na bahut banya chhe.* (Beti Beda)

)] *Jeans wali chhauri basi nai dekha gai style.* (Hamar Dil Choralki Acharawali)

)] *Dada gai chhanger dress aaina dene mela jaile.* (Hamar Dil Choralki Acharawali)

)] *Pant wali chhauri ne maiya hamar galme chumma lelkai.* (Bhagya Ke Rekha)

)] *Modern jamana ke modern dress ta kinye partai ki.* (Hamar Dil Chralki Acharawali)

7. While talking about health

- J Doctor *sab akhane birami ke halat keng chhai*. (Beti Bida)
- J Patient *ke awastha khatara se bahar chhai*. (Hamar Dil Choralki Acharawali)
- J *Jaldi se hospital lyachal bahut khun bahai chhai*. (Hamar Dil Choralki Acharawali)
- J *Ekta kidney bech lihi chhauri ke lagi?* (Dilwale School)
- J Patient *ke operation theatre me operation haichhe*. (Dilwale School)
- J Blood pressure *ta thik chhau*. (Dilwale School)
- J Cigarette *nai pie, birami habi*. (Thari Ke Daru)

4.5 Analysis of Literate Tharu Speaker's Attitude towards English Code-mixing in the Tharu Cinemas (See appendix –XII)

The population of this study (i.e. the 30 literate Tharu speakers in Sunsari and Morang district) was asked to put a tick mark () against each of the statements in terms of their degrees of attitudes (i.e. agree, strongly agree, disagree and strongly disagree). Only the educated people were taken as informants because educated people were supposed to be familiar with English code-mixing in the Tharu cinemas. The researcher clarified the term code-mixing to those who were not familiar with the term. The researcher has analyzed 15 statements of opinion collected from 30 literate Tharu speakers. First of all, agreed number of literate Tharu speaker's attitudes towards English code-mixing was counted. Similarly, the other three (i.e. strongly agree, disagree, and strongly disagree) options of their attitudes on each of the statements were counted in turn. The number and percentage of literate Tharu

speakers on the respective degree of attitude towards each of the statements have been shown in the table no. 10.

Table No: 10

Literate Tharu People's Attitude towards the English Code-Mixing in the Tharu Cinemas

S.N.	Statements	Strongly agree	Agree	Disagree	Strongly disagree
1	Tharu cinemas having English code-mixing are difficult to understand by ordinary people	3 10%	18 60%	7 23.3%	2 6.67%
2	Mixing English codes in Tharu cinemas destroy the culture	5 16.6%	12 40%	13 43.33%	– –
3	Mixing English codes in Tharu cinemas make the cinemas more interesting	3 10%	16 53.3%	9 30%	2 6.67%
4	English code-mixing in Tharu cinemas is a natural phenomenon	1 3.33%	11 36.67 %	15 50%	3 10%
5	Mixing English codes in Tharu cinemas is a threat to Tharu language	5 16.6%	12 40%	12 40%	1 3.33%
6	English codes is mixed in Tharu cinemas as a fashion	5 16.6%	15 50%	9 30%	1 3.33%
7	English code-mixing in Tharu cinemas is a negligence of Tharu language and people who don't know English	6 20%	14 46.67 %	10 33.33%	– –
8	Mixing English codes in Tharu cinemas is not harmful rather supportive	2 6.67%	16 53.3%	10 33.33%	2 6.67%
9	Tharu cinemas having mixed	4	20	4	2

	English code reflect a modern life	13.33%	66.67%	13.33%	6.67%
10	Tharu cinemas having English code mixing are more standard than other cinemas	1 3.33%	9 30%	15 50%	5 16.6%
11	English code-mixing in Tharu cinemas in the influence of western culture	11 36.67%	14 46.67%	4 13.33%	1 3.33%
12	Mixing English code in Tharu film is to linguistic imperialism of English in the world	5 16.6%	21 70%	4 13.33%	– –
13	English code is mixed in Tharu cinemas because some of the terms are already borrowed from English language	2 6.67%	16 53.3%	12 40%	– –

The table no. 10 presents the literate Tharu speaker's attitudes towards English code-mixing in Tharu cinemas. The researcher has clearly presented the number and percentage of the literate Tharu speakers who agreed, strongly agreed, disagreed, strongly disagreed on each of the statements. The analysis and interpretation of the whole statements are as follows:

The first statement on the questionnaire was “Tharu cinemas having English code-mixing are difficult to understand by ordinary people.” Among the 30 literate Tharu speakers 18 (60%) of them agreed the statement and 3 (10%) of them strongly agreed. 7 (23%) of them disagreed and strongly disagreed was 2 (6.6%). The Tharu speakers who agreed were higher in number.

Regarding, the second statement “mixing English codes in Tharu cinemas destroy the culture”, 12 (40%) of the literate Tharu speakers agreed the statement. 5 (16.6%) of

them strongly agreed and 13 (14.33%) of them disagreed, there were none to strongly disagree. It is clear from the table that majority of the literate Tharu speaker's supported the statement.

About the third statement "mixing English codes in Tharu cinemas make the cinemas more interesting", 16 (53.3%) literate Tharu speaker's agreed, 9 (30%) disagreed 3 (10%) strongly agreed and 2 (6.67%) strongly disagreed. it showed to the researcher that generally literate Tharu speakers accept that code is mixed in Tharu cinemas make more interesting.

In the response to the fourth statement "English code-mixing in Tharu cinemas is a natural phenomenon", 11 (36.67%) of literate Tharu speakers agreed the statement, 15 (50%) disagreed, 3 (10%) strongly disagreed and only 1 (3.33%) of them strongly agreed the statement. It is clear from the table that majority of the Tharu speakers against the statement.

The fifth statement of the questionnaire was "mixing English codes in Tharu cinemas is a threat to Tharu language", 12 (40%) of them agreed and disagreed. 5 (16.6%) strongly agreed, only 1 (3.33%) strongly disagreed. it showed to the researcher that mixing English codes is not actually a threat.

As to the sixth statement, "English codes is mixed in Tharu cinemas as a fashion", 15 (50%) of the literate Tharu speakers agreed, 5 (16.6%) strongly agreed, 9 (30%) disagreed and only 1 (3.33%) strongly disagreed the statement. It showed to the researcher that generally Tharu speakers accept that code is mixed in Tharu cinemas as a fashion.

Regarding the seventh statement, “English code-mixing in Tharu cinemas is a negligence of Tharu language and people who don’t know English”, 14 (46.67%) of them agreed, 6 (20%) strongly agreed, 10 (33.33%) disagreed. There were none to strongly disagree. Although the agree Tharu speakers’ percentage was higher.

On the eight statement, “mixing English code in Tharu cinema is not harmful rather supportive”, 16 (53.3%) of the literate Tharu speakers agreed the statement, 10 (33.33%) disagreed. Similarly, the Tharu speakers who strongly agreed and strongly disagreed were 2 (6.67%) each. It was clear that the highest number of literate Tharu speakers supported the statement.

The ninth statement, “Tharu cinemas having mixed English code reflect a modern life.” Among 30 literate Tharu speakers, 20 (66.67%) of them agreed the statement, strongly agreed and disagreed were 4 (13.33%) each. Similarly, one 2 (6.67%) strongly disagreed. So, it was clear from the study the post modern Tharu cinemas reflect the modernity.

In the response to tenth statement, “Tharu cinemas having English code-mixing are more standard than other cinemas”, 9 (30%) of the sampled literate Tharu speakers agreed, 15 (50%) disagreed, 5 (16.6%) strongly disagreed the statement and only 1 (3.33%) of them strongly agreed. Thus the the researcher came to the conclusion that English code mixed Tharu cinemas can’t be considered as standard.

Regarding the eleventh statement, “English code mixing in Tharu cinemas is the influence of western culture”, 11 (36.67%) of the Tharu speakers strongly agreed with the statement, 14 (46.67%) of them agreed, 4 (13.33%) disagreed and only 1 (3.33%)

of them strongly disagreed with it. So it was clear from this study that there is deep influence of western culture in Tharu cinemas.

The second last statement, “mixing English code in Tharu film is due to linguistic imperialism of English in the world”, 21 (70%) of them agreed, 5 (16.67%) strongly agreed, 4 (13.33%) disagreed. There were no any Tharu speakers strongly disagreed the statement. Therefore it was crystal clear to the researcher that linguistic imperialism of English has great impact upon the Tharu cinemas.

In the response to the last statement, “English code is mixed in Tharu cinemas because some of the terms are already borrowed from English language”, 16 (53.3%) of them agreed the statement, 12 (40%) disagreed, 2 (6.67%) strongly agreed. There were no any Tharu speakers strongly disagreed the statement. It was clear that the supporters of this statement were more than 50 percent.

Two subjective types of questions were also included in the questionnaire in order to find out the literate Tharu speaker’s attitudes towards English code-mixing in the Tharu cinemas. The first subjective type question was “please write your opinion towards code-mixing in Tharu cinemas.” Out of 30 Tharu speakers more than 50% of them supported English code mixing in Tharu cinemas. Majority of the literate Tharu speakers stood in favor of English code-mixing in Tharu cinemas. There was 36% of literate Tharu speakers were against the code-mixing in the Tharu cinemas. The Tharu speakers who were strong supporter of the English code-mixing had the following opinions.

-) Mixing English codes in Tharu cinemas makes film more interesting and standard.

-) Using English codes in Tharu cinemas is a fashion.
-) Tharu cinemas having mixing English codes reflect a modern life.
-) It is natural phenomenon.
-) It inspires the Tharu people to speak in English and change their thought.
-) It is an international language and use of English is appropriate in the modern world.
-) English language is the main source of knowledge.
-) English is the worldwide language.
-) English language represents modern life style, modern generation and easy access for communication.
-) This age is not the age of only one language.
-) Opinions can be expressed in short time in English.
-) It is good for the English language learners.

Less strong supporters of English code-mixing among the literate Tharu speakers expressed that English codes may be good if there is no alternative available in Nepal. There were a few (13.33%) Tharu speakers who respected but objected the impurity of two languages mixed. They said using a single code either English or Tharu was good.

A few (13.33%) of the Tharu speakers stood against the idea of code mixing in Tharu cinemas but they agreed the fact that they were mixing the English code while speaking Tharu language. They said they used English words unknowingly due to the effect of their education.

Quite a few (10%) Tharu speakers stood against the idea of code mixing for the reason that Tharu people are not educated and they cannot understand English words. They have the fear that Tharu language may disappear if we mix English words while speaking Tharu language.

The second subjective type questionnaire was “why is English code mixed in Tharu cinemas? They gave many reasons of using English codes in Tharu cinemas. The reasons are given below:

-) Due to modern generation’s desire and need.
-) Because of they wanted to make Tharu cinemas more interesting and standard.
-) Due to entry of western culture in Tharu cinemas.
-) Due to make easy communication, global competition.
-) Due to the new fashion of using English codes in daily life.
-) Because using English codes reflect a modern and standard life style.

Among 30 Tharu speakers, 12 (40%) of the Tharu speakers gave the supportive reasons that they used English due to the demand and needs of the audience.

Similarly, very few only 4 (13.33%) Tharu speakers gave their reasons against the code-mixing was destroy the culture. 50 percent Tharu speakers gave the same reasons of mixing English codes.

CHAPTER: 5

SUMMARY, CONCLUSIONS AND IMPLICATIONS

This final chapter of the thesis consists of the findings based on the analysis of data, some recommendations and pedagogical implications based on findings.

5.1 Summary

It is summarized that the present research entitled 'English code-mixing in Tharu cinema' will be helpful for the Tharu speakers. The main objective of the study is to find out the English code-mixing in terms of word class, frequency of occurrence and situation in which code-mixing takes place. Then, find out the attitudes of the Tharu speakers.

The researcher had collected sampled Tharu cinemas and adopted the specified methods and collected from both primary and secondary sources. 12 Tharu cinemas and 30 Tharu speakers were primary sources of data and Wardhaugh (2002), Hudson (2001), Holmes (2008) etc were the secondary sources of data. 12 Tharu cinemas were chosen chronologically. Sampled cinemas were released for public since 2070 B.S. to 2072 B.S. Thirty Tharu speakers of Sunsari and Morang districts were participated by using purposive non-random sampling procedure. They were also the population of the study. Questionnaire was used to collect the attitudes of the literate Tharu speakers towards the English code-mixing in Tharu cinema.

It was essential to mix the English words in the Tharu cinemas. On the basis of the context, the script writers mixed the English expression to show the modern culture in the cinema.

Finally the researcher found out that code-mixing in Tharu cinemas is the result of linguistic imperialism of English language in the world. English codes are mixed in the Tharu cinemas because a great number of English words have already been borrowed from English language. There is influence of western culture and modern life. Mixing English codes is supportive, not harmful. Literate Tharu speakers think that English code-mixing is a natural phenomenon.

5.2 Conclusion

The present research will be invaluable for those who want to prepare the thesis of code-mixing in any other cinema because no research has yet been carried out on code-mixing in Tharu cinema. With reference to English under department of English Education T.U. it will be equally significant for the Department of English literature. This study will be beneficial for researchers, Tharu speakers, and audience of the Tharu cinema, script writers, directors, actors and people who are interested in the Tharu language. The conclusions of this study are given below:

- a. Majority of the literate Tharu speakers regard English code-mixing in Tharu cinemas is not harmful rather supportive.
- b. Small numbers of literate Tharu speakers think that Tharu cinemas having English code-mixing are difficult for the Tharu people to understand the Tharu cinemas.
- c. The researcher found out that code-mixing in Tharu cinemas are the result of linguistic imperialism of English language in the world. English codes are mixed in the Tharu cinemas because a great number of English words have already been borrowed from English language. There is influence of western

culture and modern life. Literate Tharu speakers think that English code-mixing is a natural phenomenon.

- d. The study also concluded that mixing English codes in Tharu cinemas is common due to the influence of English language in Tharu language.
- e. Large numbers of literate Tharu speakers regard that English code-mixing in Tharu cinemas is a natural phenomenon.
- f. The study also comes to the conclusion that while depicting something in a particular context, code-mixing is obligatory because of the lack of equivalent terms in Tharu language.
- g. After watching the sampled Tharu cinemas, I came to know that in order to express the feelings and emotions of the characters depicted in the cinema. It is observed that code-mixing has become obligatory for the script writers to bring foreign cultural influence on the Tharu societies.
- h. Many literate Tharu speakers think that English code-mixed in the Tharu cinemas because some of the terms are already borrowed from English language.

5.3 Pedagogical Implications

Code mixing enhances the understanding of the situation of a bilingual or multilingual society. It is considered as a tool of natural and normal interaction within a bilingual/multilingual community. Study of code mixing is a major approach of socio-linguistics. The findings of present study are significant for the teachers who teach English as a foreign language.

From the pedagogical point of view, this study may play important role in the formation of the syllabus for different courses in spoken English, functional English

and English for general purpose and Remedial Teaching. Some of the pedagogical implications have been suggested in terms of the findings of the research. They are as follows:

5.3.1 Policy Level

Policy makers and communication designers should analyze the needs and interest of the Tharu speakers. English code mixing in Tharu cinemas is not harmful, rather supportive but over use of English in Tharu cinemas can create problem in understanding to the Tharu people. Teachers and students of language and linguistics try to know English codes due to the influences of western culture. Script writers may not be strict towards using English code-mixing in Tharu cinemas. Tharu speakers try to learn English words with high frequency of occurrence in Tharu language.

5.3.2 Practice Level

Many more English terms have already been borrowed in Tharu language. English code-mixing in Tharu cinema is supportive to some extent but script writer should be conscious enough towards the over use of English codes in Tharu cinema because it creates problem in understanding to the audience and destroy the culture. In the practical life, code-mixing maximally occurs in the context of media and communication, science and technology, health and medicine, education, urban and rural scenario. The script writers are using English codes deliberately or unknowingly while writing the film script. So Tharu speakers should try to learn the foreign language with their high frequency of occurrence in Tharu cinema to understand and fully enjoy the modern context of the film.

5.3.3 Future Research

The research work on English code-mixing in other types of language cinemas can be extensively carried out. Mixed word of other languages besides English can also be chosen to broaden the fit field of research work. The literary writers are using English codes deliberately or in deliberately while creating literature. English code-mixing on other genres like songs, drama, essay and formal and informal speaking and writing of Tharu language can also be made the topic of research work to find out the overall influence on Tharu language. English code-mixing can help the curious research scholars in the days to come to carry out their research easily and perfectly.

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Appendix – I

Title of the cinemas, their directors, main actors and their released year

S. N.	Title of the cinema	Director	Main Actors	Released Year
1	Tharu Ke Daru	Rajdev Chaudhary	Manjila Chaudhary, Parichhid Gachchadar	2071 B.S.
2	Bhagya Ke Rekha	Parshuram Chaudhary	Parshuram Chaudhary, Laxmi Chaudhary	2063 B.S.
3	Beti Bida	Keshav Raymajhi	Rupak Singh, Shashikala Chaudhary	2064 B.S.
4	Dilwale School	Kishor Subba	Hemnarayan Chaudhary, Babina Chaudhary	2070 B.S.
5	Kartav	Huduwa Khawas	Binod Chaudhary, Manjila Chaudhary	–
6	Majburi – 2	Bishal Chaudhary	Jaynarayan Chaudhary, Sunita Chaudhary	–
7	Hamar Dil Choralke Acharawali	Keshav Rayamajhi	Rajendra Bhagat, Renu Chaudhary	2067 B.S.
8	Hamar Bhatu	Keshav Raymajhi	Rajendra Bhagat, Ramlaxman Chaudhary	2062 B.S.
9	Beti	Parshuram Chaudhary	Parshuram Chaudhary, Sabita Rajbanshi	–
10	Bansha	Arun Pradhan	Rupak Singh, Chandani Chaudjary	2067 B.S.

11	Hamar Kanya	Krishna Pd. Chaudhary	Anita Chaudhary, Shatrudhan Chaudhary	2068 B.S.
12	Gharke Chirag	Bhudev Bhagat, Rajnarayan Shen	Binod Chaudhary, Laxmi Chaudhary	2063 B.S.

Source: Federation of Indigenous Nationalities Film - 2009

Appendix – II

Sentence level code mixing in the Tharu cinemas

(Related to table no. 1)

S.N.	Title of the cinema	Sentence	F	Total
1	Tharu ke Daru	Hi friend! I hate you Please, help me Leave me alone Thank you I am sorry I love you	1 1 1 1 1 1 1	
2	Bhagya Ke Rekha	Come on! I am sorry! I love you	1 1 1	
3	Beti Bida	Don't worry! Please, come on	1 1	
4	Dilwale School	Thank you, doctor Good morning, miss Thank you miss Hello! Stand up Thank you Congratulation I hate you	1 2 1 1 1 1 1 1	
5	Kartav	I love you	1	
6	Majburi – 2	Good morning, sir Thank you, sir Bye – bye I promise you Happy valentine's day	1 3 1 1 1	

		I love you	1	
7	Hamar Dil Choralki Acharawali	Bye – bye, mummy	1	
		I love you too	1	
		Hi, darling	1	
		I mean my life partner	1	
		Shut up, idiot	1	
		Understand	1	
		Get lost	1	
8	Hamar Bhatu			
9	Beti			
10	Bansha	Hello!	1	
11	Hamar Kanya	Bye – bye	1	
12	Ghar Ke Chirag Total		39	

Appendix – III

Mixing of abbreviation in the Tharu cinemas

(Related to table no. 1)

S.N.	Title of the cinema	abbreviation	F	Toal
1	Tharu Ke Daru			
2	Bhagya Ke Rekha			
3	Beti Bida			
4	Dilwale School	S.L.C.	1	1
5	Kartav			
6	Majburi – 2			
7	Hamar Dil Choralke Acharawali			
8	Hamar Bhatu	I.A.	1	1
9	Beti			
10	Bansha			
11	Hamar Kanya			
12	Ghar Ke Chirag			

	Total		2	2
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Appendix – IV

Clause level code mixing in the Tharu cinemas

(Related to table no. 1)

S.N.	Title of the cinema	Clause	F
1	Tharu Ke Daru	.....please	1
2	Bhagya Ke Rekha	..... I love you	2
		Thank you.....	3
		..... I hate you	2
		..... I am sorry	1
3	Beti	–	
4	Dilwale School	..... I am sorry	2
5	Kartav	–	
6	Majburi – 2	–	
7	Hamar Dil Choralki Acharawali		
8	Hamar Bhatu	–	
9	Beti	–	
10	Bansha	–	
11	Hamar Kanya	–	
12	Ghar Ke Chirag	–	

	Total		11
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Appendix – V

Phrase level code-mixing in the Tharu cinemas

(Related to table no. 1)

S.N.	Title of the cinema	Phrase	F
1	Tharu Ke Daru		
2	Bhagya Ke Rekha		
3	Beti Bida		
4	Dilwale School		
5	Kartav		
6	Majburi – 2		
7	Hamar Dil Choralki Acharawali		
8	Hamar Bhatu		
9	Beti	Girls' college	1
10	Bansha		
11	Hamar Kanya		
12	Ghar Ke Chirag		
	Total		1

Appendix – VI

Word level code-mixing of noun in Tharu Cinemas

(Related to table no. 4)

Noun mixed in the Tharu cinemas

S.N.	Title of the cinema	Noun	Frequency	Total
1	Tharu Ke Daru	Bottle Cigarette Bike Hi Lipstick Cheers Road Darling Mister Mind	4 2 2 3 1 2 2 3 1 1	21
2	Bhagya Ke Rekha	Class Bag Cinema Picnic Cycle Photo Mind Pant Vest Master Exercise	4 3 1 6 4 1 1 1 1 2 1	31

		Phone Value Time Divorce Decision Suicide	1 1 1 1 1 1	
3	Beti Bida	Hostel Campus Dress Head Master	1 3 2 1 1	
		School Doctor Bottle Motorcycle College Cinema Cigarette Cycle Angle Hero Heroine Gun	3 2 2 1 2 2 1 1 1 1 1 1 1	26
4	Dilwale School	School Boarding school Sir Master Head sir Homework Side Test Staff Class Friend Mastery Campus Third Division Payment Fee Bank Life Picnic Kidnap Operation Theatre Bottle Bachelor	26 2 11 1 6 1 1 1 1 1 1 1 3 1 1 2 3 1 1 1 3 2 1 1 1 1	96

		Level	1	
		Topper	2	
		Duty	1	
		Doctor	2	
		Blood pressure	1	
		Success	1	
		Room	1	
		Motorcycle	10	
		Bike	1	
		Kidnap	1	
		Sister	1	
5	Kartak	Anti	1	
		Hero	1	
		College	2	
		Hospital	3	
		Cycle	9	22
		City bike	1	
		School	3	
		Guitar	1	
		Motorcycle	1	
6	Majbur – 2	Cycle	5	
		Line	1	
		Office	5	
		Struggle	1	
		Particle	1	
		Electron	1	
		Neutron	1	
		Homework	1	27
		Copy	1	
		Class	1	
		Phone	1	
		Mobile	2	
		Company	1	
		Accident	1	
		Hospital	1	
		Party	1	
		Nurse	1	
7	Hamar Dil Choralki Acharawali	Cycle	14	
		Trick	1	
		Chain	1	
		Doctor	3	
		Dress	1	
		Car	1	
		Bill	1	
		Minute	2	
		Restaurant	1	

		Hospital Accident	2 2	
		Case Patient Daddy Mummy Degree Frame Jeans Fashion Style Payment Smile Cheque Plane Tension Fight Lipstick Disco Pant	1 2 3 3 1 2 4 11 2 2 1 1 1 1 1 1 1 1	67
8	Hamar Bhatu	Scene Campus Meeting Powder Cinema Bottle Motorcycle Color TV Vest Sister Data	1 4 1 1 1 1 1 1 1 1 1 1	14
9	Beti	Fashion Modern Culture Girlfriend Boyfriend	1 1 1 1 1	5
10	Bansha	Master Style School	1 1 1	3
11	Hamar Kanya	Time Gate Master	2 1 1	4
12	Ghar Ke Chirag	School Friendship	1 1	3
		Scholarship	1	

Total	319	319
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Appendix – VII

Word level code-mixing of verb

(Related to table no. 5)

S.N.	Title of the cinemas	Verb	F	Total
1	Tharu Ke Daru	Help Kiss	2 1	3
2	Bhagya Ke Rekha	Share Fail Help Kiss Pass Planning	1 1 1 1 1 2	7
3	Beti Bida	Pass Wait	1 1	2
4	Dilwale School	Pass Fail Join Fix	2 6 1 2	11
5	Kartav	-	-	-
6	Majburi – 2	Phone Attack	1 1	2
7	Hamar Dil Choralki Acharawali	Fight Wait Pass	1 1 1	3
8	Hamar Bhatu	Dance	1	1
9	Beti	-	-	-
10	Bansha	-	-	-
11	Hamar Kanya	-	-	-
12	Ghar Ke Chirag	Wait		1
	Total		30	30

Appendix – VIII

Word level code-mixing of adjective

(Related to table no. 6)

S.N.	Title of the cinemas	Adjective	F	Total
1	Tharu Ke Daru	Tension Sorry	2 4	6
2	Bhagya Ke Rekha	Late Talent Beautiful Smart Current	2 1 1 1 1	6
3	Beti Bida	Special	1	1
4	Dilwale School	Talent High Seventeen Intelligent	1 1 1 1	4
5	Kartav	Handsome Sorry Emergency	1 1 1	3
6	Majburi – 2	Urgent	1	1
7	Hamar Dil Choralki Acharawali	Romantic	3	3
8	Hamar Bhatu	Serious Disturb	1 1	2
9	Beti	Beautiful	1	1
10	Bansha	Talent	1	1
11	Hamar Kanya	-	-	-
12	Ghar Ke Chirag	Handsome	1	1
	Total		29	29

Appendix – IX

Word level code mixing of adverb

(Related to table no. 7)

S.N.	Title of the cinemas	Adverb	F	Total
1	Tharu Ke Daru	Anyway	1	1
2	Bhagya Ke Rekha	Urgently	1	1
3	Beti Bida			
4	Dilwale School			
5	Kartav			
6	Majburi – 2	Actually	1	1
7	Hamar Dil Choralki Acharawali			
8	Hamar Bhatu			
9	Beti			
10	Bansha	Ready	1	1
11	Hamar Kanya			
12	Ghar Ke Chirag			
	Total		4	4

Appendix – X

Examples of nouns, verbs, adjectives and adverb mixed in the Tharu cinemas.

a. Examples of nouns mixed in the Tharu cinemas

- a. *Aai hero kun helona?* (Kartav)
- b. *Hamar mobile me gaf karbini?* (Majburi – 2)
- c. *Modern jamana me tikaile ekdam samashya halchhai.* (Beti)
- d. *Gate ban vyajetai aab.* (Hamar Kanya)
- e. *Hamar sab ke friendship kohiyo na tutatai.* (Ghar Ke Chirag)
- f. *Fee tire partai.* (Dilwale School)
- g. *Akhne patient ke halat ekdam thik chhai.* (Hamar Dil Choralki Acharawali)
- h. *Scene ta ekdam banya chhai nya?* (Hamar Bhatu)
- i. *Hamar gudi na hostel se aaibraham chhai.* (Beti Bida)
- j. *Sir, payment cash me debai ki cheque me debai?* (Hamar Dil Choralki Acharawali)
- k. *Ita school ke staff na terai chhai.* (Dilwale School)
- l. *Besi style nai dekhaha.* (Bansha)
- m. *Katna fashion karbya ge.* (Beti)
- n. *Jakhne bhi dekhchhun khali mobile me jhundala rahachhuyan.* (Majburi-2)

ii. Examples of verbs mixed in the Tharu cinemas

- a. *Hamar mobile me phone kare lagnya sakchhya.* (Majburi – 2)
- b. *Tora sam pass vyagelhi ham matra fail veli.* (Bhagya Ke Rekha)
- c. *Late vyarahala chhai.* (Bhagya Ke Rekha)
- d. *Tora help karaile aabaichhu?* (Tharu Ke Daru)
- e. *Pass kare sakwon ki nai sakwon.* (Beti Bida)
- f. *Kyamle etna wait karailya?* (Hamar Dil Choralki Acharawali)
- g. *Hamar sange dance karne?* (Hamar Bhatu)

- h. *Sab ke attack karne?* (Majburi – 2)
- i. *Hum ita bat sabke share kare lagna chahaichhi.* (Bhagya Ke Rekha)
- iii. Examples of adjectives mixed in the Tharu cinemas
- a. *Hamara ta aaikhe ekdam tension vyalaaichha.* (Tharu Ke Daru)
- b. *Bahut smart haile naikhoj.* (Bhagya Ke Rekha)
- c. *The hamar lagi special chhya.* (Beti Bida)
- d. *Sorry kahena phone karchhun.* (Kartav)
- e. *Kun valo, serious dekhchhun.* (Hamar Bhatu)
- f. Beautiful! (Beti)
- g. *Utta chhaura na ekdam handsome chhai.* (Ghar Ke Chirag)
- h. *Ita gudi ta ekdam talent chhai.* (Dilwale School)
- i. *Hamar aaju na ekdam urgent chhai, lene ta kalu ebau ta naihetau?*
(Majburi – 2)
- j. *Scene na katna romantic chhai.* (Hamar Dil Choralki Acharawali)
- k. *Disturb velo ki kun?* (Hamar Bhatu)
- iv. Examples of adverbs mixed in the Tharu cinemas.
- a. *Anyway, asal se jo la.* (Tharu Ke Daru)
- b. *Hamara urgently paisa chahal chhai.* (Bhagya Ke Rekha)
- c. *Actually, hum tora ekdam maya karaichhiyau.* (Majburi – 2)
- d. *Aaju ke sab saman gudi na ready karala chhai.* (Bansha)

Appendix – XI

Literate Tharu Speakers

S.N.	Name	Sex	Age	Qualification	Address
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1	Johnson Chaudhary	Male	23	Diploma in Refrigeration	Itahari, Sunsari
2	Bisheshan Chaudhary	Male	23	B.B.S	Itahari, Sunsari
3	Preanka Chaudhary	Female	25	B. Ed	Khanar
4	Asha Kumari Majhi	Female	34	I.A.	Duhabi, Sunsari
5	Manoj K. Gachhadar	Male	30	C.L.	Aurabani, Sunsari
6	Samjhana Chaudhary	Female	26	I.A.	Itahari, Sunsari
7	Kiran Gachhadar	Female	46	I.A.	Duhabi, Sunsari
8	Budh Narayan Chaudhary	Male	27	S.L.C.	Duhabi, Sunsari
9	Naresh Kumar Majhi	Male	35	B. Ed	Biratnagar, Morang
10	Nargis Chaudhary	Female	35	B. Ed	Biratnagar, Morang
11	Devraj Chaudhary	Male	39	B. Ed	Biratnagar, Morang
12	Dinesh K. Chaudhary	Male	39	B.Sc	Nimuwa, Morang
13	Abodh Narayan Chaudhary	Male	38	M.A, B. Ed	Aurabani, Sunsari
14	Bhangav K. Chaudhary	Male	31	I.A.	Duhabi Sunsari
15	Rita Chaudhary	Female	20	S.L.C.	Biratnagar, Morang
16	Samikchya Chaudhary	Female	30	I.A.	Tanki, Morang
17	Ratan K. Chaudhary	Male	45	S.L.C.	Sonapur, Sunsari
18	Mithlesh Chaudhary	Male	29	Bachelor	Duhabi, Sunsari
19	Hem Narayan Chaudhary	Male	59	M. Sc	Duhabi, Sunsari
20	Radha Chaudhary	Female	31	B. Ed	Dulari, Morang
21	Kalpana Biswas	Female	24	Degree	Nimuwa, Morang
22	Anirudha Chaudhary	Male	53	S.L.C.	Sonapur, Sunsari
23	Kishor Majhi	Male	18	Radiography	Tanki, Morang
24	Saraswati Chaudhary	Female	22	+2	Itahari, Sunsari
25	Mukti Narayan Chaudhary	Male	55	S.L.C.	Sonapur, Sunsari
26	Rubina Chaudhary	Female	29	I.A.	Hatimuda, Morang
27	Khem Narayan Chaudhary	Male	31	I.A.	Simriya, Morang
28	Urmila Chaudhary	Female	30	I.A.	Aurabani, Sunsari
29	Shyam Chaudhary	Male	49	S.L.C	Hatimida, Morang
30	Pratikchhya Chaudhary	Female	25	I.A.	Biratnagar, Morang

12. Mixing English code in Tharu film is due to linguistic imperialism of English world.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

13. English code is mixed in Tharu Cinemas because some of the terms are borrowed from English language.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

14. Please write your opinion towards code-mixing in Tharu Cinemas.

In modern age and 21st century, it is not good to talk other languages word for word. But it may back or disappear slowly mother language. If language and culture disappear, it also disappears. That's why I request to use code mixing.

15. Why is English code mixed in Tharu Cinemas? Write your own opinions.

Use of English code mixing is not good. We all should work according to time. It's impossible to be success if we not work according to time. To be successful to show lightness use English code mixing in Tharu cinema.

Using English codes in Tharu Cinemas make the cinemas more interesting.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

English code-mixing in Tharu Cinemas is a natural phenomenon.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

Mixing English codes in Tharu Cinemas is a threat to Tharu language.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

English codes is mixed in Tharu Cinemas as a fashion.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

English code-mixing in Tharu Cinemas is a negligence of Tharu language and people who don't know English.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

Mixing English codes in Tharu Cinemas is not harmful rather supportive.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

Tharu Cinemas having mixed English code reflects a modern life.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

Tharu Cinemas having English code-mixing are more standard than other cinemas.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

English code-mixing in Tharu Cinemas is the influence of western culture.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

APPENDIX - XII

Dear Informant,

I am carrying out a research entitled 'English code mixing in Tharu Cinemas', for the purpose of fulfillment of M. Ed. Dissertation in English under supervision of Mr. Kamal Raj Dahal, an assistant lecturer of Janta Multiple Campus, Itahari, Sunsari. You are kindly requested to fill in the following questionnaire expressing your own view. I assure you that information provided by you will be used for research purpose only.

Researcher
Gunja Chaudhary
Janta Multiple Camp

Informant

Name:- Anirudhe Chaudhary

Age:- 53

Sex:- Male

Qualification:- S.L.C.

Occupation:- Teaching

You are requested to give your own opinion on each of the following statements. Please indicate your opinion by putting tick (✓) on the response.

1. Tharu Cinemas having English code-mixing are difficult to understand by ordinary

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

2. Mixing English codes in Tharu Cinemas destroy the Culture.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

12. Mixing English code in Tharu film is due to linguistic imperialism of English in the world.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

13. English code is mixed in Tharu Cinemas because some of the terms are already borrowed from English language.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

14. Please write your opinion towards code-mixing in Tharu Cinemas.

English language is major language but when the people used English language mixing English code in Tharu Cinemas the film is interesting but you know for who understanding English language. If people don't understand English language for them difficult to understand.

15. Why is English code mixed in Tharu Cinemas? Write your own opinions.

The situation is now every body want to use English language. Because English is the major language and international. If English code mixed in Tharu Cinemas of Tharu guys get more interesting but not ordinary people.

3. Mixing English codes in Tharu Cinemas make the cinemas more interesting.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

4. English code-mixing in Tharu Cinemas is a natural phenomenon.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

5. Mixing English codes in Tharu Cinemas is a threat to Tharu language.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

6. English codes is mixed in Tharu Cinemas as a fashion.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

7. English code-mixing in Tharu Cinemas is a negligence of Tharu language and people who don't know English.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

8. Mixing English codes in Tharu Cinemas is not harmful rather supportive.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

9. Tharu Cinemas having mixed English code reflects a modern life.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

10. Tharu Cinemas having English code-mixing are more standard than other cinemas.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

11. English code-mixing in Tharu Cinemas is the influence of western culture.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

APPENDIX -XII

Dear Informant,

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Researcher
Gunja Chaudhary
Janta Multiple Campus

Informant

Name:- Manoj Kumar Gachhadar

Age:- 30

Sex:- male

Qualification:- e l.

Occupation:-

You are requested to give your own opinion on each of the following statements. Please indicate your opinion by putting tick (✓) on the response.

1. Tharu Cinemas having English code-mixing are difficult to understand by ordinary people.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

2. Mixing English codes in Tharu Cinemas destroy the Culture.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

12. Mixing English code in Tharu film is due to linguistic imperialism of English in the world.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

13. English code is mixed in Tharu Cinemas because some of the terms are already borrowed from English language.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

14. Please write your opinion towards code-mixing in Tharu Cinemas.

I think 'mixing English code in Tharu cinema destroy the our culture. If we protect a culture and language, we will speak our Tharu language in cinemas. English code mixing in Tharu cinemas is the influence of western culture so it is not good for Tharu culture and language.

15. Why is English code mixed in Tharu Cinemas? Write your own opinions.

I think mixing English code in Tharu cinemas more interesting. It is compare with other cinemas. All people understand for Tharu cinemas but it is the influence of western culture so I don't think we are not to other culture.

3. Mixing English codes in Tharu Cinemas make the cinemas more interesting.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

4. English code-mixing in Tharu Cinemas is a natural phenomenon.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

5. Mixing English codes in Tharu Cinemas is a threat to Tharu language.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

6. English codes is mixed in Tharu Cinemas as a fashion.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

7. English code-mixing in Tharu Cinemas is a negligence of Tharu language and people who don't know English.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

8. Mixing English codes in Tharu Cinemas is not harmful rather supportive.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

9. Tharu Cinemas having mixed English code reflects a modern life.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

10. Tharu Cinemas having English code-mixing are more standard than other cinemas.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

11. English code-mixing in Tharu Cinemas is the influence of western culture.

- a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

APPENDIX -

Dear Informant,

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Researcher
Gunja Chaudhary
Janta Multiple Campus

Informant

Name:- Saraswati Chaudhary

Age:- 22

Sex:- Female

Qualification:- +2

Occupation:-

You are requested to give your own opinion on each of the following statements. Please indicate your opinion by putting tick (✓) on the response.

1. Tharu Cinemas having English code-mixing are difficult to understand by ordinary people.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

2. Mixing English codes in Tharu Cinemas destroy the Culture.

a) Strongly Agree b) Agree c) Disagree d) Strongly Disagree

