

ENGLISH CODE MIXING IN DEUDA SONGS

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In Partial Fulfillment for the Master of Education in English**

Submitted by

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DECLARATION

I hereby declare that to the best of my knowledge, this thesis is original; no part of it was earlier submitted for the candidature of research degree to any university.

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RECOMMENDATION FOR ACCEPTANCE

This is to certify that Mr. Karn Bahadur Malla has prepared this thesis entitled "**English Code Mixing In Deuda Songs**" under my guidance and supervision. I recommend the thesis for acceptance.

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ABSTRACT

This Thesis is basically a study of English code mixing in Deuda songs. It aims to analyze the use of English code in Deuda songs. The main objectives of this study are to find out English code mixing in Deuda songs and to analyze English code mixing in terms of major word class, frequency of occurrences of words and context in which code mixing takes place. The primary sources of this study were 50 listeners, singers and song writers of Deuda songs and the secondary sources of this study were twenty five Deuda songs having English code mixing. The researcher used judgmental/purposive random sampling procedure for collection data. The finding of this work shows that there is a large amount of English code mixing in Deuda songs. Maximum nouns and verbs are mixed in Deuda songs followed by adjectives and adverbs. Regarding contexts, English code mixing in Deuda songs was found in urban context than rural.

The study consists of four chapters as follows: Chapter one deals with the general background, review of related literature, objectives of the study, significance of the study and the definition of specific terms. Chapter Two deals with the methodology for the study. It includes sources data, population of the study, tools for data collection. Chapter Three deals with the analysis and interpretation of data. The data was analyzed and interrelated using simple statistical tools like frequency and percentage. Chapter Four consists of findings and recommendation of the research.

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ABBREVIATIONS AND SYMBOLS

Terms	Glosses
S.L.C.	School Leaving Certificates
C.A.	Chartered Accountant
eg.	For example
I.D..	Identity
K.M.C..	Kailali Multiple Campus
i.e.	That is
I.A..	Intermediate of Arts
B.A..	Bachelor of Arts
No.	Number
Prof.	Professor
S.N.	Serial Number
T.U.	Tribhuvan University
%	Percentage
S.L.R.	Self Loading Rifle
N.T.C	Nepal Telecom Corporation
Dr.	Doctor

CHAPTER ONE

INTRODUCTION

This chapter includes the general background of the present work, provides information about songs and traces the origin as well as literature of Deuda Songs.

1.1 General Background

Language, a means of communication, is extremely complex and highly versatile code for human communication. Language plays a vital role to differentiate human beings from other creatures in the world. It is used to exchange information, needs, ideas, thinking and desires. Human civilization would have been impossible without language.

By vocal system, language is a universal characteristic of human species (New Columbia Encyclopedia, 1975, P.433). "It is a system of arbitrary vocal symbols by means of which a social group co-operates", according to Block and Tragger, (1942, as cited in Lyons, 2005, p. 4). In this sense, a language is a unique feature of human beings and most effective means of communicating ideas, feelings, emotions, thoughts etc. Different scholars define language in their own way but no language is superior or inferior in terms of communicating ideas. People use language to foster their communication.

English is one of the many languages existing in the world. It is an international language accepted as an international lingua franca which has made international communication possible. It is said that one in every seven

human being can speak English. A significant segment of the world's population uses it. With the growing use of English in the world community, English is no longer the language of English people. It has gained the status of an international language not only because it is used as a lingua franca but because people in different parts of the world use it as their another tongue. They not only use English as a medium of communication but also to create literature. Most of the books, newspapers and journals in the world are found in the English language. We can express our ideas with the help of language. Though, there are so many languages in the world, English is the most appropriate international language for Nepali and a vital tool for any student to become successful in local, national and international communication and it is also the major world language. English is the passport to travel the whole world and has become the excellent vehicle to the transmission of the modern civilization of the world. A person without the knowledge of English language is like a disabled person who can not move properly. The English language is necessary for the survival in the present world. The world has entertained the taste of speaking English for many decades. In Nepal, English has been used as a means of interaction and medium of writing by the people from educated and elite circle since Rana regime. Standard and value of English persists all around the world. Moreover, it is the master key to the storehouse of knowledge and plays the role of library language in all developing countries. Realizing the importance of English, it is taught as a foreign language in all schools of Nepal starting from grade one to the bachelor level as a compulsory paper. So, the government is investing a lot in the teaching of English and educated people are attracted towards English. English is the language of world politics, science and

technology, medicine, economics, marketing, trade, tourism and so on. The university education of the world is provided in the English language.

Among many living languages, English is by far the most widely used. It is known that more than 60% of the world radio programmes are broadcasted in English. In this way, importance of the English language in the present world is beyond its description.

The world is changing day by day. In a world that is rocking with change, we need more than anything else, a high capacity for adjustment to changed circumstance, a capacity for innovation. The solution we hit on today is outmoded tomorrow. Only high ability and sound education equip a man for the continuous seeking of new solutions. Change is a universal phenomenon. Ways of doing and thinking of people, style of speaking, singing etc. are rocking with the flow of time. Because of the rapid acceleration of international trade, transport, industrial and technical development, commerce etc. English is accepted as an international lingua franca that has made international communication possible. Human being use language to convey their message. People use only one language in a monolingual society but it is difficult to find monolingual society in this vastly grown world. People use more than one language (s) in bilingual and multilingual society. As the world has stepped in the 21th century, the trend of singing is also changing day by day. Deuda songs are also using English words. The researcher, being the singer of Deuda song, proposed this study to flash out the fact as to why Deuda singers mix English words and the context in which code mixing takes place.

1.2 Code Switching

Code is a cover term, which may denote a dialect, register or a language. However, it generally refers to language, while talking to each other people shift from one code to another which is called code switching. Richards et al. (1985, p.56) defines it as 'a change by a speaker (or writer) from one language to another.

Code switching is a universal feature. Command of only one language or only one variety of a language is a rare phenomenon today. Most people command several languages or different varieties of language they speak and bilingualism and even multilingualism is the norm for many people throughout the world rather than unilingualism. People are usually forced to select a particular code whenever they speak and they may switch from one code to another or mix two codes together. If the shift from one code to another is absolute, it is then code switching, however, if the switch is in the middle of the sentence (lexical shift) then it is code mixing.

To quote Wardhaugh (1986, p.101) "a code is a system for communication between two parties". People choose two or more languages while speaking and writing. Switching from one language to another when a situation demands is called code switching (Trudgill, 1980, p.82).

Code switching is the alternation of two languages within a single discourse, sentence or constituent or according to Spolsky (1998). In code switching; a single speaker uses different varieties at different times which refers to the juxtaposition of elements from two or more languages or dialects. In code switching the speaker moves from one code to another and back, more or less rapidly in course of a single sentence Code switching takes place between two or more language in communication eg. One may use Hindi for one friend and English for another. In multilingual setting in India today, it

is quite common for speakers to switch from Hindi/ Tamil/Panjabi to English according to their topic of discourse and they are talking to (Krishnaswamy et. al. 1989, p.18). (Gumperz 1982, p.98) states that code switching is a communication skill which speakers use as a verbal strategy in much the same way that skillful writers switch in a short story. For Asher, (1994, p.581) code switching refers to the juxtaposition of elements from two or more language or dialects.

1.3 Code-Mixing

When a person uses the structure of one language and inserts some lexical items or elements of another language, it is called code mixing. Nowadays, it is a usual phenomenon and a new fashion in bilingual and multilingual societies or countries. Most people, now a days have command over several languages or different varieties of a language they speak. Bilingualism and even multilingualism is the norm for many people throughout the world rather than unilingualism. Code switching and code mixing are different phenomenon. People usually select a particular code whenever they choose to speak and they may switch from one code to another is absolute; it is then code switching, however, if the switch is in the middle of sentence, then it is code-mixing. Code mixing is a type of code switching. People usually speak mixing languages in societies. To quote Verma and Krishnaswamy (1998, P. 18), it is called code mixing, if one uses a language and mixes words, phrases and sentences from another language. It occurs usually when persons having knowledge of both languages together mix elements of one language into another within a single utterance (Wardhaugh, 1998, P. 103). The code is not changed entirely from one language to another but the elements of one code are mixed into the other code or language. In code

mixing, there is the change of only language elements without any change at all in the situation. According to Hudson (1996, P. 3), code mixing is a linguistic cocktail in which the speakers balance the two languages against each other. "Code mixing occurs when conversants use both languages together to the extent that they change from one language to other in course of a single utterance, says Wardhaugh (1986)." Again to quote Hudson (1980, P.53), there are cases where a fluent bilingual talking to another fluent bilingual changes language without any change at all in the situation. This kind of alternation is called code mixing. To get the right effect, the speakers balance the two languages against each other as a kind of linguistic cocktail, a few words of one language, then a few words of other but they seem to be limited by the sentence structure".

At present, code mixing can be found everywhere. The world has become a small village because of globalization. We can hear each and every events happening around the world within a second through internet and different electronic media. We can round the whole world within 24 hours due to the innovation in transport. The jet planes that can fly faster than sound and which can round the world in twenty hours have been invented many centuries ago. Now, the world is about to get victory over the natural phenomenon. Because of rapid development of science, technology, commerce, communication etc., people of different societies are coming into contact with other societies and they borrow words from other languages. Code mixing has now become an unavoidable feature of any language because of its regular use in day to day communication. After mixing codes for a long time, it changes into automatic habit to use the word of another language. People mix the words, phrases sentences, of another language automatically. People are compelled to use English directly or indirectly

because of the growing effect of it in the present context of Nepal. At the time of speaking and also writing, people use a lot of English words and phrases. People use English words and phrases to make concept clear, to get prestige in the society, to show personality and superiority, to show their educational status and they use it as a new trend and fashion. As far as the subject matter is concerned, changes take place more or less rapidly, but it seems to be limited by sentence structures. In the context of our society, English is used in every step of our lives due to vast growing effects.

In this work, the researcher wants to focus on English code mixing in Deuda songs which has now become a new trend in singing and writing songs. The researcher intends to highlight those areas of Deuda songs where English words, phrases and sentences are used. Only the Deuda songs can not remain untouched from code mixing because of multidimensional nature of the world.

1.4 Songs and Deuda Songs

From the outset of human civilization to the present world, tradition in art and literature has spanned an incalculable time and space as stimulant of the fundamental human sensations. Before the innovation of written symbols i.e. letters and words, literature or art existed in sounds and voice. As our ancient ancestors were not accustomed to scholarly writings and readings, they would dig up basic human emotions through oral tradition, whether it was drama or poetry. Poetry with its enchanting healing effect to the human soul in times of burden and unhappiness had been, and still is a powerful expression of truth moving more or less everyone's heart. So, poetry written-read or sung-retains a unique quality of persuasion adhering to inner

refinement of self. This is the magic of language, which controls human activities.

During our forefathers' era, living in the major metropolitan centers of the world such as Athens, Rome and different cities of India, expressions of peoples sounded natural, uncontaminated, and mythic in the form of painting and singing. Oral poetry, scattered all over the world, is one of the legacies of ancient man.

Major classics of the world-the Rigveda in ancient India, Homer's Iliad and Odyssey in Greece, even Beowulf in England-were, for many years transmitted in the form of oral poetry later, when recorded in written form, they entered into the domain of university scholarship with a dominant influence on pedagogy. Many scholars even today wear away their minds in reading them. At the same time, folklore, folksongs and other types of oral literature are excluded or overlooked from the mainstream of sociology of literature. They are charged with the epithets like 'oral' 'communal' and 'popular culture'. The attacks on this basis are confirmed on the assumption that 'oral poetry' more or less aims at the marginal interest and it should be the concern of those attempting to propagate the underground culture.

Nepal has been enriched with a multifarious cultural heredity since the beginning of inhabitation with less modernization and diffusion with the modern culture outside the country. In accordance with various geographical landscapes, human life has been entwined with natural phenomena, as a consequence, folk poetry reflects a rhythm bridging human sensations to make life better. However, the singers and composers of folk poetry whether it is Deuda of Karnali and Doti Pradesh or Jhyaure of eastern Nepal are

mostly less educated, or many times illiterate, they express the real truth they acquire through experience.

It is an undeniable fact that the texts of folk poetry are, for the most part, overloaded with local images, habits and customs, yet their association appears to be universal and logical. Personal activities concerned with a small sector of individuals are referred to unceasingly. However, human perception and feelings expressed through such particular references are endowed with universal appeal.

Deuda is also a kind of oral poetry. It is sung both in isolation in the form of lyrics expressing miseries and sorrows and in public with the appeal of making life comfortable which is called Deuda khel, a repetitive dialogue poetry.

A song is a relatively short numerical composition for the human voice commonly accompanied by other musical instruments which features words. The words of songs are typically of a poetic, rhyming nature although they may be religious verses or free prose. Song is relatively brief, simple vocal composition, usually setting of a poetic text for accompanied solo voice, believed to be an earliest musical form (New Columbia Encyclopedia 1975, P.644).

Man has been reaching different media for amusement to satisfy his mental appetite and acquire relief from his physical fatigue and mental tension, since the outset of human civilization. This quest of novelty and variegated forms of entertainment resulted in new discoveries, inventions and aesthetic aspects like mimicry, caricature, music, dance, songs etc. Feelings and thoughts are expressed by songs. Through songs, people express their

happiness and pains. Songs can be of different types, they can be art songs, popular songs, folk songs, Deuda songs and so on.

1.4.1 Deuda Songs

Since Deuda is an oral tradition, its significance and life has been imprisoned within a geographical boundary of the far western hills. Scholars and academic intellectuals are prejudiced in regard to such song with the attributes "emotional", "communal", "artless" and less pedantic. It is certain that any oral poetry does not receive a strong hold in a wide area because power rules society as a whole and its culture, language and art are all disseminated by the dominant class. The marginal people, whether they are blacks, women, uneducated peasants, or lower castes, are not taken into account as the determinant of any aspect of society. They live as second rate individuals submitting themselves to the hegemony of a dominant class in any form in any place. Concerning literature and art up to the present, written literature produced with the erudite exercise of the literary men is considered as valid. Merely tricking the readers, mind cannot embrace the wide etymology of the themes like "literature" and "art". Folk literature, oral and unwritten, is a fruit of bare emotions and feelings of the human self, no matter if it is not introduced in letters. In the changing scene of the world, people everywhere are becoming conscious of their fundamental human rights and a kind of conflict is furtively working in all societies over the world. The question of the suppression of marginal groups is emerging in various forms: sometimes as a feminist movement, sometimes as eradication of racism and sometimes as a labour movement. In this scenario, though Deuda song is an overlooked form of art in the national context, its power and artistic value remain universally appeal to human sensation.

According to Thapa (2020,p.387) Deuda Songs have been the store house of pains, pleasure, smile and tear and ups and downs of people. We get an excellent insight in to the human heart in some of these folk songs such as Jhaure, Chudka, Rodi, Deuda etc.

According to Chaleese (2039, p.127) Deuda songs are mediums of expression of emotion and sentiments of young boys and girls. For example,

Dina Dina Rani Chana Basna Lagi alka

Jatti Mayan Tadha vayo Uti Lagda Jhalka.

The situation of isolation and failures are pathetically portrayed in these lyrics. In sharp contrast the song of duet performance is intended for recreation and enjoyment. The thrill of happiness is displayed through the unity of dance, music and theme of the songs. Most of them are intoned in a quick beat of movement of sound. In the performances, eye contact, shaking heads and twisting hands are some features that help the mode of discourse, establishing a certain relationship among singers.

Social context, cultural conventions, geographical setting, local habits and customs play a predominant role in the creation of Deuda song.

1.4.2 History of Deuda Song

It is not easy to say exactly when the tradition of singing Deuda song began in the human history of Far Western People. However, it is clear that language and literature were introduced to human society in oral form. After the human race passed the millions of years using vocal signs, scripts were innovated in order to signify different messages which provided an impetus to form a society (Upadhyaya, P.2057).

Nepal has been endowed with treasure of oral poetry covering all parts of the country. Some of the oral poems and songs are love lyrics and others are melodious songs providing the sense of unity and detachment from worldly life. Some are ballads like the stories told in poetry by band players for the praise of ancient heroes in western Nepal which are called Bhartas. Others are mangal gans- the oral chantings of women on the occasion of marriage, Brataband and other happy ritualistic events. Bhari Khel, a special musical chanting, Phags, Dhamari, Rodhi, Dhan nach are some cultural assets differentiating the peoples of Nepal from the rest of the world.

Deuda song has been a prominent custom of the Far Western Hills including Karnali Pradesh, which functions as an impressive agent of literary communication establishing human values in the non literate society of the region for centuries. The essence and persuasion that a literary text provides can easily be realized in Deuda song in the form of lyric as well as in their dialogue performance called 'Deuda Khel.' The lyrical form of Deuda is sung by an isolated individual with miseries and the burden of life. Mostly these are women's songs recited in a solitary place a jungle or a mountain with the absence of addresses.

The other form, widely played in ritualistic public occasions with function of theatre is a dialogue form in which two parties share the information before a large audience in a circle joining hands with the movement of feet one step forward and half step backward (i.e. one and a half) and pronouncing or reciting the song in one and half time with the known rhythmic pattern that is called 'Deuda Khel' to quote Nadakrishna Joshi, the Deuda Samart.

The Far Western Hills are still isolated from the main stream of urban life of the country. Having no means of theatrical performance-films and other

dramatic forms, the region is indigenously enriched with performances of Deuda Khels in all communities on a particular days around a year.

For social entertainment, Deuda Khels are arranged on the happy or festive occasions which are religiously significant in the Hindu communities of the region. Most of the villagers since they are farmers, get together in their leisurely days.

According to Deuda Samrat Joshi, Mahashanker Devkota of Jumla district was the first person who recorded Deuda song in Radio Nepal in 2020, B.S. After him, Nanda Krishna Joshi himself was the second person who recorded the deuda song in radio Nepal on B.S. 2034. But the songs as an album or cassette appeared only after 14 years in 2048 B.S. named **'Jhumreuli Baja'** by Nanda Krishna Joshi.

There are two stanzas in a Deuda song each having 14 words. The first stanza conveys information and the second stanza makes the information known, conveyed by first stanza or second stanza makes the information clear.

As Deuda lyric is an oral tradition confined in the illiterate communities of far western Nepal and Karnali Pradesh, no systematic study in English code mixing in Deuda song has been accomplished yet. But nowadays, the trend has been changed. Writers and singers mix English words, phrases etc in Deuda songs time and again to make it famous and show their so called modernization and civilization. Although there are many theses carried out in the department of English Education relating to the code mixing but none considered English influence in these Deuda songs. English code mixing in

Deuda songs is to challenge the Nepali language and culture. So, the researcher has selected this topic on his research work.

1.5 Review of Related Literature

Different researches have been carried out in 'code mixing' in the Department of English Education. Some of them are as follows:

Subedi (2003) has also carried out a research entitled "code mixing in Gorkhapatra Daily"-a descriptive and practical study. He has concluded that urban people make use of maximum English words in comparison to rural people. He used the assimilated and non assimilated words with their frequency of occurrences. He highlights that the use of English acronym is very popular in the Nepali newspaper. He has described code-mixing only in Nepali newspaper that is limited only to the analysis of code mixing in 'Gorhapatra Daily' for a week but he has not mentioned any literary genre i.e. poem, story, songs etc.

Baral (2005) has conducted a research in "Code mixing in Nepali cinemas". He concluded that because of the richness of English vocabulary, Nepali people mix English words. He also states that code mixing is caused by context, language function and sentence types. According to him, code mixing is mainly due to the imitation habit of Nepali speakers. His research is related to literary discipline but not fully on songs.

Luitel (2005) has carried out a research on 'Code Mixing in Nepali Stories.' He has found out that Nepali stories use English words repeatedly. The English words used are higher in comparison to last ten years. He also states that mainly nouns are mixed in the process of code mixing.

Pangeni (2005) has conducted 'A Descriptive and Practical Study on Code Mixing in Kanipur and Classic F.M. Radio Programmes in Nepal.' He has mentioned that various English words, expression and structures occurs automatically while speaking the Nepali language.

Humagain (2006) carried out a research on Code Mixing in Nepali Pop Songs.' According to him Nepali pop singers and pop songs writers very often use English words, phrases or even sentences. He adds that nouns and adjectives are mixed more often than verbs and adverbs.

Although the research work mentioned above are related to code mixing, no research has yet been carried out to find out the status of English code mixing in Deuda songs under the Department of English Education, T.U. The study will be different from all mentioned above. So, the present research aims to find out the trends of English code mixing in Deuda songs.

1.6 Objectives of the Study

This study had the following objectives:

- a) To find out the English code mixing in Deuda songs.
- b) To analyze the code mixing in terms of word class, sentence types and the context in which code mixing takes place.
- c) To find out the reasons for English code mixing in Deuda songs, particularly by Deuda singers.
- d) To suggest some pedagogical implications.

1.7 Significance of the Study

This study will be significant to the Students and teachers of language and linguistics. Language planners and curriculum designers will also be benefited by the study. Song writers, the students of music, the students of

mass media and the students of sociolinguistics will get insights from the study. The work will be significant for ELT practioners also.

CHAPTER TWO

METHODOLOGY

This chapter deals with the methodology adopted for the present research. Source of data, primary source of data, secondary sources of data, population of the study, sampling procedure, tools for data collection, process of data collection and interpretation are included in this chapter.

2.1 Source of Data

For the present research, primary source were used for data collection and secondary sources of data were used to facilitate the researcher while interpreting them.

2.1.1 Primary Sources of Data

The primary sources of data collection were writers, singers and listeners of Deuda Songs.

2.1.2 Secondary Sources of Data

The secondary sources of data were related songs, cassettes, CDs, books, journals, articles, magazines, the theses approved in Department of English Education and many other types of research, programmes like radio and television related to Deuda songs. The books by Hudson (1980), Wardhaugh (1999), Firth (2001) also exploited by the benefit of the research.

2.2 Sampling Procedure

Twenty five Deuda songs were selected for the study. For this the researcher listened to more than 100 Deuda songs. Judgmental or purposive non-random sampling procedure was applied for the selection of songs that had more code mixings. The researcher also contacted five singers, five song writers and twenty listeners for collecting data.

2.3 Tools for Data Collection

Observation and questionnaire were the main tools for data collection. The researcher made a questionnaire for singers, song writers and listeners for collecting data. A check list containing the details about the items such as; word class, sentence types, contexts in which code mixing took place.

2.4 Process of Data Collection

Firstly, the researcher visited the field and contacted the authority. He explained to them the purpose and process of the research. The Deuda songs were recorded on blank CD from Radio Nepal and different FMs, recording studios of Far Western Region and Kathmandu Valley.

Secondly, the researcher listened to those songs that have maximum code mixings at least four times. He jotted down the instances of code mixing in these songs in the checklists focusing on word class, sentence types, language functions and in the context in which they were used. He listened to those songs time and again for the confirmation. The researcher provided the questionnaire to the singers, song writers and listeners.

2.5 Limitations of the Study

The study had the following limitations:

- a) The study was focused on English words and expressions mixed in Deuda songs.
- b) The study was confined to 25 Deuda songs only.
- c) The study was limited to major word classes eg. noun, verb, adjective and adverb, sentence types, contexts in which code mixing took place in Deuda songs selected for the study.

CHAPTER THREE

ANALYSIS AND INTERPRETATION

In this chapter the data collected from different sources were analyzed so as to present the results statistically.

The data were analyzed under the following headings:

1. Analysis of mixed English expressions in terms of
 - a. Holistic Analysis
 - b. Word class (Noun, verb, adjective, adverb)
 - c. Frequency of mixed English words.
 - d. Context in which code mixing takes place.
2. Analysis and interpretation of listeners and singers attitudes towards code mixing in Deuda songs.

3. 1 Analysis of Mixed English Expressions

Under the heading, the data were analyzed in different ways as below:

3.1.1 Holistic Analysis

There were 755 English expressions mixed in the sampled Deuda songs in total. Among them 668 words had occupied 86.19% of the total mixing.

There were 61 phrases, so, the expression at phrase level occupied 7.87% of total expression in mixing. There were altogether 6 English clause so that the

clause level occupied 0.77% of the total expressions mixed. Similarly, eleven sentences were found in the sampled Deuda songs mixed at the sentences level which covered 1.41% of the total mixing. Abbreviations occupied 1.16% of the total English code mixing in Deuda Songs. These categories have been presented in the following table:

Table No. 1

Holistic Analysis of Code Mixing in Deuda Songs

S.N	Expression level	Number	Percentage (%)
1	Words	668	86.19
2	Phrases	61	7.87
3	Clauses	6	0.77
4	Sentences	11	1.41
5	Abbreviations	9	1.16
	Total	755	100

From the above table, it can be analyzed that words level occupied the maximum portion of mixing in Deuda songs. On the other hand clause and sentence level occupied a minimum part of mixing in Deuda songs.

3.1.2 Analysis of Word Classes

Word class was categorized into four different types viz. noun, verb, adjective and adverb. The words were classified and presented with their frequencies and percentage they obtained in the table on the succeeding pages:

Table No. 2**Word Classes Mixed in Deuda Songs**

S.N	Title of the songs	Word classes				F	%
		Noun	Verb	Adjective	Adverb		
1	Nisthurika satha	41	4	4		49	7.33
2	Love Letter	18	8	3	1	38	5.68
3	Nepal to Mumbai	14	1	10		25	3.74
4	One day marriage	14	2	1		17	2.54
5	Pahad jane bus	19	9	1		20	2.90
6	Bajhang jane gadi	34	1	2	1	37	5.53
7	Veet bhai Dadeldhura	11	2	11		23	3.44
8	Naulo Mayajal	15	1	1		17	2.54
9	Bideshko kahani	9		5		14	2.09
10	Sambidhan sava	29	1	3	1	33	4.94
11	Nepal banda chakka jam	10	3	1		14	2.09
12	Kechha samachar	16	2	1		19	2.76
13	Kharkaki gothali	14	3			17	2.54

14	Talkotako sero	18		1		19	2.73
15	Buko mayan	15	21	2		38	5.68
16	Padwa chor desh chhod	27	1			28	4.19
17	Bangalore cityma	4	3	1		8	1.19
18	Jug jane pirati	30	2			35	4.74
19	Rim jhim pani					29	4.49
20	Meri banni bela	15	12	1		38	5.69
21	Daniko mirga	30	5			35	5.19
22	Jamana Aaglagi	9				9	1.30
23	Aaigayo parewajodi	7	1			8	1.19
24	Rangi kalikota	9				9	1.30
25	Mayanko Aanchala	15	3			18	2.69
	Total	532	87	49	3	668	100

The table above shows the word classes used in the sampled Deuda songs where the total words were analogues to the frequency of those words. The distribution of the word class shown in the table above presented that there were 668 words mixed in Deuda songs. Among them there were 532 nouns which occupied 79.64% of the total words mixed in Deuda Songs. There

were eighty seven verbs mixed in Deuda Songs which covered 13.9% of the total English word in Deuda Songs. Forty nine English adjective were mixed in Deuda Songs so the mixing at adjective level occupied 7.33% of the total English words. The word class adverb was rarely found in the sampled Deuda Songs. There were only three adverbs found in the sampled Deuda Songs.

The song **Nisthurika satha** contained the highest number of English words i.e. 49, which is 7.33% of the total English word mixed in Deuda Songs whereas '**Jug Jane Pirati**' in the Deuda song that contained the least number of English words in it i.e. 5, that is 0.74% of the total English words.

3.1.3 Analysis Of Nouns Mixed in The Deuda Songs Under Study

This section includes the analysis of nouns used in the sampled Deuda Songs with their frequency and percentage by using simple statistical tools like frequency and percentage. This can be shown in the following table:

Table No. 3
Nouns Mixed in Deuda Songs with Their Frequency and Percentage

S.N.	Title of the songs	Frequency	Percentage %
1	Nisthurika satha	41	7.7
2	Love letter	18	3.38
3	Nepal to Mumbai	14	2.63
4	One day marriage	14	2.63
5	Pahad jane bus	19	3.57
6	Bajhang jane gadi	34	6.39
7	Veet bhai Dadeldhura	11	2.09

8	Naulo Mayajal	15	0.93
9	Bideshko kahani	9	1.69
10	Sambidhan sava	29	5.41
11	Nepal banda chakka jam	10	1.87
12	Kechha samachar	16	3.07
13	Kharkaki gothali	14	2.63
14	Talkotako sero	18	3.38
15	Buko mayan	15	2.83
16	Padwa chor desh chhod	27	5.07
17	Bangalore cityma	4	0.75
18	Jug jane pirati	30	5.6
19	Rim jhim pani		5.3
20	Meri banni bela	15	2.81
21	Daniko mirga	30	5.6
22	Jamana Aaglagi	9	3.57
23	Aaigayo parewajodi	7	1.31
24	Rangi kalikota	9	1.69
25	Mayanko Aanchala	15	2.81
	Total	532	100

The table in the preceding pages shows that '**Nisthurika satha**' is the song in which the percentage of nouns is very high i.e. 7.7% whereas '**Bangalore Cityma**' is the song in which the percentage of nouns was very low i.e.

0.75% of the total nouns mixed in Deuda Songs. The percentage of noun mixed in other songs was between 0.75% to 7.7%.

The following are the instances of nouns used in Deuda Songs.

-) *Commerce* padhanya hauki *science* padhna lagya, *CA* padhi namrakhnya hauki *doctor* banna lagya (Nisthurika saath)
-) Yek bhajaya saya huno bideshko *dollara*, tei dollar khanale hoki gorovya *colour* (Love letter)
-) Restaurant, disco dhaunya basya raichha bani, apfu herya nani mulai bathhi *beer* tani (Pahad jane bus)
-) *Shirt pant* launale baja kya ramra bhayachhau, sanchi bhana bajmureli ke bhanna lagyachhau. (Nepal to Mumbai)
-) Paillika gairaka mukhya achelka *Michael*, *America* ka *city* tira hanknya raichhau cycle (Love letter)
-) *Motorcycle*, *car* lii restaurant jane, *waiter* ai sodheko raicha *sir*, *madam* ke khane (Pahad jane bus)
-) Basija kholika nyula *cabin* ka *seat* ma paisa-saisa keilinyanai ai gaili bheeta ma (Sambidhan sava)
-) Ma pana paddachhu baja tum paddya campus ma, sanga sangai *job* garanchhu *airport* bhansarama (Kharkaki gothali)

3.1.4 Analysis of Verbs Mixed in Deuda Songs.

The following table presents the analysis of verbs used in the sampled Deuda Songs. The analysis is based on the frequency and percentages they obtained as shown in the following table:

Table No. 4**Verbs Mixed in Deuda Songs**

S.N.	Title of the songs	Frequency	Percentage %
1	Nisthurika satha	4	4.69
2	Love letter	3	3.44
3	Nepal to Mumbai	1	1.14
4	One day marriage	2	2.29
5	Pahad jane bus	9	10.34
6	Bajhang jane gadi	1	1.14
7	Bhet bhai Dadeldhura	2	2.29
8	Naulo Mayajal	1	1.14
9	Bideshko kahani	0	0
10	Sambidhan sava	1	1.14
11	Nepal banda chakka jam	3	3.14
12	Kechha Samachar	2	2.29
13	Kharkaki gothali	3	3.44
14	Talkotako sero	0	0
15	Buko mayan	21	24.13

16	Padwa chor desh chhod	1	1.14
17	Bangalore cityma	3	3.44
18	Jug jane pirati	2	2.29
19	Rim jhim pani		0
20	Meri banni bela	12	13.79
21	Daniko mirga	5	5.74
22	Jamana Aaglagi	0	0
23	Aaigayo parewajodi	1	1.14
24	Rangi kalikota	0	0
25	Mayanko Aanchala	3	3.44
	Total	87	100

The table in the foregoing pages display verbs used in sampled Deuda Songs. The song 'Buko maya' contained 21 verbs out of the total number of 87 verbs that is 34.33%. The verbs used frequently in this song were **pass, fail, conform, wait** etc. Out of twenty-five sampled songs, only twenty songs had used verbs. The songs, Rangi Kalikota, Jamana Aagalagai, Rim jhim pani, Talkotako sero and Bidesh ko kahani do not have mixed English verbs. The frequency and percentage of verbs used in other songs is in between 1 (1.14%) to 21 (24.13%) respectively.

The following instances exemplify the verbs mixed in Deuda Songs.

-) Ei sala *S.L.C.* diya phursada nikkai chha
Fail bhaya arko saldiunla *pass* bhaya thikkai chha (Buko mayan)
-) Nammaiak bolnya niu paya **I love you** bhanna chhau
Ghadi sath nachhodnya baja kasari rana chhau (Love letter)
-) Bajale diyaki cholidholile sileina
Kati ghati **contact** garya *phone number* mileina (Bhet bhai Dadeldhura)
-) *Phone* garula peuli phula basaka taimama
Bhet navaya raibar diula *telephone line* ma (Padwa chor desh chood)
-) Baisale chadeka manchha addachhan manpadi
paddalai madesh aya *welcome* to Dhangadhi (Meri Banni Bela)
-) Ke bisaya padhai hunchha *K.M.C. campus*
Lal hira ko bhet bhaya ko addaun ba *time pass* (Daniko mirga)
-) Galti bhayo bhanna lagyo **excuse me dear,**
khana lagyo sathi sanga *whisky* re **beer.**

3.1.5 Analysis of Adjectives Mixed in Deuda Songs

In the table below, the English adjectives used in sampled Deuda Songs have been analyzed in term of frequencies and percentage they obtained.

Table No. .5

Analysis of Adjectives Mixed in Deauda songs

S.N	Title of the songs	Frequency	Percentage %
1	Nisthurika satha	4	8.16
2	Love letter	3	6.12
3	Nepal to Mumbai	10	20.40
4	One day marriage	1	2.04
5	Pahad jane bus	2	2.04
6	Bajhang jane gadi	2	4.08
7	Veet bhai Dadeldhura	11	22.44
8	Naulo Mayajal	1	2.04
9	Bideshko kahani	5	10.20
10	Sambidhan sava	3	6.12
11	Nepal banda chakka jam	1	2.04
12	Kechha Samachar	1	2.04
13	Kharkaki gothali	0	0
14	Talkotako sero	1	2.04
15	Buko mayan	2	4.08

16	Padwa chor desh chhod	0	0
17	Bangalore cityma	1	2.04
18	Jug jane pirati	0	0
19	Rim jhim pani	0	0
20	Meri banni bela	10	2.04
21	Daniko mirga	0	0
22	Jamana Aaglagi	0	0
23	Aaigayo parewajodi	0	0
24	Rangi kalikota	0	0
25	Mayanko Aanchala	0	0
	Total	49	100

The table above shows that there were 49 English adjectives mixed in the sampled Deuda songs that were less than verbs and nouns used in them. Out of the 25 sampled songs, only 16 songs had used adjectives. The song 'Bheet bhai Dadeldhura contained maximum numbers of adjectives i.e. it covered 22.44% of total adjectives used in 'One day marriage', 'Talkotako sero', 'pahad jane bus' contained the least number of adjectives i.e. 2.04% of the total adjectives mixed in sampled Deuda Songs.

The following examples present the instances of adjectives used in Deuda songs

) **Board first** lyaun sakeina ayo **first division**

Baula jhalka gaila raigya ayo samijhana jhan (Nisthurika satha)

) Koi koi manchhe chwanka bhanna chhan tum bhanna **beautiful**

Bajaka nasalu najar mai panyo ranbhul (Nepal to Mumbai)

) **Folding seat** meralagi rakhya chhauki khali

Last seat panyabhayo gadimi yaipali (Sambidhan sava)

) Mu pnya Doti ko keto **handsome number one**

Aganahai achel suwa ramani bhaichhau jhana (Talkotako sero)

) Thokkaiki paltira panyo **New Road** jane **gate**

Bajkalile samjhya pachhi hunya raichha bhet (Bheet bhai Dadeldhura)

) Baja heri basikichhu Khicheko **photo** ma

Large size arirakhyachhu hajurako kothama (Banglore city ma)

3.1.6 Analysis of Adverbs Mixed in Deuda Songs

Out of 25 sampled Deuda Songs, only three of them contained adverbs. Only three adverbs were found in the sampled Deuda Songs, they were late, how, slowly used in Deuda Songs 'Bajhang jane gadi, Love letter and Sambidhansava respectively. The adverbs mixed in sampled Deuda Songs covered 0.44% of total words mixed in Deuda Songs.

3.2 Analysis And Interpretation of the Most Frequently Mixed Words

This sub unit concentrates on the songwise frequent English words and frequencywise analysis of the total English words that were found in 25 sampled Deuda Songs.

Table No. 6

Song-wise Analysis

S.N	Title of the songs	Words	Frequency
1	Love letter	Dollar Green card	2 2
2.	Nisthurika satha	School Campus Commerce Science	10 10 2 2
3	Nepali to Mumbai	Beautiful Phone Number Hero Zero	10 3 5 5 5
4	One day marriage	Driver Minibus	10 2
5	Bajhang jane gadi	Meter Taxi phone	9 9 2

6	Pahad jane bus	Bus Style Love	2 10 5
7	Bheet bhai Dadeldhura	Gate Road	10 10
8	Naulo mayanjala	Ticket Hotel Airport	8 4 3
9	Bidesh ko kahani	Height Fashion	3 10
10	Sambidhan sava	Bus Horn Seat	9 9 5
11	Nepal bhanda chakka jam	Fail	8
12	Ke chha samachar	Campus Love	9 5
13	Kharkaki gothali	Buspark	11
14	Talkotako sero	Beauty Number Oner	8 8 8
15	Buko mayan	Pass Fail	10 10
16	Padwa chor desh chhod	Moter Car	9 9
17	Banglore city ma	Photo	7

		city	10
18	Jug jane pirati		0
19	Rim jhim pani	Tension Hero	2 2
20	Meri banni bela	Welcome Ticket	6 3
21	Dani ko mirga	Time Campus Pass	10 11 10
22	Jamana agalagi	Lipstick	3
23	Aagayo parewajodi	Seat	6
24	Rangi Kilikota	Gate	8
25	Mayan ko aanchala	Chat Internet E-mail Phone	5 4 3 2

The table above exhibits that most frequent words mixed in then Deuda Songs were schools, campus, dollar, drivers, love, fashion, gate, road, phone, pass, fail, restaurant occurring very frequently.

Table No. 7

Frequency-wise Analysis of Mixed English Words

S.N	Occurrence	Total words	Total Frequency
1	single	390	390
2	2 times	110	220
3	3 times	31	93
4	4 times	21	84
5	5 times	15	75
6	6 times	13	68
7	7 times	7	49
8	8 times	5	40
9	10 times	4	40
10	18 times	3	54
11	21 times	3	63
12	26 times	2	52
13	31 times	2	62
14	37 times	1	37
15	44 times	3	742
	Total	668	1087

The table above exhibits the occurrence of mixed English words, their total numbers in each occurrence and their total frequency in each occurrence within twenty five Deuda Songs. The highest number of occurrence of

mixed English words was 44. Likewise, the word 'phone' occurred 31 times. Similarly, the words fashion, bus, seat occurred 26 times. This entailed the strong possibility of assimilation because their frequency ranged from 2 to forty four within twenty five Deuda Songs.

3.3 Context-Wise Analysis

Context refers to the situation in which language is used. Regarding the context in which code mixing takes place, there is not only one condition or situation that persuades the interlocutors to mix the code. Context plays vital role to determine the function and meaning of linguistic units. The song writers mixed English words or even sentences in the following situations:

) When songwriters and singers described about education:

For example:

Agana **S.L.C.** bhanthya achela **iron gate**

Iron gate aunya bela bhaigayo hamro bhet

Saiko mero ankha judhyo **school campus** ma

bhulina saknya bhaya man chhaina basama

Tuition padhya **S.L.C.** ko **pass** bhayaina **fail**

Keti sanga **time pass** bhayo mayajalka khela

Fail hunalw padhai sadhai banna arya maile.

Jindagi barbad ari kei maneina saile

) When there was the sense of love and affection:

Ek hata *mobile phone* arka hata jhola

Na rayai **I love you** bhannya rahani kohola (Love letter)

Mu teri achammai manno kechha saika mana

Boy friend lai *phone* ari sakdin ijabako dhana

Dhan kuti chamala huno. chamal kuti pitho

Kura addi teno bango maya launi chhito (Nisthuriko satha)

Mu pnya Dotiko keto *handsome number one*

Aganahai achel suwa ramri bhaichhau jhana (Talkotako sero)

) When the context or situation was urban rather than rural:

Galti bhayo bhanna lagyo *excuse me dear*

Khana lagyo sathi sanga *whisky* re *beer* (Love letter)

Restaurant, disco dhaunya basya raichha bani

Aphu herya nani mulai batthi beer tani (Pahad jana bus)

Aja bhola *job* garanchhu *airport* bhansarma

Meri niuti rangi baja koi chhaina sansarma (Bajhang jane gadi)

Mumbai ka sahar ghumya *meter taxima*

Surta paran tainoi rayo tai buttya maxima

Thokkaiki paltira panyo *New Road* jane *gate*

Bajkalile samjhya pachhi hunya raichha bhet (Bhet bhai Dadeldhura)

) While describing fashionable girls:

Daiko bhaika *tight pant* layako besana

Keti rainin keta raina ke ayo *fashion* (Bidesh ko kahani)

Jeans pant, miniskart, heal chappal laundachhau

Aaphna lagi ap hai achel *boy friend* roddachhau (pahad jane bus)

Aaina kaiyo ghar chhadi *beauty parlour* dhauna

Kala Kala chulathima khairo khairo launa (ke chha samachar)

) While describing scientific terms:

Phursad bhaya E-mail garula nabhya *telephone*, bhaggeki jiunari khanu
nadukhaunu mana

) While trying to make the songs rhythmic:

Achela school saki padhanchhu *college* ma

Manama bajkali ritti kei chhaina *knowledge* ma

Manchhe pana jhilimili Kashmiraka *gate*

Kilai gham Kilai pani saiko mero bhet

From the above instances it is proved that the use of English was higher in those songs that were made in urban contexts. The Deuda Songs pahad jane bus, Love letter, Bhet bhai Dadeldhura were in urban context in which the researcher has found maximum number of code mixing. Similarly, most of the code mixings took place while talking about education, love and affection, fashionable girl, describing scientific terms and making the song rhythmic.

3.4. Analysis of the Listeners' Perception Towards English Code Mixing in Deuda Songs

Thirteen statements of opinionnaire collected from 25 listeners' of Deuda Songs were analyzed and interpreted based on the perception of 25 listeners' of Deuda Songs.

The population of this study i.e. the 25 listeners of Deuda Songs had been asked to put a tick against each statement in terms of their degrees of attitude (strongly agree, agree, disagree and strongly disagree). Only the educated people were taken as informants as they were familiar with English code mixing in Deuda Songs. The researcher clarified the term code mixing. First, strongly agreed numbers of listeners of Deuda Songs, disagreed and strongly disagreed listeners on each statement were counted. The numbers of listener's on the respective degrees of attitude against each statement have been shown in table No. 8.

Table No. 8**Listener's Attitude Towards the English Code Mixing in Deuda Songs**

S.N	Statements	Strongly agree	Agree	Disagree	Strongly Disagree
1	Deuda Songs having code mixing are difficult to understand by ordinary people	17 (68%)	8 (32%)	0 (0 %)	0 (0%)
2	English code mixing in Deuda songs is a natural phenomenon	2 (8 %)	15 (60%)	8 (32%)	0 (0%)
3	English code is mixed in Deuda Songs to make the songs rhythmic	9 (36%)	13 (51%)	2 (8%)	1 (4%)
4	To mix English code in Deuda songs is to challenge to Far western language and culture	19 (76%)	17 (68%)	0 (0%)	0 (0%)
5	English code is mixed in Deuda Songs as a fashion	22 (88%)	32 (12%)	0 (0%)	0 (0%)
6	Deuda Songs having English code mixing are	0 (0%)	1 (4%)	3 (12%)	21 (84%)

	standard than others				
7	English code mixing in Deuda Songs is the influence of western culture	18 (72%)	5 (20%)	2 (8%)	0 (0%)
8	English code is mixed in Deuda Songs because some of the terms are already borrowed from English	4 (16%)	19 (76%)	1 (4%)	1 (4%)
9	English code is mixed in Deuda Songs because the English language has more prestige than others	2 (8%)	7 (28%)	10 (40%)	6 (24%)
10	Deuda songs should focus on feelings, joys and sorrows of villagers of Far Western hills and mountains	19 (76%)	6 (24%)	0 (0%)	0 (0%)
11	Deuda Songs having English code mixing were modern than others	0 (0%)	8 (32%)	15 (60%)	2 (8%)
12	Deuda Songs with English code mixing really do not	7 (28%)	16	5 (20%)	0 (0%)

	preserve our language		(64%)		
13	English code is mixed in Deuda Songs to make the songs famous among urban people	9 (36%)	13 (52%)	3 (12%)	0 (0%)

The above table shows the whole interpretation of thirteen statements. The researcher has exclusively presented the number and percentage of strongly agreed, agreed, disagreed and strongly disagreed listeners of Nepali folk songs on each statements. The analysis and interpretation of the whole statement are as follows.

The first statement on the questionnaire was "Deuda songs having English code mixing are difficult to understand by ordinary people." Among twenty five listeners of Deuda Songs seventeen (68%) listeners strongly agreed the statement while eight (32%) listeners only agreed it. There was no listener was against the statement. The numbers of strongly agreed listeners were greater than those of agreed listeners on the statement. Regarding the second the statement "English code mixing in Deuda Song is a natural phenomenon." Fifteen listeners i.e 60% agreed the statement four (16%) listeners strongly agreed the statement. The numbers of agreed listeners were greater than disagreed listeners on the statements. There was now a single strongly disagreed listeners on the statement.

In response to the third statement. "English code is mixed in Deuda songs to make the songs rhythmic." Thirteen (52%) listeners agreed the statement

whereas nine (36%) listeners strongly supported the statement two (8%) listeners disagreed on the statement while only one listener strongly disagreed it. This statement was highly agreed by the greater number of listeners.

Disagreed, agreed, strongly disagreed and strongly agreed listeners of Deuda songs on the statement. "To mix English code in Deuda Songs is to challenge Far western language and culture" were 0, 17, 19 and 0 respectively. Majority of listeners agreed and strongly agreed with the statement.

On the fifth statement "English code is mixed in Deuda Songs as a fashion," twenty-two (88%) listeners strongly agreed and thirty-two (12 %) listeners agreed to the statement. No listeners rejected the statement.

The sixth statement "Deuda Songs having English code mixing were standard than others." Twenty one (84%) of listeners strongly disagreed and three (12%) disagreed the statement. Only one listener agreed with that statement.

The seventh statement on the questionnaire was "English code mixing in Deuda Songs was the influence of western culture." eighteen listener of Deuda Songs i.e. 71% strongly agreed it while 5 listeners i.e.29 % agreed it. Two listeners i.e. 8% disagreed the statement.

In response to the eighth statement, "English was mixed in Deuda Songs because some of the terms were already borrowed from English." Nineteen

(76%) listeners agreed the statement whereas four (16%) strongly agreed to statement. One listener strongly disagreed the statement.

The majority of the listeners rejected the ninth statement "English code was mixed in Deuda Songs because English language has more prestige than others." Only seven (28%) and two (4%) listeners agreed and strongly agreed the statement respectively.

On the tenth statement Nepali Deuda Songs should focus on feelings, joys and sorrows of villagers of hills and mountains." nineteen (76%) listeners strongly agreed to the statement. Similarly, six (24%) listeners agreed to the statement. No listener stood against this statement. Fifteen (60%) listeners disagreed with the statement Deuda Songs having English code mixing were modern than others." Eight (32%) listeners agreed with this statement and 2 (8%) listeners strongly disagreed with this statement.

Only seven (28%) listeners strongly agreed and sixteen (64%) agreed the statement, "Deuda songs having English code mixing do not present our language and culture." Five listeners i.e.20% listeners disagreed the statement. Majority of the listeners supported the statement.

The thirteenth statement on the questionnaire was "English code was mixed in Deuda Songs to make the songs famous among urban people." Thirteen (52%) listeners agreed and statement. Seven (28%) listeners strongly agreed and three (12%) listeners disagreed the statement.

Apart from thirteen statements, two subjective questions were asked to find out the listeners' attitudes towards English code-mixing in Deuda Songs.

Seven listeners had positive attitudes towards English code mixing in Deuda Songs and five stood against it. According to the majority of listeners of Deuda Songs, English code mixing in every sector was growing day by day. So, it had an influence on Deuda Songs also. In the century music and media have made the world narrowed and smaller. So, English code-mixing in Deuda Songs is a natural phenomenon. In Far Western Region, nowadays, song writers and singers of Deuda Songs mix English codes in Deuda Songs as a fashion. They should now follow totally this trend. Code mixing in Deuda Songs is somehow acceptable because people want variation since nothing is stable. It is also necessary to add flavor to cover majority of people and area so that, only the borrowed English terms which were understood by ordinary people could be mixed in Deuda Songs.

3.5 Analysis of Songwriters' and Singers' Attitudes Towards English Code Mixing in Deuda Songs

This sub-chapter deals with the analysis and interpretation of the song writers' and singers' perception towards English code-mixing in Deuda Songs. The researcher has analyzed 14 statements of the questionnaire and one subjective question about English code-mixing in Deuda songs on the basis of the song writers' and signers' attitudes towards English code-mixing in Deuda Songs. The numbers of singer and songwriters on the respective degree of attitude against each statement has been shown in the table No.9 below.

Table No. .9

**Songwriters' and Singers' Attitude Towards English Code Mixing
in Deuda Songs**

S.N	Statements	Strongly agree	Agree	Disagree	Strongly Disagree
1	Deuda Songs having code mixing are easy to write.	0 (0%)	2 (8%)	17 9(68%)	6 (24%)
2	English code mixing in Deuda Songs is a natural phenomenon.	1 (4%)	13 (52%)	9 (36%)	2 (8%)
3	English code is mixed in Deuda Songs to make the songs rhythmic.	8 (32%)	15 (60%)	2 (8%)	0 (0%)
4	To mix English code in Deuda Songs is to challenge to Far western language and culture.	0 (0%)	1 (4%)	29 (76%)	5 (20%)
5	English code is mixed in Deuda Songs as a fashion	0(0%)	9 (36%)	14 (56%)	2 (8%)
6	Deuda Songs having English code mixing are	5 (20%)	16	4 (16%)	0(0%)

	standard than others.		(64%)		
7	English code mixing in Deuda Songs is the influence of western culture.	15 (60%)	8 (32%)	2 (8%)	0(0%)
8	English code is mixed in Deuda Songs because some of the terms are already borrowed from the English language.	5 (20%)	17 (68%)	1 (4%)	1 (4%)
9	English code is mixed in Deuda songs because English language has more prestige than others.	0(0%)	13 (52%)	10 (40%)	2 (8%)
10	Deuda Songs should focus on feelings joys and sorrows of villagers of Far western hills and mountains.	18 (72%)	5 (20%)	2 (8%)	0(0%)
11	Deuda songs having English code mixing are modern than others.	6 (24%)	15 (60%)	3 (12%)	1 (4%)

12	Deuda Songs with English code mixing really donot preserve our language and culture.	8 (32%)	12 (48%)	4 (16%)	1 (4%)
13	English code is mixed in Deuda Songs to make the songs famous among urban people.	2 (8%)	15 (60%)	8 (32%)	0(0%)
14	It is our tradition to mix English code in Deuda Songs.	0(0%)	1 (4 %)	5 (20%)	19 (76%)

The table above presents the song writers' and singers' attitudes towards English code-mixing in Deuda Songs. The researcher has exclusively presented the number and percentage of strongly agreed, agreed, disagreed and strongly disagreed song writers and singers on each statement. The analysis and the interpretation of the whole statements are as follows.

The first statement on questionnaire was "Deuda Songs having English code mixing are easy to sing/write." Among 25 song writers and singers seventeen (68%) songwriters and singers disagreed the statement while six (24%) of them strongly disagreed and only two (8%) agreed it. The number of disagreed songwriters and singers was greater than that of agreed songwriters and singers on the statement.

In response to the second statement "English code mixing in Deuda Songs is a natural phenomenon." Fifty two percentage, while nine (36%) singers and songwriters disagreed the statement. Two (8%) singer and songwriters strongly disagreed the statement.

Regarding the third statement "English code is mixed in Deuda Songs to make the songs rhythmic, sixteen (60%) singers and songwriters of Deuda Songs agreed the statement eight (32%) strongly agreed the statement, only 2 (8%) disagreed the statement.

Disagreed, strongly disagreed and agreed singers and songwriters on the fourth statement, "To mix English code in Deuda Songs is to challenge to the Far western language and culture," were 19(76%), 5 (28%) and 7 (4%) respectively. This statement was highly disagreed by the greater number of singers and songwriters of Deuda Songs.

On the fifth statement, "English code is mixed in Deuda Songs as a fashion." 14 signers and songwriters of Deuda Songs i.e. 56% disagreed and 9 (36%) agreed the statement. Two (8%) singers and song writers of Deuda Songs strongly disagreed the statement.

The sixth statement on the questionnaire was "Deuda Songs having English code mixing were standard than others." Only 5 (20%) singers and songwriters of Deuda Songs strongly agreed it while 16 (64%) of them agreed it. Four singers and songwriters of Deuda songs disagreed the statement.

15 (60%) singers and songwriters strongly disagreed the seventh statement, "English code mixing in Deuda songs is the influence of western culture." Eight (32%) and two (8%) singers and songwriters of Deuda Songs agreed and disagreed the statement respectively.

Regarding eighth statement, "English code is mixed in Deuda Songs because some of the terms were already borrowed from English language".

Seventeen (68%) singers and songwriters of Deuda Songs agreed the statement. Five (20%) singers and songwriters strongly agreed the statement while 1(4%) singers strongly agreed the statement.

thirteen singers and songwriters i.e. 52% agreed the ninth statement, "English code is mixed in Deuda songs because English language is more prestige than others" ten (40%) singers and songwriters disagreed the statement and two (8%) of them strongly disagreed with this statement.

The tenth statement "Deuda Songs should focus on feelings, joys, sorrows etc of villagers of hills and mountains," was strongly agreed by eighteen (72%) of the singers and song writers of Deuda Songs agreed and disagreed with this statement. This statement was highly agreed by the greater number of singers and songwriters of Deuda Songs.

Majority of singers and song writers agreed the eleventh statements, "Deuda songs having English code mixing are modern than others" 15(60%) and six (24%) singers and songwriters agreed and strongly agreed this statement respectively. Three singers and songwriters of Deuda Songs disagreed the statement.

The statement twelfth on the opinionative was “Nepali folk songs with English code mixing really do not preserve our language and culture”, agreed by twelve (48%) singers and songwriters of Deuda Songs and eight (32%) of them strongly agreed it. four (16%) and one (4%) singers of Deuda Songs disagreed and strongly disagreed it.

In response to thirteen statement “English code is mixed in Deuda Songs to make the songs famous among urban people.” fifteen (60%) singers and songwriters of Deuda Songs agreed the statement and eight (32%) of them disagreed with this statement two (8%) singers and songwriters of Deuda Songs strongly agreed with this statement.

The fourteenth statement “It is our tradition to mix English code in Deuda Songs,” was strongly disagreed by majority of singers and songwriters of Deuda Songs. Nineteen (76%) of them strongly disagreed it and five (20%) of them disagreed with it. Only one singer agreed with this statement.

One subjective question was asked to find out singers’ and songwriters’ attitudes towards English code mixing in Deuda Songs. The question was “Please write your opinion towards English code mixing in Deuda Songs.” Majority of singers and songwriters who had mixed English code in Deuda Songs had positive attitudes towards English code mixing in Deuda Songs. According to them, the present century is the century of music and media through which the world is being narrower and smaller, so, the world is melting pot that is why English code mixing in Deuda Song was on going process. They thought English code mixing in Deuda Songs was a cultural problem. Since the world is globalized people can not live being influenced by other. The English language is an international language. It influences

each and every sector so that it influences Deuda Songs also, singers and songwriters mixed English code in Deuda songs because some terms were already borrowed from English.

Some singers and songwriters stood against English code mixing in Deuda Songs. According to them, nowadays, code mixing in Deuda Song is taken as a fashion. Songwriters and singers mixed English code in Deuda Songs to make the song famous among urban people. Although code mixing in every language is to be considered as a natural phenomenon but code mixing destroys naturalness as well as personal identity. So, the songwriters should consider about the understanding of normal people.

After analyzing singers and songwriters attitudes towards English code mixing in Deuda Songs it is a found that in bilingual and multilingual country or society, code mixing is a usual phenomenon. Code mixing can be found everywhere today. Because of the rapid development of science, technology, commerce and communication, many societies coming in contact with other societies and in this condition, the people must borrow words from other languages. In our context, people use a lot of English words and phrases when they speak and write the Nepali language. In Nepal, the English language is taught as a foreign language in schools and campuses. Many books and magazines are found in English. Due to the growing effect of the English language in every step of our life people are compelled to use it directly or indirectly. Deuda Songs are the heart of Far Western people. They give moral lesson, entertainment and reflect Far Werstern language and culture. English code mixing in Deuda Songs is considered as a fashion and natural too. It is said that 21st century is the time of music and media through which the world is being narrower and smaller,

so the code mixing is a usual phenomenon. But songwriters and singers of Deuda Songs should consider about the understanding level of normal people. Only acceptable and borrowed English terms should be mixed in Deuda Songs.

CHAPTER FOUR

FINDINGS AND RECOMMENDATIONS

This is the final chapter of the thesis. This chapter consists of the findings based on the analyzed data, some recommendations and pedagogical implication based on findings.

4.1. Findings

On the basis of the analysis and interpretation, the following findings have been extracted regarding the use of English in Deuda Songs.

1. Word level mixing was found in the greatest number in Deuda Songs. Out of 775 expressions mixed in Deuda Songs, 668 (86.19%) were words whereas 61(7.87%) phrases, 6(0.77%) clauses, 11(1.41%) sentences and 9(1.16%) abbrevaiations were found in Deuda Songs.
2. Regarding word level code mixing in the Deuda Songs, nouns were remarkably in the highest position. Out of 668 words mixed in Deuda Songs, 532 i.e. 79.64% were nouns. Nouns and verbs were highly used followed by adjectives and adverbs. There were 532 nouns, 87(13.09%) verbs, 49(7.33%) adjective and 3(0.44%) adverbs mixed in Deuda Songs.
 - a) Out of 532 nouns used in the Deuda Songs, the nouns such as **schools, campus, gate, road, fashion, restaurant, library and airport** were found maximally in Deuda Songs.

b) Out of 87 verbs used in Deuda Songs, the verbs like **phone, love pass fail, contact, use** etc were found in higher occurrences.

c) Out of 49 adjective mixed in Deuda Songs, adjective like **new, first, green, beautiful** etc. mixed maximally in Deuda Songs. Adverbs like **how late** and **slowly** were found frequently being used in Deuda Songs

3. In terms of frequency occurrences of words:

a) Words being frequently used in day to day communication were maximally used in the Deuda Songs such as, **love, phone, late, time, pass, fail, science, commerce** etc.

b) The words **school, campus, love, driver, fashion, gate, bus park** and **road** received higher frequency of occurrences.

4. In terms of contexts of code mixing the following conditions were mainly such as :

a) While describing about education-

For example-

Agana **S.L.C.** bhanthya achela **iron gate**

Iron gate aunya bela bhaigayo hamrobhet

Saiko mero ankha judhyo **school campus** ma

Bhulina sakanya bhaya man chhaina basama

a) When the context or situation was urban rather than rural:

Aja bhola **job** garanchhu **airport** bhansarma meri niuti rangi baja koi chhaina sansarma.

Mumbayka sahar ghumya **meter taxima**, surta paran tainai rayo tai buttya maxima.

b) while describing scientific terms:

phursad bhaya **E-mail** garula nabhaya **telephone**, bhaggeki jiunari khanu nadukhaunu mana.

c) When the singer intended to make the songs rhythmic :

ghumai lagnya chilagadi udai laganya jet, nalaigai kalale sachya hoijala bhet.

5. Main reasons of English Code Mixing in Deuda Songs as observed during the study were as the following:

a) English code was mixed in Deuda Songs to make the songs popular among the urban people.

- b) Song writers and singers thought that Deuda songs with English code mixing was standard one.
- c) English code was mixed to make the songs rhythmic.
- d) English code was mixed because of the influence of English in every sector.
- e) English code was mixed in Deuda Songs because of familiarity of English words.
- f) English code was mixed in Deuda songs also because some terms did not have any Nepali equivalent word for them.

4.2 Recommendations

The following pedagogical implications and recommendations have been suggested on the basis of the findings of the study as listed on the next page:

- a) The study shows that code mixing is a natural phenomenon. It occurs in every walk of life and Deuda Song is not an exception to it while teaching about singers and songwriters of the Deuda Songs. Care must be taken to emphasize on what they use frequently.
- b) This research provides insights for the context of code mixing which elaborates the theoretical knowledge about code mixing as well.

- c) Anyone who is interested in Deuda Songs must have the ideas of typical vocabulary used in this field that will help them to approach the language used in Deuda songs.
- d) Songs themselves are supplementary for language teaching, so this research can be helpful for ELT practitioners as well.
- e) Workshops, seminars, talk programmes and conferences for teachers, linguists, scholars, and course designers should be organized to find out the effectiveness code mixing and code switching.
- f) Mixed words of other languages besides English should also be the topic of research.
- g) English code mixing in other Nepali literary genres: eg. poem, drama, novel should be encouraged.

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