AN ANALISIS OF ENGLISH CODE MIXING IN NEPALI FILM SONGS

A Thesis Submitted to the Department of English Education

In Partial Fulfillment for the Master of Education in English

Submitted by

Gopi Chhetri

Faculty of Education

Tribhuvan University

Kirtipur, Kathmandu, Nepal

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I recommended this thesis for acceptance.

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206 9/04/28   **Gopi Chhetri**

Abstract

This research work entitled "An Analysis of English Code Mixing in Nepali Film Songs" was carried out to find out the English code mixing in Nepali film songs and context and reasons for English code mixing in Nepali film songs. In order to collect the data, secondary sources were used. The secondary data were collected from different F.M. radio stations from Kathmandu and Butwal. I transcribed 120 Nepali film songs from which I selected 20 songs for the analysis. The findings of the study showed that out of 5722 codes 341 codes were mixed in Nepali film songs which occupied 5.95% of the total codes. It is also found that from total 341 codes, nouns have occupied the greater percentage i.e. 65.98%. Likewise, verbs have occupied 6.45%, prepositions 2.34%, adjectives 17.30%, and exclamations 7.91%. While analyzing the sentence level code mixing, I found only 7 English sentences out of 33 sentences in the Nepali film songs. The study concluded that the popularity of English language as the major reason of English code mixing in Nepali film songs. The study also found that English codes have occurred in different situations i.e. in order to persuade, to make others happy, to establish relationship, while greeting and to describe or praise others.

This thesis has been divided into four chapters. The first chapter consists of the introduction of the study. This chapter consists of general background, review of the related literature and objectives and significance of the study. The second chapter deals with the methodology, sources of data, sampling procedure and limitations of the study. Similarly, the third chapter presents the analysis and interpretation of the data collected by the researcher. Finally, the fourth chapter includes the findings and recommendations on the basis of analysis and interpretation of the collected data. References and the appendices have been presented at the end of the research.

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LIST OF ABBREVIATIONS AND SYMBOLS

B.S.	Bikram Sambat
CD	Compact Disk
CUP	Cambridge University Press
Dr.	Doctor
DVD	Digital Versatile Disk
e.g.	For Example
F.M.	Frequency Modulation
i.e.	That is
M.Ed.	Master of Education
No.	Number
OUP	Oxford University Press
p	Page
Prof.	Professor
pvt/ltd.	Private Limited
S.N.	Serial Number
T.U.	Tribhuvan University
TV	Television

CHAPTER ONE

INTRODUCTION

1.1 General Background

Communication is a process of transmitting and interchanging ideas, thoughts information etc. from one person to another or one place to another. Language may refer either to the special human capacity for acquiring and using complex systems of communication or to a specific instance of such a system of complex communication. The human language is fundamentally different from and of much higher complexity than those of other communications.

In common sense, language is a means of communication. However, it not only functions as a sole means of communication but also acts to establish and maintain the social relationship. Sapir (1963, p.8) says, "Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols". This definition makes it clear that language is a sole property of human beings. It is a means of human communication through which human beings exchange their ideas, feelings, desires and emotions. Bhandari (2007, p.6) defines language as, "The best means of communication among human beings although we may use some other means such as gesture. Language is made up of various units, which combine to make higher and higher units." Hall (1968) (as cited in Lyons 2005) tells us that language is, "the institution whereby humans communicate and interact with each other by means of habitually used and auditory arbitrary symbols" (p. 158).

Above mentioned definitions of language have served to introduce some of the properties which some linguists have taken to be essential features of language. Most of them have taken the view that languages are system of symbols designed, as it were, for the purpose of communication.

English has been an increasingly popular foreign language among the people of Nepal. It is adopted as the language of business, diplomacy and working language in the international context whereas Nepali is widely used as the official and working language at the national level. Nepal was brought into a global world by the colonial influences of British in India particularly through the establishment of Darbar high school in 1954 (Bhatta, 2012, p. 229). English language is also used to establish diplomatic relation with most of the countries of the world by some of the internationally recognized organizations like UNO, UNICEF, UMN. Due to the rapid growth of industrial development, trade, transportation, etc the demand of English in present day is being increased and it has become the world language. Anyone who speaks English can keep in touch with the world but without the knowledge of English, it is impossible to get the target. In the context of Nepal, English has occupied a significant role in the academic field. It has been taught as a compulsory subject from grade one to bachelor level.

A large portion of the world population is multilingual. Multilingualism is practically present in every country; in all classes of society. No urban society is genuinely monolingual. That is why the regular use of two or more languages is worldwide phenomenon. Because of the growing effect of English language, it has been used in each and every sector. People are directly or indirectly compelled to use English language. "There is strong evidence that more and more Nepalese people are adopting English as their language at home, workplaces and at places of study" (Bhatta, 2012, p.230).

Many young and educated Nepalese are fond of speaking English to show their level of sophistication and to demonstrate that they are educated and knowledgeable. For many the ability of speaking English is a status symbol. For many others speaking local languages may even be an indication of backwardness. With the increasing attractions of computer education, tailor made short English language courses etc, a large number of English medium channels in Satellite TV, English have indeed started to reach the masses and it

is now no more the privilege of the ruling or the rich class people only. Nepal, which in the past has lagged behind most other countries in its provision of foreign languages, has made serious attempts to bring about improvement in schools with plans to consolidate its study after the 1970s. Learning English as a foreign language owes its popularity in Nepal to various factors: economic, political, social, cultural, etc. (Bhatta 2012, p.231).

English words are used in Nepali film songs too. This situation made me very curious to know the status of English code mixing in Nepali film songs. Why English words are mixed in Nepali film songs, and the sentences that are mixed, the context in which English code is mixed up takes place? To find out the causes of English code-mixing in Nepali film songs, this study has explored the English expressions in the Nepali film songs along with its context in which code is mixed up.

In fact, in the present days, it is essential to have command over English and it seems to be a window through which we can peep the whole world. In the context of Nepal, it is used in different offices, media, travel agencies, tourism, etc. Nepali film songs are also affected by the use of English language through the means of code mixing. In order to compete in the international field, Nepali songs are being modified using rap English within the songs. The use of English expressions in Nepali film songs is most of the time for showing the progress of society in language. Considering the audience English expressions have been mixed in Nepali songs.

1.1.1 Code mixing

A code is a system used for communication between two or more parties. According to Richards et al. (1999, p.56), "Code is a term which is used instead of language, speech variety or dialect. It is sometimes considered to be a more neutral term than the others. People also use 'code' when they want to stress the uses of a language or language variety in a particular community." For example, a Puetro Rican in New York City may have two codes: English and Spanish. He or she may use one code (English) at work and the other code (Spanish) at home or when talking to neighbours.

Code is a broad term which may denote a dialect, register or language. There are many languages in the world. We speak more than two or three languages even in a single society. People speak mixing the languages and shifting from one language to another. Most speakers use several varieties of any language which is called bilingual and even multilingual people can be found throughout the world.

Code mixing can be defined as a mixing of two codes or languages, usually without a change of topic. This is quite common in bilingual or multilingual communities and is often a mark of solidarity, eg, between bilingual friends or colleagues in an informal situation. Code mixing can involve various levels of language, eg, phonology, morphology, grammar or lexis. Bilingual or multilingual speakers, for example, may think that one of their languages, eg, English, has more appropriate lexical items for something they want to express in a particular situation and they incorporate these into the grammatical structure of the other language. "If one uses a language and mixes words, phrases and sentences from another language, it is called code mixing" (Verma and Krishnaswamy, 1998, p.18). 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 (Rai, 2000, p.182). For example: *Malai* late *bhayo ma ghar janna*. Here, 'late' is in English language and the rest is in Nepali language. So, this is not absolute but partial shift and is code

mixing. For example, *u intelligent chha* (he is intelligent). Here, the English word intelligent has been used in the structure of Nepali language.

In a bilingual and multilingual country or society, code mixing is usual phenomenon. Most people have command over several languages or varieties of a language they speak and bilingualism and or even multilingualism is the norm for many people throughout the world rather than unilingualism or monolingualism. People than are usually forced to 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 sentences then it is code mixing.

However, Holmes (1992, p.50) says, "Code mixing suggests the speaker is mixing codes indiscriminately. It is a kind of rapid switching in a conversation."

According to 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."

Wardhaugh (1986, p.103) says, "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".

Because of the rapid development of science, technology, commerce and communication many societies are coming in contact with other society and in this condition the people must borrow words from other languages. According to Hockett (1958, p.404), "the speaker of A must have some motive, overt or covert, for the borrowing. These are two in number: the prestige motive or the need feeling motive".

Because of the regular uses of code mixing in the present day's communication, it has become an unavoidable feature of any language. When people mix codes for a long time, it becomes their automatic habit to use the words of another language. In our context, people use a lot of English words and phrases when they speak and write in the Nepali language. This is also a feature of present young generation in the urban areas. So, they borrow words, phrases, clauses and sentences from the English language and mixing them into the Nepali language. This is also a way of the word formation process.

Hudson (1980, p. 64) says, "The existence of multiple languages is the various reasons behind shifting from one language to another. Nevertheless absolute shifting and partial shifting have specific reasons behind them. Such as solidarity of the listener and addressee, linguistic complexity, choice of the topics, perceived social cultural distance". These English expressions are very hard to explain in Nepali. They use English codes to clarify the meaning. This happens mostly when we talk and write about the scientific and English subject matter. People also mix the words to show their social hierarchy because they think that English is a prestigious language and the sign of intellectual and elite class. For example: *Robot le manis ko dherai kam kura gadi rakheko chha*. Here the word 'robot' is scientific word and it is difficult to explain by translating in own language.

By analyzing the above definitions given by different linguists, we can conclude that code mixing is the shift of one linguistic code into another within a sentence and very often, we find the lexical items of one language mixed to the structure of another language. For example: *Telephone game man lagyo*. Here English word 'telephone' has been added to the Nepali structure. Code mixing can be observed in every society of human life where bilingualism and multilingualism exist. It is found both in written form and spoken form.

Because of rapid growth of science and technology, commerce and communication, code mixing is found everywhere today. Many societies are coming in contact with other societies and in this condition, the people must

borrow words from other languages when people mix codes for a long time, it becomes their automatic habit to use the words of another language. Regular uses of code mixing in the present day communication; it has now become an unavoidable feature of any language. In Nepalese context, people use a lot of English words and phrases when they speak and write the Nepali language. But some people mix words/sentences of another language intentionally to get prestige in a society. The change generally takes place more or less rapidly as for as the subject matter is concerned, but seem to be limited by sentence structure. In the context of Nepal, due to the growing effect of English language in every step of our life people are compelled to use it directly or indirectly. In such a situation, people mix some words or even sentences of English mainly to make concept clear. This type of mixing can be found in area such as mass media, communication, trade, tourism, literature, transportation, music and so on. For example, "*Ma hu Nepali Babu Made in Nepal*". The absolute shift that can be found in Nepali film songs. For example, "*bhana ta lau* I love you". "*Bhana bhana lau* I love you".

Regarding code mixing, Nepali film songs are not untouchable where we can see many words and even sentences of English language which are used by songs writers and singers why this phenomenon occurs is not explored yet and hence the researcher is interested in understanding it through this research.

1.1.1.1 Reasons for code mixing

In bilingual and multilingual societies people mix languages when a person uses the structure of one language and inserts some lexical items or elements of other language, it is then called code mixing.

In Nepalese context, people mix a lot of English words and phrases when they speak and write Nepali language. Being a most famous and important language people use English in Nepali language to get prestige in a society as well. For example, 1) *aja ta enjoy bho* (We enjoyed a lot today) 2) *u ta stupid chha* (He is a stupid person). There may be various reasons behind code mixing. Such as, solidarity of the listeners and addressee, choice of the topic and perceived

social cultural distance. In other words, motivation of the speaker is an important consideration in the choice. Solidarity with the listeners is one of the very good reasons for code-mixing. It is also believed that some topics are so complex that they cannot be explained in Nepali. So, the speakers mix English to clarify the meaning. This happens mostly when we talk and write about the scientific and English subject matter. People also mix English code to show their social hierarchy.

1.1.1.2 Context of code-mixing

Code-mixing is a usual phenomenon in bilingual and multilingual society. People use mixed language in their expression in such societies. People are usually forced to select a particular code whenever they choose to speak and they may switch from one code to another, it is then code-switching but if the code is in the middle of the sentences then it is a code -mixing.

In the words of Brown (2007, p.132), "It is the context within which we exist, think, feel and relate to others. It is the "glue" that binds a group of people together. It's our collective identity, our "blueprint" (Larson and Smalley, 1972, p.39) (as cited in Brown 2007) that guides out behavior in a community".

Here, Brown opines that the context is that where we exist or live. Language is also the glue and that binds people through communication and which is possible if speaker and hearer use same language or understand their language to each other. Thus, language is the binding rope that binds people. In the Nepalese context, the use of English expression in Nepali film songs shows the cooperation between English and Nepali audiences. The use of English expressions is to bind us together with other language i.e. English in Nepali.

Brown (2007, p.134) further asserts:

> Foreign language contexts are those in which students do not
>
> have ready-made contexts for communication beyond their
>
> classroom. They may be obtainable through language clubs,

special media opportunities, books, or an occasional tourist, but

efforts must be made to create such opportunities.

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.

Here one attempt is made to find out the context where code-mixing takes place. Code-mixing mostly takes place in the context of science, technology and commerce, while participants have to describe, say or write something about science, technology and commerce in that condition they mostly mix English code in Nepali film songs. Code mixing is found when there is a situation to describe about the love. For example, *"vana ta lau I love you"*, *"ma hu Nepali babu Made in Nepal", "meri pyari hi darling Kamala gari diula mutu mai hamala.* Code-mixing is found greater in urban area rather than rural area or village area. So, we can get a large number of people mixing English code in Nepali as well as in other languages in city or town for example "*nabhana aajalai **Saiyo nara,** aajalai saiyo nara"* (Japanese 'Saiyo nara' means 'goodbye' in English). Code-mixing is mostly found in educated area rather than uneducated area where people have command over multiple languages. Not only that people mix code when they found the topic is difficult to explain in their own language at that condition they intentionally mix English code in those topics. In other words, it is also believed that some topics are so complex that they cannot be explained in Nepali in this condition they mix the English code to clarify the meaning.

1.1.2 Nepali Film Songs

Music has been an important means of entertainment for human beings since ancient time. Song is an inseparable part of human life. We can learn about the culture and traditions, customs and values etc. of the particular community from the songs. In Nepal, there are different category of songs i.e. lok dohori

song, folk song, pop song, jhyaure song, rodhi song, deuda song and film songs.

With the growing use of English language, the Nepali film songs have been infected by English expressions. When the English language became dominant among different sectors including business, society, profession, daily use etc. the Nepali film songs also cannot stay unaffected from its influence. Thus, the Nepali film songs; concerned to the present study have been mixing English expressions. The use of English expressions is not a disastrous problem for the new generation listeners of Nepali film songs but the fact that Nepali songs have been losing their identity with the growing use of English expressions. The Nepali songs are not only the pillars of our nationality but also our evidence to show that we are Nepalese. They are the conservers of our Nepali language, culture, society etc. The Nepali film songs carry some attributing factors that help to indicate different cultures, different habits and different societies.

Nepal doesn't have very long film history but the industry has its own place in the cultural heritage of the country. Most Nepali films use Bollywood- style of songs. In the film industry parlance, Kathmandu the capital and centre of the Nepali film industry, is called Kollywood (or Koliwood). The making of Nepali film is said to have begun with D.B. Pariyar's "Satya Harischandra" which was the first Nepali language film. It was produced from Kolkata (India) and was release on September 14, 1951. Aama (Mother) was the first film produced in Nepal and was released on October 7, 1964. It was produced by the Department of Information His Majesty's Government of Nepal. It was directed by Hira Shing Khatri. The first film to be produced under a private banner was Maitighar (the birth home of a girl) which was released at the end of 1966 by Sumananjali film Pvt/Ltd. Most of the songs were sung by Indian singers viz. Lata Mangeshkar, Asha Bhosle, Usha Mangeshkar and Manna Dev along with the household names of Nepali music like Narayan Gopal, Prem Dhoj Pradhan, CP Lohani and Aruna Lama. At that time it was very difficult to

record the songs as well because there were not any recording studios in our country. So, for recording purpose they have to go frequently in Mumbai, India. First studio in Nepal was established in 2007 B.S.

When we observe Nepali film songs, we find the old Nepali films containing fewer English expressions or without English expressions but with the growing effect of English all over the world, Nepali film songs too started borrowing English expressions.

The Nepali films in the beginning phase or in the antique Nepali film songs like 'Apsara' we find the English expressions which are not complex in the sense that it uses expressions like 'mummy' and 'daddy'. We find the English codes that have been almost used as Nepali words. The expression in the song goes like this, *mummy le bhanchhin ramri chhe, daddy le bhanchhan ramri chhe thaha chaina malai kasti chee, bhandachhan apsara jasti chhe.* This shows that the English words have been almost habitualized with everyone and readers feel no accent and the expression goes mildly.

In the same way, when we observe the films that are produced in the middle phase, we find the use of English words in more extent than in the previous phase. For example, we can take an example of Nepali film 'Sathi'. In the song *malai pani angregi ma bolna sikai deu na.* In this song, we can find more use of English expressions and repetitions of such expression. The song goes like this: *malai pani angregi ma bolna sikai deu na angregi mai manko kura kholna sikai deu na, A B C D, one two three four sabai sikai deu na. Bhana ta lau I love you. Bhana bhana lau I love you.* It shows that the English expressions have been used more frequently. In the beginning phase, we can observe the songs with single codes or with less accented but we find the stress inherent in the songs of middle phase.

Modern Nepali film songs being produced in the recent years contain more English expressions in more songs. The film songs are so much obsessed with the impression of English that no song could be sung without the English expressions. For example, we can take the example of Nepali film 'Andaaj' and

the song 'simple simple kanchhi ko'. Here, the song goes like this, *Simple simple kanchhi ko dimple parne gala, man paryo man paryo man paryo malai man paryo. Handsome handsome kanchha ko fakaune yo chala man paryo man paryo man paryo malai man paryo.* The song starts with the English expression simple with repetition and when the girl speaks it starts with the expression handsome with repetition. This shows that the English is most, and as if the English expressions have paved the way for the Nepali expression.

Likewise we can observe the films like *Ghamchaya* and the song *Hamro maya fit* which also uses the more English expressions as if English is inevitable. The song goes like this, *jindagi ko batochha aphthero, kahi khalto kahi chha bhiralo hamro maya fit, baase hunchha khali chha mero dilko seat.* Here, the purpose of using English expressions is to maintain the rhythm. The words fit and seat create the rhythm in the song.

In the same way, the name of the films has also been named after the English expressions and words in the recent days. The films *Batch no. 16, First love, I am sorry and loot etc.* are some of the examples of such films. These films are also heavily affected by the influence of western culture and language.

1.2 Review of Related Literature

Code mixing in Nepali film songs is an important field of research. It helps the researcher to find out the assimilated and non assimilated words that are used. Up to now, different researches have been carried out in "Code mixing." So, an attempt is made here to review the related literatures.

Subedi (2003) has carried out research entitled "Code Mixing in Gorkhapatra Daily- Descriptive and Practical Study." The main purpose of this research was to analyze English words that are used in Gorkhapatra Daily. The researcher made use of both probability and non probability sampling procedure for data collection. The researcher states that urban people make use of maximum English in comparisons to rural people. This research shows that the use of English acronyms is very popular in Nepali newspapers. The researcher has

described code in Nepali newspaper on the basis of descriptive study of Gorkhapatra daily.

Baral (2005) has conducted a research on "Code Mixing in Nepali Cinemas". The major objectives of the study were to find out the English code mixing in Nepali cinemas and the specific objectives of this study was to analyze the English code mixing in Nepali cinemas in terms of word class, sentence type and language function used in code mixing. For this study fifteen cinemas were chosen using judgmental sampling procedure. This shows that English code mixing in Nepali cinemas is a natural phenomenon. It shows that words that are used in day to day communication are used maximally in Nepali cinemas. This research also shows that greeting, talking leave introducing etc type of language function are used in Nepali cinemas, it further states that simple sentences are maximally used in Nepali cinemas compared to the number of complex and compound sentences. Baral has taken help to conduct the research from 15 movies/ films. His main intention is to find out English code mixing in Nepali movies/ films but he has used the term cinemas. According to Oxford Advanced Learner's Dictionary 7th edition 'Cinema' means a building in which films or movies are shown.

Luitel (2005) has carried out a research on "Code Mixing in Nepali Stories". The objective of his study was to find out the mixed English words and expressions in Nepali stories. The specific objectives of his studies were to find out the frequency of mixed English expressions and to compare the trend of mixing English words in the stories from 2052 B.S. to 2062 B.S. This study shows that the English words are used repeatedly in Nepali stories. The modern story writers mix English words while writing stories. The words used are higher in comparison to last ten years. He further states that mostly nouns are mixed. The researcher also states that some English words have already been borrowed into Nepali language.

Paudel (2005) carried out a research on "Code Mixing in T.U. Premises". The main objectives of his study were to find out the switching of English language

in Tribhuwan University Premises. The objectives of the study were to find out the frequency of code switching, to pinpoint modality of code switching. The researcher made both use of primary and secondary data. Data was collected using random sampling procedure. The finding of this study shows that switching doesn't take place only there is lexical gap; instead, there are more semantic and pragmatic reasons for motivation for code switching. It also states that many compound words are with one element from English and other from Nepali. His study also shows that urban people (students) usually mix English words and sentences while talking with their friends and other people.

Pangeni (2005) has carried out a research entitled "A Study of code mixing in Kantipur and Classic F.M.Radio Programme in Nepal." The main objectives of this research were to find out the English code mixing in Kantipur and Classic F.M. Radio programme in Nepal. His overall study concluded that English code mixing in Nepali language took place while speaking. Various kinds of covering language structure, functions and topic areas were occurred in mixing. In the structural aspects, expressions of word level had the highest frequency and sentences level had the least frequency in mixing.

Humagain (2006) carried out a research entitled "Code Mixing in Nepali Pop Songs". The main objectives of this research were to find out English code mixing in Nepali pop songs. The specific objectives of this research were to analyze English code mixing in terms of word class, sentence type and language functions. The researcher selected 25 Nepali pop songs for his study by using judgmental sampling procedure. In this research the researcher shows that Nepali pop singers and lyrists use English words, phrases or even sentences in Nepali pop songs very often, some of the words are mixed more often than verbs and adverbs. He further states that simple sentences are mixed more often than compound and complex sentences.

Neupane (2007) has carried out a research entitled "English code mixing in Nepali folk songs." The main objective of this research was to find out English code mixing in Nepali folk songs. The specific objectives of this research were

to analyze English code mixing in terms of word class, sentence type and language function. The researcher selected 25 Nepali folk songs for his study by using judgmental sampling procedure. In this research the researcher shows that Nepali folk singers and lyrists use English words, phrases or even sentences in Nepali folk songs very often, some of the words are mixed more often than verbs and adverbs. He further states that simple sentences are mixed more often than compound and complex sentences.

The research works mentioned above are related to code mixing. No research yet has been carried out to find out the status of English code mixing in Nepali film songs in the Department of English Education, T.U. The present study will be different from all above mentioned works in the sense that it attempts to find out the English expressions in Nepali film songs. Therefore, the researcher has selected this area for the study.

1.3 Objectives of the Study

This study had the following objectives.

i.   To find out the English code mixing in Nepali film songs.
ii. To find out the context and reasons for English code mixing in Nepali film songs
iii. To provide suggestions for pedagogical implementations.

1.4 Significance of the Study

This study is expected to have the following significance.

i.   This study will be a great help to the students of linguistics who are interested in code mixing in Nepali film songs.
ii. Songs writers, singers, musicians as well as the students of music will be benefitted from this study. Not only that this study will be significant for English language teachers as well.
iii. This study will be very significant to the students of language and linguistics, language planners and curriculum designers.

CHAPTER TWO

METHODOLOGY

This chapter deals with the methodology adopted during the study. I used the following methodology to fulfill the objectives of this study.

2.1 Sources of Data

Only the secondary sources of data were used to collect data.

2.1.1 Secondary Source of Data

Books, songs, articles, magazines, cassettes, CDs, DVDs, journals theses approved from Department of English education and many other types of programs (Radio, FM, Television etc.) related to Nepali film songs and research. Some books like Hudson (1998), Wardhaugh (2005), Holmes (2004), Rai (2008) were used to complete the study successfully.

2.2 Sampling Procedure

I selected 20 Nepali film songs. For that the researcher selected more than 120 Nepali film songs. Random sampling procedure was applied for the selection of 20 songs from those 120 Nepali film songs.

2.3 Tools for Data Collection

The main tool for data collection was observation. I prepared check list(s) containing the detail about the items such as; word class, sentence, clause, phrase, frequency etc. Then I listened to those songs and he recorded the instances of code mixing on recorder. Similarly I jot down the instances of code mixing in my note book.

2.4 Process of Data Collection

I copied the film songs on a CD from radio Nepal, Butwal FM, Tinau F.M., Lumbini F.M., Ujyalo F.M., Lumbini Television, different music shops etc. I, then, listened to those songs and for the purpose of the confirmation he listened to the same songs time and again. Then, I noted down the instances of the code mixing in my note book.

2.5 Limitations of the Study

The limitations of the purposed study were as follows:

i.   The study was limited to twenty Nepali film songs.

ii. The study was limited to English words and expressions mixed in Nepali film songs.

iii. The study was limited to major word classes (nouns, verbs, adjectives and adverbs) and minor word classes (prepositions and exclamations) sentence type, context in which code mixing take place in the Nepali film songs.

CHAPTER THREE

ANALYSIS AND INTERPRETATION

This chapter mainly focuses on the analysis and interpretation of data gathered from secondary sources i.e. Nepali film songs. In the beginning of the study, the researcher selected 120 Nepali film songs from which twenty Nepali film songs were selected for the study purpose to analyze the English code-mixing. Then after collecting the songs, the researcher time and again listened the sampled songs so as to find out the English expressions mixed in songs.

 After collecting English code-mixing in the songs, the researcher analyzed such code-mixings in different ways. The analysis of code-mixing in Nepali film songs is analyzed in the following headings:

i) Holistic Analysis

ii) Word class (noun, verb, adjective, adverb, preposition, exclamation)

iii) Context and Reasons of code-mixing

3.1 Holistic Analysis

During the study, I tried to find out English code-mixed expressions in the selected songs. I found mixed codes occurred for 341 times. It showed that most of the expressions were found to be nouns i.e. 225 expressions, whereas there were only 22 verbs, 59 adjectives, 8 prepositions and 27 exclamations expressions. There were not any mixed adverbs in the selected songs. It showed that most of the time in Nepali film songs, nouns and pronouns were used instead of Nepali utterances. It is not only the indication of colonization of English language over Nepali but also the effect of modern age which influenced the young generation towards the use of

English language. The question comes here is that whether the English code-mixing is appropriate in such situations or not. With the use of English expressions instead of Nepali words, the Nepali native words have been disappearing because we can see that for 'buba' and 'aama' 'dad' and 'mom' have been used.

The holistic analysis of the code-mixing showed that the English-mixed codes have been increasing in Nepali film songs. The reasons of such use of English expressions in the Nepali film songs may be the influence of English movies and the excessive use of such English expressions in public. The expressions were not of the complex category nor they have been borrowed from the corners of dictionary but the contextually used words have been cited in the songs. Thus, the holistic analysis shows that invasion of English words over original Nepali expressions in Nepali film songs as well as in other songs have been increasing. The holistic analysis of the English code-mixing in Nepali film songs is given in the figure below:

Figure No. 1

Holistic Analysis of the English Code-Mixing
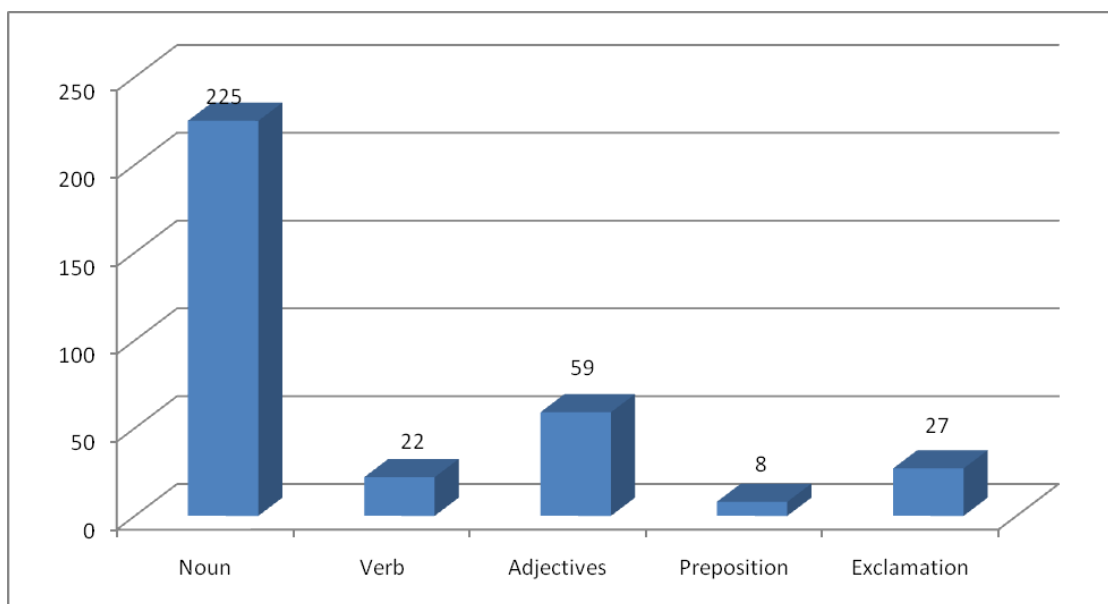
The above figure clarifies that the excessive use of English nouns i.e. 225 codes can be found in Nepali film songs. Likewise, the adjectives with 59 English code-mixing have the second position in code-mixing category which is followed by exclamations i.e. 27, verbs 22 and the least use of prepositions i.e. 8.

It clarifies the point that the use of English nouns remain in the point of extremity whereas the prepositions occupied the least position in the hierarchal order of English code-mixing in Nepali film songs.

3.2 Word Classwise code-mixing

In order to explore the nature and extent of code-mixing in Nepali songs, I have analyzed the mixed codes in terms of their word class. The analysis of mixed codes with respect to word class clarifies the frequent use of words and their nature. The analysis of English code-mixing have been analyzed in different sub topics under word class which are given below:

3.2.1 Noun

The analysis of the nouns in terms of English code-mixing in Nepali film song clarifies the extent and the habit of using nouns. The study showed that there were 225 nouns occurred in the Nepali film songs which account 65.98% of the total mixed English codes. There were 1720 nouns in the selected songs. So, within noun 13.08% of codes have been mixed. It clarifies that fact that the Nepali film songs borrow most of the time English codes in the form of nouns. This is to say that, the Nepali film songs use more English codes which follow under nouns category in word class.

We can see the use of doctor, police, mummy, daddy, God, etc. used in the Nepali film songs. The use of such words indicates that the trend of using exact Nepali words in film songs have been in decreasing trend rather the English codes have been flourishing in use. On the other hand, the use of

such words like doctor have been socialized and it is used by so many Nepalese that they might have forgotten the exact Nepali word for 'doctor' i.e. 'Baidhya'. The use of *baidhya* may not be familiar when it is used in Nepali songs. On the other hand, the people might get confused when *baidhya* is used instead of doctor. In contrast to this reason it is hard for us to find the exact word for 'police'. The word police has been so much used by us that we do not know what to call to police even if we know the Nepali word *prahari* that might not be easy and might not be familiar word. So, the songs use such words so as to make people understand as easily as possible.

3.2.2 Verb

The analysis of the verbs in terms of English code-mixing in Nepali film songs shows that only 6.45% of the codes belonged to verb category. During the study, the researcher has found 862 verbs in 20 songs. Only 22 verbs have been found mixed in the songs. So it covers 2.55% in the verb category. It showed that English verbs have been used very rarely. It may be because of the uneasiness of verbs in contextualized use. The English verbs used in the Nepali film songs were simple and frequently used by common people like fit, bore etc. The use of such words is easy in understanding for common people because some people might get confused with alternative words for fit i.e. *thikka.* Likewise, the word 'bore' is so much used in Nepali context people prefer to use English word 'boring' instead of *dikka* in Nepali. In this way, the verbs which are common among Nepali people have been used in Nepali film songs. The use of such words symbolizes that the English verbs have been invading their existence in Nepali film songs in more huge way.

3.2.3 Adjective

There were total 441 adjectives in the selected songs from which mix adjectives have occupied 17.30% of the total code mixing within adjective it takes 13.37% code mixing. It shows that the adjectives have second position in code mixing in Nepali film songs. The adjectives have been used so much that people might have forgotten the original Nepali words for such adjectives like, local, late, handsome, last, etc. These words which were used as adjectives in the Nepali film songs have commanding position among the Nepalese movies viewers.   Most of the people might have forgotten the original expression for local i.e. (*e*)*sthania* which may be uneasy while using in Nepali film songs. It seems that the word local has been ruling Nepali society, thus, the use of local by educated or uneducated can be observed anywhere but *sthania* can be heard very rarely. In the same way, the words late, handsome and last have also good position in the Nepali society and culture and have been replacing the original Nepali words. The influence of English words in Nepali film songs gives a clue that the Nepali language, culture and society is going to mix up with the vibrant culture that is western culture, language and society. It is going to imitate the culture, language and civilization of west and Nepali songs are an example of such influence.

3.2.5 Preposition

While analyzing the use of English prepositions in Nepali film songs only 2.34% of the prepositions have been found. It is the least use of English code that is mixed in Nepali film songs. The only one preposition i.e. 'In' has been used for eight times in the song *ma hu nepali babu made in Nepal.* The use of preposition usually needs sentence level mixing or clause or phrasal level thus the less use of such mixing have resulted the less use of prepositions as well.

3.2.6 Exclamation

While analyzing the mixed English codes in Nepali film songs, the researcher found 7.91% of the mixed codes belonging to the exclamation word class. It showed that the exclamations have occupied third majority in code-mixing category. It was found that exclamations like Oh, Hello, Ouch, No, Bye, please. It is found that the words like ouch, oh, hello have no exact Nepali words. Thus, it is easy for Nepali film songs to use English exclamations instead of Nepali ones. The English word like ouch instead of Nepai word *aaiya* does not seem to be easy in use. Likewise, *kripaya* in Nepali does not seem to be fitting in the place of please. Thus, the influence of English exclamations have got more place than the Nepali exclamations. The reason of such use of English exclamations may be the lack of proper Nepali exclamatory words or the inappropriateness with rhythm or problem with rhyming because rhyme and rhythm are the major components that make song more powerful and effective in hearing.

In this way, the use of English nouns, verbs, adjectives, prepositions and exclamations have been found in Nepali film songs. So far as concerned with Nepali film songs, the use of such word classes have been found increasing in trend. Thus, it indicates that the use of Nepali native words and expressions have been disappearing in the film field especially in Nepali film songs.

3.3 Phrase

In addition to word class, the researcher has also found the English phrases used in Nepali film songs. The following table shows phrasal level code-mixing found in songs:

Table No. 1

English Phrases found in Nepali Film songs

S.N.	Title of the Song	Phrases	Frequency
1.	*Nauni Nauni Nauni*	My dear	2
		My darling	3
2.	*pokhara ko bazar*	dear darling	2
	Total		7

The above table shows that 7 English phrases have been found in two songs i.e. *nauni nauni nauni and pokhara ko bazar hoina*. It was found that the English phrases like, my dear, my darling, dear darling have been used in context of persuading one another in conversational tone. It is found that the use of such code mixing were to persuade lover or beloved like in the song *pokhara ko bazar hoina* the phrase is used in context with hero persuading heroine as he says, *Timro lagi my dear darling cake pani khaidiula.* It is only the pretention of hero to persuade girl when girl was unhappy with him.

3.4 Clause

The researcher has also found the English clauses that are mixed in Nepali film songs. Such clauses have also been analyzed and interpreted herewith. The following table shows the detailed information on the code-mixing in clause level:

Table No. 2

English Clauses found in Nepali Film songs

S.N.	Title of the Song	Clause	Frequency
1.	*Ma hu nepali babu made in Nepal*	...made in Nepal	6
2.	*Malai Pani Aangreji ma*	love you	16
	Total		22

The above table shows that in two songs the English clauses have been found. It also shows that the clauses have been used for 22 times only in two songs. This shows that the English clauses are also gradually invading into the Nepali film songs. The English clause like *made in Nepal* shows that the trend of using Nepali clause has been decreasing. The clause can be found usually used in manufacturing goods, instruments and machines. The use of such clause in Nepali film song is used as *ma hu nepali babu made in Nepal.* This shows that the Nepali *babu* is made in Nepal like other goods and instruments. Likewise, the use of another clause 'love you' is used instead of *ma timilai maya garchhu.* It may be because the Nepali phrase is not so appropriate in using with such modernized song where the song goes as *bhana ta lau I love you 'love you', 'love you' love you'* repeatedly. This shows that the sentence I love you is followed by 'love you' which gives stress in the previous sentence. Thus, the stress of love you cannot be fulfilled by the Nepali clause *timilai maya garchhu.*

3.5 Sentence

While analyzing the sentence level English code mixing in selected Nepali film songs, the researcher tried to find out as much sentences as possible. The following table shows the sentence level English code-mixing in the Nepali film songs.

Table No. 3

Sentence level English code-mixing in Nepali film songs

S.N.	Title of the Song	Sentences	Frequency
1.	*Li Li lai*	I like you.	3
2.	*Malai Pani Aangregi .ma*	I love you.	20
		I L you.	6
3.	*Nauni Nauni Nauni*	I love you.	2
4.	*Yanimaya*	Excuse me.	1
	Total		32

The above table clearly shows that there were altogether 32 occurrences of English sentences in the selected Nepali film songs. It also shows that only four songs have used sentence level English code-mixing. The sentence level code mixing has been used for most of the time to express the emotions and feelings of the speaker to persuade the hearer. The inner emotions have been expressed in the sentences. The first code mixing in *li li lai* song shows that the speaker has expressed his feeling as he likes someone. The use of *ma timilai man parau chhu* is found to be complex in the situation and the high pitch of the singer may not have found the good expression in Nepali language thus, the use of "I like you" appeared in the song. In the same way, the use of English sentence "I love you" has been so much used among teenagers that they almost forget the Nepali expression

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ma timilai maya garchhu. The use of English language over the Nepali seems not perfect. The context of the song shows that heroine is teaching hero to speak in English. Thus, following the English use; we can observe the use of "I L You" instead of "I love you" because while learning new language and new expression, the learner can not absorb the correct expression. The act of teaching to speak in English also shows that English is becoming dominant over Nepali language.

In the same way, we can also observe the similar kind of expression in the song *Nauni nauni nauni* where also the use of "I love you" can be found. The contextual analysis of the song shows that how other people call heroine in English and how she is obliged to use English language as she narrates, *hello, hello bhanchhan; I love you bhanchhan.* This shows that with the influence of English language people started to call "I love you" instead of *ma timilai maya garchhu.*

Thus, apart from the word level code-mixing, Nepali film songs have been found inclined towards the phrasal, clause and sentence level English code-mixing. It is not only the indication of westernization but also the use of technological and universal influence of the English language over others. The English language is being followed by majority of the people in the world has been creating its place in Nepal also and the Nepali film songs are not the exceptional of such influence. In summarizing the clausal, phrasal and sentence level code mixing the following diagram shows the comparative use of English code-mixing among clausal, phrasal and sentence level.

Figure No. 2

Comparative Analysis of Clausal, Phrasal and Sentence Level Code-mixing
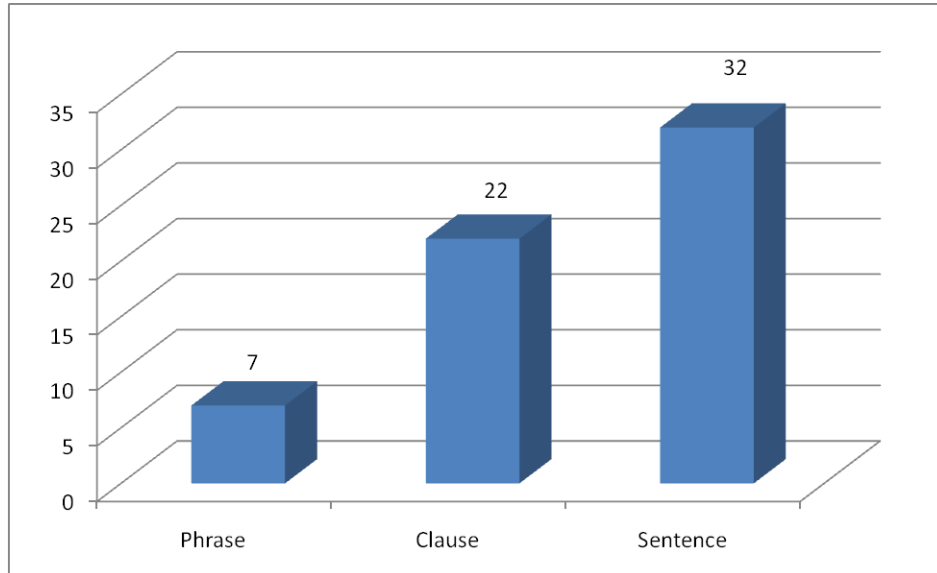
The above bar diagram shows that the sentence level English code-mixing has occupied the top position among all. It also shows that 32 occurrences of English sentences found in the selected Nepali film songs, followed by clauses i.e.22 and the least use of phrase i.e 7. It indicates that the English phrases have been in developing stage thus, they still cannot attract the attention of Nepalese people. But the use of clauses and sentences indicate the much influenced state.

Due to the growing use and influece of English language, the Nepali film songs cannot remain affected from it. Slowly and gradually, the trend of using English songs appeared in the Nepali film songs. they Though Nepali films cannot mix the whole conversations in English, mix English expressions in songs and sometimes in some conversations in the form of code-mixing.

3.6 Contexts and Reasons of Code-mixing

Along with the analysis of code-mixing on the basis of their word classes, the researcher has attempted to analyze the English code-mixing in relation to the context of such expressions. The Nepali film songs have been using English expressions in different situations or contexts i.e. for declaring something, informative purpose, warning, persuading and many others. The researcher has tried to find out the context of code-mixing as far as possible and suitable to human reasoning and understanding. The analysis of contexts and reasons of code-mixing of the selected songs have been presented herewith.

The first song i.e. *Debre Aankha Jhimkauda* has used Doctor and Police as nouns. The context of the song tells that when someone is engrossed with disease they will call doctor. As the song tells *Ke rog lagya dilai ma doctor bolai deu,* it shows that when a person is in critical situation or someone is injured and the need of doctor is desirable. The word doctor seems to be related with the word *rog* i.e. disease because in order to cure *rog* the doctor is needed. In such a situation it may not be possible to use *baidhya* instead of doctor because people are familiar with the word doctor than *baidhya*. Likewise, the word police also correspond with the crime or theft. The song tells that *dil mero chori bho police bolai deu*. It shows the contextualized use of police when something is stolen and it is the work of police to search stolen things. On the other hand, the use of police is appropriate in the sentence that there is no exact word for police and general people will be confused with the Nepali word *surakshakarmi*. Thus, the use of the word police seems to be appropriate in context.

The song *Apsara* shows the use of two nouns i.e. Mummy and Daddy. It is the indication of modern world and the influence of English over Nepali language. In contemporary society, the child may not know what is *buba*

and what is *aama* since they are habituated with the words 'mummy and 'daddy'. Thus, the context of the song intents to attract the attention of younger ones as the use of mummy and daddy are used most of the time in daily life instead of *buba* and *aama*. On the other hand, it seems to be inappropriate use of such words when we observe its sentence structure. As the song tells: "*mummy le bhanchhin ramri chhe daddy le bhanchhan ramri chhe thaha chhaina malai kasti chhe bhandhachhan apsara jasti chhe. . .*".

The above song seems inappropriate in the sentence that instead of mummy *aamale* can be used and may not break the whole structure and meaning of the song and daddy can be replaced with *babale*. Thus, we can say that it is not much significant than the valorization of English over Nepali by the song writer.

The third song *Chatta rumal kya malum* shows the use of only one noun i.e. 'Coat' and is essential and habituated and accepted as Nepali word. As the song tells *chatta rumal kya malum cotai ko khalti ma maphi hunchha kya malum mayako galtima.* It seems to be used for balancing rhyme with *cotaima* and *galtima.* Thus, the use of the word coat as English expression seems relevant in the situation

The fourth song *Kathmandu ko nau tale dharahara* shows the use of only one noun i.e. Lantern and that is because of no exact Nepali word for using instead of Lantern and if *batti* is used it may be inappropriate and may not sound good. Thus, the use of lantern is essential in the song.

The fifth song *hamro maya fit* uses the English codes as noun, verb, adjective and exclamation. The use of noun i.e. *Seat* seems to be appropriate since no exact Nepali word can match with it and the use of '*aasan'* is inappropriate even if we used in the song. Thus, the word seat is nepalicized and the use of the word 'seat' is habituated with everyone younger or older. But the use of the word 'fit' in song *hamro maya fit* seems to be used with

the influence of English language since fit can be replaced with the word *thik*. Moreover, the use of adjective i.e. 'late', is also not desirable since *dhila* can be used instead of late. But the use of exclamation i.e. *bye* seems to be matching in the context since the word *bye* has been so much used that people may forget to use the word *chhutteu* instead of bye. Thus, the use of 'bye' is essential in context.

The sixth song *sunnus ta* contains one noun and two exclamations. The use of noun *i.e. God* seems to be undesirable and does not seem to be match with context. The use of the word 'God' can be found rarely used among Nepalese people. Thus, it can be replaced with *bhagwan* because it is not necessary to use such expressions since *bhagwan* can be easily understood by most of the Nepalese people. So, Nepalese who do not know English may comment on the use of word 'God'. In the same way, the use of 'oh' is also undesirable and does not match in context as the song uses *oh! God*, it does not represent the Nepalese culture and civilization thus, it is not other than the influence of western civilization.

The another song *Jhutho hoina yo kura sancho ho* uses two nouns i.e. percent and vat and two verbs 'will' and 'like', and one exclamation 'bye'. It shows that the use of percent and vat in the song *milai hala dash percent vat lagla* seems to be lacking the Nepali expression. It is not essential to use 'percent' and 'vat', though most of the Nepalese know percent and vat. The use of *pratisat and kar* can easily represent and replace both nouns.

In the same way, in the song *li li lai* the uses of two verbs 'will' and 'like' and one exclamation 'bye' can be found. The use of will and like also seem to be influence by the western language and culture because we can see in the song the expression *I will like you* seems to be influence by the western culture. In the same way, the use of 'bye' can also be taken as the influence but that may also fit in the context since Nepali word *chhutteu* may not

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represent its theme and it is easy in use.

The ninth song *ma hu nepali babu* shows the use of one verb 'made' and one preposition i.e. 'in'. It shows that the expression is influence by the manufacturing goods because the song tells that *ma hu nepali babu made in nepal.* It seems only the imitation of 'made in . . .' somewhere which the songwriter has used in the song intentionally. But according to the context it somehow fits but it can also be replaced with Nepali expression as *ma hu nepali babu nepal ma baneko.* The Nepali expression also carries the similar theme and does not violate its structure.

The song *malai pani angreji ma* shows the trend and desire of learning English language. It shows the use of English words can exactly match to the context because the context of the song carries the theme of teaching English language. We can see that during the teaching and learning of English nouns the imitator or the learner has also committed mistake in using the expression "I love you" and replaced as "I L you'. According to the overall context, the use of English codes are essential in order to teach to speak English language.

The song *mauka mile ghumau balaju* shows the use of one noun i.e. darling and one exclamation 'hi'. It shows the influence of English language. The song tells that *meri pyari hi darling kamal gari diula mutuma hamala.* It is only the influence since the greeting in order to persuade someone can be replaced with *meri pyari mayalu kamala gari diula mutuma hamala.* Thus, it is not needed to use in the above context.

In the same way, the song *Nauni nauni nauni* has used six English codes as nouns and two adjectives. The song seems to be influenced by western songs and Hindi songs. Thus, it is not easy for the researcher to analyze those codes because there are other Hindi codes and rap music. So far as the song tells the nouns have been used as a product of the influence of English

songs. The exclamations i.e. 'oh' and 'dear' show only the imitation of western use of language in songs.

The song *Kalo chasma lau hai maiya bishal bazaar ko* shows the mixed code bazaar and which is almost nepalized code. The use of bazaar has been so much used that people may not be able to use *mela* instead of bazaar. Thus, the use of bazaar can be taken as essential in order to make people understand in the context.

The another song *Trisuli bagechha salala* shows the use of one noun i.e. bus and another exclamation bye and both are essential in the context. As the song tells *trisuli bagechha salala mugling ko batoma bus ma sarara.* The use of English code 'bus' is not easy to be replaced with *gadi.*

The another song *Sajha bus ma jo pani chadhdachha* shows the use of nine codes with frequency 39. The song is interpreting the modern way of living and going to cinema by bus. The words like bus, ticket, film, pocket, cigarette, seat, politics, building and vote seem to be imitating the English way of life and the reality of present world. Some of the words like bus, film, seat and vote are so much used that they are much essential and contextually fit. It does not mean that other words do not fit in context, but other words can be replaced as ticket can be replaced with *chitta*, pocket with *goji*, building with *bhawan*, politics with *rajniti*, cigarette with *churot etc.* Thus, in overall, the contextualized use of such words seem to be relevant while describing the modern way of life. On the other hand the adjectives like Japanese, local and last are much essential since no word is there for Japanese; the word local cannot be replaced with *esthania* because the song tells that *local tharra thass thass ti ganhaunchha*. The local symbolizes the *esthania jand*. and the word 'last' can be replaced with *antim*. The use of last is not essential since it can be replacd with *antim* and will not break the structure but the contextual analysis of describing a modern lifestyle has made it sound good.

In the same way, the song *suna suna sanum* shows the use of one noun i.e. jail and one adjective i.e. central. The contextual use of jail is essential since the use of *thana* may not match with it. But the use of central is unnecessary since it can be easily replaced with *madhya*. But the contextualized use of central is also relevant because the song goes as *timro lagi sanum yo chhati central jail,* seems to be relevant because the *chhati* is compared with he 'central jail'.

In the song *pokhara ko bazaar hoina* shows the context of persuading one another through the use of different tricky words. It shows that the speaker is trying to persuade a girl as the song tells *pokhara ko bazaar hoina thamel ma ghumaula* tries to impress the girl and is appropriate in the context. The reason of using English code 'bazaar' may be the nepalicization of the word. In Nepali culture where people are habituated with the word 'bazaar' they might not understand what *mela* means.

The another song *Yanimaya* uses the expression 'excuse' which will not sound well if *kripaya maph garnus* is being used instead of 'excuse it would also be appropriate or relevant. Now a days, excuse me has been used widely to apologize but it has been used to concentrate someone's attention. In the same way, the other exclamations like 'ouch, please' and 'no' have been used with the influence of English language which makes the native Nepali speakers confuse. The use of such words can be replaced with Nepali native words and expressions but the demand of time makes possible to use such words.

In the song *Dilko doctor le* shows the use of two nouns i.e. Doctor and Miss. These are the common words which are being used by everyone. The word doctor is so much used in Nepali culture that even people may get confused with the word *baidhya* because they are habituated with the word doctor much than *baidhya.* In the same way, the word miss is common in young generation whereas in old generation *saili, maili kaili, kanchhi* may be used

but such traditional expressions have been replaced with the same word miss which represents the feminine gendered people especially those who are not yet married.

The last song *simple simple kanchhi ko* is the only one latest song which the researcher has selected. It uses three adjectives, simple, handsome and dimple. The contextual use of such words suggest that the speaker tells *simple simple kanchi ko dimple parne gala maan paryo maan paryo maan paryo malai maan paryo.* It shows that the girl's simple behaviour has attracted the hero. In the same way, the word handsome is being used by girl in the context of *handsome handsome kanchha ko fakaune yo chala maan paryo maan paryo maan paryo malai man paryo*. The contextualize use of such words also symbolizes the practice of using English language so as to attract the young generation. The words can be replaced as *sadharan* for simple and *khailagdo* for handsome. But such use of Nepali word may hamper in the rhyming and may fade the quality of song. Thus, in context the words have been getting well matched. In the same way, the word dimple has been used and which also suggests that the song is especially for young generation because old people will be unable to know the meaning of dimple. Thus, the use of the word 'dimple' is problematic in the sense that all the people may not understand such expressions.

The overall study reveals that the use of English codes in Nepali film songs have been increasing day by day and it is because of western influence over young generations who try to use English words while speaking, singing, dancing or whatever they do in their daily life.

CHAPTER FOUR

FINDINGS AND RECOMMENDATIONS

This chapter deals with the findings and recommendations drawn on the basis of analysis and interpretation of the collected data. At first the findings of the study have been presented on the basis of the data analyzed in the third chapter and recommendations have been made on the basis of findings. The main aim of the study was to find out the English code-mixing in Nepali film songs along with reasons of such code mixing. Besides, the researcher has also depicted on the reasons and context of code mixing. The researcher selected twenty Nepali film songs where English code-mixing is found. The findings of the study are presented below.

4.1 Findings

On the basis of the analysis and interpretation of collected data, the following findings have been drawn:

- The study found that there were 341 English code-mixing instances in the Nepali film songs out of 5722 codes.

- It is found that most of the mixed codes belong to the noun category i.e. 65.98%.

- The study found that there were only 6.45% of the English verbs mixed in Nepali songs.

- English code-mixed prepositions have occupied the least percentage in the Nepali film songs i.e.2.34%.

- Likewise, the adjectives have occupied 17.30% of the total codes.

- The study found 7.91% of the exclamations used in Nepali film songs.

- The study found only 7 English phrases mixed in Nepali film songs.

- The study also found 22 English clauses mixed in the Nepali film songs.

- It is found that there were 32 English sentences mixed in Nepali film songs.

- The study found the influence of English language as the major cause of code mixing.

- The study found that English codes have occurred in different situations i.e. in order to persuade, to make others happy, to establish relationship, while greeting and to describe or praise others.

- The study also revealed that most of the English codes were found to be appropriate in contextual use. But, such code-mixing were targeted to be understood by all people. Thus, most of the English codes were simple and used in daily life like mummy, daddy, police, doctor, film, bus, ticket, jail, bazaar etc.

4.2 Recommendations

On the basis of the above findings, the following recommendations are made:

i) The findings of the study shows that most of the English codes belonged to noun category whereas other categories occupy the least percentage. The songwriters and singers should focus on giving something valuable from the English codes and should include moral lessons in such songs.

ii) Language is the identity of a nation, thus, it is better not to use English codes in Nepali songs rather the songwriters should produce English songs for those who want to listen English songs.

iii) The old generations are the preservers of Nepali language, culture and national identity. Thus, while making films and songs, the

filmmakers and songwriters should take care of Nepaliness in Nepali film songs.

v) The habit of using English code makes people forget exact Nepali words. If this trend continues and if English codes occupy most of the places in Nepali film songs, the future generation will be unable to use even Nepali language too. Thus, while producing films and writing songs the balance should be created in code-mixing focusing on the use of Nepali language and culture.

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