

CHAPTER ONE

INTRODUCTION

This chapter deals with the general background of sociolinguistic code including the information of language, code-mixing and code switching as well as the review of related literature, objectives and significant of the research study.

1.1 General Background

Code in general sense is "set of conventions for converting one signaling system into another". But in sociolinguistic sense, it refers to "any system of communication involving language and which avoids sociolinguists having to commit themselves to such terms as dialect, language or variety, which have a special status in their theories" (Crystal 2003: 78).

Code is, thus, a cover term which may denote a dialect, register or a language. The particular language or dialect that a person chooses on any occasion is a code.

Wardhaugh (2000: 99) says "a code is a system used for communication between two or more parties. Both human beings and animals use a code which may be linguistic and non-linguistic". Non-linguistic codes are various types of bodily gestures and movements as well as traffic signs and symbols. Language is a linguistic code.

Wardhaugh equates code with language when he describes code switching.

Language

Language is the single possession of human race and is a special gift of nature for human beings. According to Sapir (1978:8) " language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of a

system of voluntarily produced symbols. Hornby (1993:700) states language as "system of signs, symbols, gestures etc. used for conveying information". Wren (1978:1) accepts language as "a universal medium alike for conveying the common facts and feelings of everyday life and philosopher' searching after truth and all lies between".

For Wardhaugh (1972:3), language " is a system of arbitrary vocal symbols used for unique feature of human beings and most effective means of communicating ideas, feelings, emotions and thoughts". Trudgill (1983:1) concludes that language is not just a means of communicating information. It is a way of establishing and maintaining relationship with other people.

Although different scholars have defined language from different perspectives, their main focus lies on its feature of communication. Crystal (2003:85) writes "communication is a process of transmission and reception of information (a message) between a source and receiver using signaling system". He further admits that communication may take place in two forms: "verbal and non-verbal communication". Verbal communication, for him, refers to linguistic feature of communication whereas non-verbal communication refers to non-linguistic feature of communication including facial expressions, gestures, etc.

Thus, from sociolinguistic point of view, language seems to be a major medium or powerful means of conveying message from one person and place to another and keeping contact and enhancing relationship.

Status of English Language

English is an international language accepted as international linguafranca that has made international communication possible. Due to the rapid acceleration of industrial development, international trade, commerce, transport etc., the importance of English in the present day, is increasing and it has become the world language. It is a principal language for international communication and gateway of the world body of knowledge. In this view of the world of these facts the English language is given great importance in education system of Nepal (Sthapit et al. 1994).

In Nepal English has a status of foreign language. For years it has been used mostly for academic purpose and it will remain so for years to come. There is no particular speech community as such that uses English for oral day to day communication.

However, we can see that the new generation developing almost bilingual and bicultural skill in English. One of the important roles of English in Nepal is that it has become the voice of human rights for these causes. Through this they receive information and make their voices heard. This is the only language with which the educated mass, intellectuals, freedom fighters and human right activists can need their dialogues with the rest of the world. The nation would be surrounded in darkness of operation and atrocity if there were no English language (Bhattarai: 2006:3).

Thus the influence of English language on Nepalese society and culture is gradually developing its people towards being bilingual or multilingual and consequently we can see or observe people constantly mixing and switching English code while speaking Nepali language formally or informally.

Code-switching

Code-switching is "the inevitable consequence of bilingualism or multilingualism" (Hudson 2001:51). It is unusual for a speaker to have command of or use only one code or system. Command of only one a single variety of language would appear to be an extremely rare phenomenon. Most speakers command several varieties of any language they speak, and bilingualism, even multilingualism, is the norm for many people throughout the world rather than unilingualism. A speaker, who is bilingual and multilingual, chooses variety X of language A, rather than variety Y, or even language A rather than language B, while speaking with another (Wardhaugh 2000: 99-102). This process of shifting from one language to another while speaking may be defined as code-switching. Asher (1994:581) states "code switching refers to the juxtaposition of elements from two or more languages or dialect". It is a change by a speaker from one language variety to another. Code switching can take place in conversation when one speaker uses one language and another answers in different language (Richard, et al. 1985:43). Code-switching, for Trudgill (1983:73), refers to the "switching from one variety to another when the situation demands".

Code-switching is inevitable consequence of bilingualism or multilingualism. Anyone who speaks more than one language chooses between them according to circumstances. The first consideration, of course, is which language will be comprehensible to the person addressed; generally speaking, speakers choose a language which the other person can understand. In multilingual community, the different languages are always used in different circumstances, and choice is always controlled by social rules. Typically one language is reserved exclusively for use at home and another is used in the wider community (Hudson 2001: 51-52).

If the shift from one code to another is absolute, it is then code-switching, however if the switching is in the middle of the sentence (lexical shift) then it is called code-mixing (Rai 2000:183).

Holmes (2008:35) giving the cause of code-switching states "it is easy to explain the switch". It may be related to particular participant or addressee; it may be seen as signal of group membership and shared ethnicity with the addressee or may be motivated by the identity and relationship between participants (i.e. solidarity). The cause of switching may be the status relations between people or the formality of their interaction and the types of topic to be discussed and affective rather than referential meaning to be expressed.

Three types of code-switching can be seen to have discussed in sociolinguistics:

- a) Situational code-switching
- b) Metaphorical code-switching
- c) Conversational code-switching

1.1.3.1 Situational Code-switching

According to Wardhaugh (2001:103) "situational code-switching occurs when the language used change according to the situation in which the conversant find themselves: they speak one language in one situation and another in different one. One variety is used in a certain set of situations and another in an entirely different set". Hudson (2001:52) calls it as situational code-switching when "the switches between languages always coincide with the changes from one external situation (for example, talking to members of the family) to another (for example, talking to the neighbours)".

Situational code switching may also be observed in the context of Nepal. Students in their classroom speak English but as soon as they come out of the classroom, they speak Nepali. They switch from Nepali to English in the classroom because of the demand of situation. Similarly Nepali Hindus switch to Sanskrita when they perform certain religious rituals: this kind of code switching is called situational code-switching (Rai 2000:184).

1.1.3.2 Metaphorical Code-switching

Metaphorical code-switching refers to the "cases where the choice of language that determines the situation; rather than letting the situation define (i.e. determine) the choice of language" (Hudson (2001:52). Wardhaugh (2000:103) opines "when a change of topic requires a change in the language used we have metaphorical code-switching. The interesting point here is that some topics may be discussed in either code but the choice adds a distinct flavour to what is said about the topic. The choice occurs when conversants use both languages together to the extent that they change from one language to another in the course of single utterance". For example, Nepali speakers use English when they have to talk scientific topics.

1.1.3.3 Conversational Code-switching

Speakers may switch codes within a single sentence and may even do so many times. Gumperz (1976) suggests the term conversational code-switching for this type in order to distinguish it from situational code-mixing, in which each point of switching corresponds to a change in the situation. There is no such change in the situation in conversational code-switching, nor is there any change in the topic which might lead to metaphorical code-switching. Instead, one gets the impression that the aim is

simply to produce instances of the two varieties in some given proportion. The balance in uses of the two languages may be achieved by expressing one sentence in one variety and the next one in the other, and so on, but it is equally possible for the two varieties to be used in different parts of a single sentence. Hudson (2001:53) calls this kind of alteration as code-mixing.

1.1.4 Code-mixing

Code-mixing is a bilingual or multilingual phenomenon. People in bilingual or multilingual societies, usually mix the different codes or language varieties while speaking. When the speakers use the structure of one language and insert some lexical items of another language, it is called code-mixing.

Crystal (2003:79) defines code-mixing as "the transfer of linguistic elements from one language into another: a sentence begins in one language, then makes use of words or grammatical features belonging to another". According to Wardhaugh (2000:103) "code-mixing occurs when conversants use both languages together to the extent that they change from one language to another in the course of single sentence". Hudson (2001:53) says there are cases where a fluent bilingual talking to another fluent bilingual changes language without any change at all in the situation. Thus kind of alteration is called code-mixing. According to him, code-mixing is a kind of linguistic cock-tail -a few words of one language, then a few words of other, and then back to the first for a few more words and so on. The change generally takes place more or less randomly as far as subject matter is concerned, but they seem to be limited by the sentence structure.

Krishnaswami (1989:18) says "if one uses a language and mixes words phrases and

sentences from another language, this is called code-mixing". Code-mixing is commonly seen in bilingual or multilingual communities. It refers to the mixing of two codes, usually without a change of topic, especially in a single sentence. Code-mixing, therefore, seems to be a certain stage of borrowing which may not have yet been recognized by the community. Hockett (1985:404) says "the speaker of A must have some motive, overt or covert for borrowing. These are the two in numbers, prestige motive and the feeling motive".

Code-mixing refers to the mixing of two or more languages or language varieties in speech. Code-mixing is similar to the use or creation of pidgins; but while a pidgin is created across groups that do not share a common language, code-mixing may occur within a multilingual setting where speakers share more than one language (<http://www.google.com>).

Maschler (<http://www.google.com>) defines code-mixing or a mixed code as "using two language such that a third, new code emerges, in which elements from the two languages are incorporated in to a structurally definable pattern. In other words, the code-mixing hypothesis states that when two code switched languages constitute the appearance of a third code. It has structural characteristics special to that new code."

In code-mixed sentences, pieces of the one language are used while a speaker is basically using another language. Muysken (<http://www.google.com>) mentions basically three types of code-mixing.

- i) **Insertion:** The insertion of well defined chunks of language A into a sentence that otherwise belongs to language B.
- ii) **Alternation:** The succession of fragments in language A and B in a sentence which is overall not indefinable as belonging to either A or B.

iii) Congruent lexicalization: The use of elements from either language in a structure that is wholly or partly shared by languages A or B.

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

The rapid growth and development of trade and commerce, science and technology and revolutionary development of information technology, has brought people, with different culture and language, living in the different parts of the world in different societies, into close contact with one another. In this situation, people constantly borrow words from other languages.

In the context of Nepal, English is the most influencing language and is mostly spoken by educated people. However, it is seen on many occasion that not only the educated people but also uneducated ones are mixing English codes while speaking Nepali. For example:

- a) Meri chhori le *exam fail* gari.
- b) U asal *student* ho.
- c) Aajako *meeting* ma kunai *decision* huna saken.
- d) *Politics dirty game* ho.

1.2 Review of Related Literature

There are some research works carried out in relation to code-mixing. They are as follows:

Subedi (2001) carried out a research entitled 'Code-Mixing in Gorkhapatra Daily – A Descriptive and Practical Study'. The main purpose of his research was to analyze English words that are used in Gorkhapatra Daily. Following the process of both probability and non-probability sampling for data collection, the researcher shows that urban people make maximum use of English words in comparison to rural people and that the use of English acronyms is very popular in Nepali newspapers.

Pageni (2005) has carried out a research entitled 'A Study of Code-mixing in Kantipur and Classic FM Radio Program in Nepal'. The main purpose of this research was to find out the English code-mixing in Kantipur and classic FM radio programme in Nepal. His study arrived at the conclusion that English code-mixing in Nepali language took place while speaking and that various kinds of expression covering language structures, functions and topic areas were in case of code-mixing.

Structurally, expression of word level mixing had the highest frequency and mixing at sentence level had the least frequency.

Luitel (2005) carried out a research on 'English Code-mixing in Nepali stories'. The main objectives of his studies were to find out English words and expressions in Nepali stories, to find out the frequency of mixed English expressions and to compare the trend of mixing English words in the stories from 2052 BS to 2062 BS. The study concluded that the English words are repeatedly used in Nepali stories by modern story writers while writing stories. He also found that words mixed in Nepali stories are mostly nouns.

Baral (2005) carried out research on 'Code-mixing in Nepali Cinemas'. His purpose of the research study was to find out and analyze the mixed English expressions in the cinemas. Following the process of purposive non-random sampling procedure he collected CD records of Nepali cinemas and found out that those Nepali cinemas (films) had sufficient amount of English expressions mixed in them. The researcher also found out that there were both word level and sentence level mixing but word level mixing was more frequent than sentence level mixing.

Similarly, Neupane (2007) carried out a research on 'Analysis of English Code-Mixing in Nepali Folk Songs'. He studied 25 Nepali Folk songs with the objectives to find and analyze English code-mixing in Nepali folk songs in terms of words class and to find out the reasons for English code-mixing in Nepali folk songs. After the research, he came to the conclusion that word level code-mixing, especially the nouns, was in the highest number and that they were mixed to make the songs rhythmic, famous in urban areas and to make them appear more standard than others.

Regmi (2006) carried out a research on 'The Mixing of English Code in Nepali Public Speaking'. The main purpose of his study was to find out and analyze the mixed English words in public formal speaking. Analyzing the data taken from formal speech he came to the conclusion that speakers, frequently and in great numbers, mixed the English words in public speaking.

Humagain (2006) carried out a research entitled 'English Code-mixing in Nepali Pop Songs'. The objective of his study was to find out English code-mixing in Nepali pop songs and to analyze English code-mixing in terms of words class, sentence types and language functions. The researcher, selecting 25 Nepali pop songs using judgmental or purposive sampling procedure, analyzed the data and found out that Nepali pop

singers and lyricists, very often, use English words, phrases, or even sentences in Nepali pop songs, to make suitable rhythm. The study also found out that nouns and adjectives are found to have been mixed more often than verbs and adverbs and that simple sentences are mixed more often than compound and complex sentences.

Lamichhane (2006) conducted a research on 'A Study entitled Code-mixing Used in Supermarket'. The main objectives of his study were to find out and analyze the types and frequency of English codes mixed by people in the area of supermarket. Finally he found out that people constantly used English words in the supermarket area but the words mixed by people in the area are mostly related to the field of Economics and Business.

Although the research works mentioned above are related to the code-mixing, no research so far, has been carried out on English Code-mixing in Saptakoshi FM radio programme. This study differs from all of the above as it tries to study the English code-mixing found in the conversation through telephone, SMS and e-mail/letters made by both announcers and audience in the programme of 'Request Time' that is broadcast for the public at 2 o' clock in the afternoon. The researcher has, therefore, selected the topic for study.

1.3. Objectives of the Study

The study has the following objectives:

- a. To find out and analyze English code-mixing in the programme, Request Time, in Saptakoshi FM in terms of :
 - i. Major words classes (nouns, verbs, adjectives, adverbs)
 - ii. Frequency of occurrence of the words.
 - iii. Contexts in which code-mixing takes place.

- b. To find out the reasons for English code-mixing in FM radio programmes.
- c. To suggest some pedagogical implications.

1.4 Significance of the Study

Code-mixing is a bilingual or multilingual phenomenon. It is an initial stage of borrowing as well. The study of code-mixing in Saptakoshi FM will be significant to all the radio programme designers and announcers in general as well as programme designers and announcers of Saptakoshi FM in particular. This study will be quite useful for the students and teachers of language, especially for those who are learning and teaching both English and Nepali language. The research will be significant to curriculum designers and language planners. Finally, the research will be helpful to students and teachers of sociolinguistics who are interested in code-mixing.

CHAPTER TWO

METHODOLOGY

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

2.1 Source of Data

The researcher used both primary and secondary sources for data collection:

2.1.1 Primary Sources of Data

The researcher mainly based the research study on the primary sources of data. The primary sources of data for the study of code-mixing were the CD records of the latest one month programmes of Request Time broadcast from the Saptakoshi FM radio station and for finding out the reasons for code-mixing in FM radio programmes, programme announcers and radio listeners (i.e. audience) of Saptakoshi FM as well as the programme announcers of other FM radio stations in Itahari municipality were the primary source of data.

2.1.2 Secondary Sources of Data

Secondary sources of data for this study were some of the books about code-mixing, journals and articles by Hudson, Wardhaugh, Gumperz, etc. were used for reference points.

2.2 Population of the Study

The population of the study for achieving the first objective was one month FM programmes broadcast for the public by Saptakoshi FM in Itahari. For obtaining the second objective, the population of the study was 50 people, including 25 programme announcers and 25 listeners of different FM radio stations in Itahari.

2.3 Sampling Procedure

The researcher applied judgmental or purposive non-random sampling procedure for the research study. Out of many segments of the programmes being broadcast for the public by Saptakoshi FM, the researcher observed only the latest 12 FM radio programmes of 'Request Time' in Saptakoshi FM broadcast during a month.

For the collection of data related to second objective he contacted 50 people including 25 programme announcers of different FM radio stations in Itahari and 25 listeners of Saptakoshi FM radio in Itahari.

2.4 Tools for Data Collection

The main tools for the collection of data were observation and questionnaire. He prepared check list containing details about the items such as words class, frequency of words and context in which code-mixing takes place. To find out reasons for English code-mixing in FM radio programmes, the researcher prepared a set of questionnaire for 50 people including both 25 programme announcers of Saptakoshi FM as well as those of other radio stations in Itahari and 25 radio listeners of the programme.

2.5 Process of Data Collection

First, the researcher visited the field and consulted the radio authority of Saptakoshi FM station for permission. He explained to them the purpose and process of the research. After obtaining the permission, he received the copies of the programmes in CD and started collecting the data.

Second, the researcher listened to the CD record of 12 radio programmes of 'Request Time' broadcast by Saptakoshi FM during a month at 2 o' clock in the afternoon. Then he wrote down the instances of code-mixing found in the programme in the check lists, focusing on the word class, frequency of occurrence of words, and the context in which code-mixing takes place. In order to make confirmation, he listened to the records of each segments of the programme several times. The instances of mixed words in the programme were again written down in the check lists if any of them were found to have missed.

To find out the reasons for English code-mixing, he provided the sample population with the questionnaire. After they wrote their responses, the questionnaires were collected for the further study.

2.6 Limitations of the Study

The study has the following limitations:

- a) This study is based on English words and expressions mixed in the programme, 'Request Time', of Saptakoshi FM in Itahari.
- b) This study does not include the English code-mixing found in the various types of songs requested by the audience and the advertisements broadcast

during the programme.

- c) This study only includes the English code-mixing that takes place in the interaction between the announcers of the programme and the audience who make contact through the medium of telephone, SMS and e-mail/ letters.
- d) This study is limited to the latest one month's programmes broadcast for the public from the FM station.
- e) This study is limited only to major word class (noun, verb, adjective and adverb), frequency of occurrence of the words and the context in which code-mixing takes place.
- f) This study does not account for the mixed codes of other languages.
- g) This study includes the attitudes of Saptakoshi FM radio programme announcers and listeners as well as the programme announcers of other FM radio stations in Itahari municipality.

CHAPTER THREE

ANALYSIS AND INTERPRETATION

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

3.1 Analysis of Mixed English Expressions

1. Analysis of mixed English expressions in term of:

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

2. Analysis and interpretation of FM radio announcers and audience attitudes towards English code-mixing in the FM radio programme.

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

3.1.1 Holistic Analysis of Code-mixing

There were 1810 English expressions mixed in the sampled 12 program of Request Time in Saptakoshi FM all together. (The details of English words mixed in the programme are included in appendices). Among the total expressions, there were 150 instances of sentence level mixing which covered 8.29 percent of the total mixing. There were 13 examples of clause level mixing of English code and it turned out to be 0.72 percent of the total amount of mixing. Phrase level mixing had 235 instances and it carried 12.98 percent of the total amount of mixing.

There were 1121 instances of mixed English words which occupied 61.93 percent of the entire expressions mixed in the sampled programmes. Similarly 187 examples of other class of words (i.e. pronoun, article, preposition, conjunction, interjection etc.) received 0.33 percent of the total amount of mixed English expressions and there were 104 instances of abbreviations and which covered 5.75 percent of the entire example of code-mixing. These categories of English code-mixing in the programme of Request Time can also be presented in the following table.

Table No. 1: Code-mixing as a whole in the programme of Request Time

S N	Expression level	Number of code mixed			Percent
		Announcer	Audience	Total	
1	Sentence	107	43	150	08.29
2	Clause	11	02	13	00.72
3	Phrase	215	20	235	12.98
4	<i>Major class word:</i>	<i>970</i>	<i>151</i>	<i>1121</i>	<i>61.93</i>
	a) noun	642	95	737	40.72
	b) verb	139	23	162	08.95
	c) adjective	154	31	185	10.22
	d) adverb	35	02	37	02.04
5	<i>Minor class words</i>	<i>103</i>	<i>84</i>	<i>187</i>	<i>10.33</i>
6	Abbreviation	100	04	104	05.75
Grand total		1506 (83.20%)	304 (16.80%)	1810	100.00

The table shows that the English expressions mixed in the programme of Request Time were 1810 all together. Among them 1506 instances of English expressions were mixed by the announcers of the programmes and this turned out to be 83.20 percent of the total mixed expressions. Similarly, the audience mixed 304 English expressions in the course of interactions with the announcers in order to request the

songs to be listened to, and this turned out to be 16.80 percent of the total mixed expressions of the programmes.

It can be analyzed from the above table that word level occupied maximum portion of mixing and clause level occupied minimum portion of mixing in the sampled programmes of Request Time broadcast by Saptakoshi FM in Itahari.

Similarly, the above table also presents the fact that programme announcers of the FM radio mixed maximum amount of English expressions in comparison to the audience who interacted with the announcers in the FM radio programmes.

3.1.2. Holistic Analysis on the Basis of the Nature of Programmes

There were 3 different types of sampled programme of Request Time. They were the programmes related to the telephone, SMS, and e-mail/letters. In the programmes of telephone, there were 429 (23.70%) expressions of the mixed English codes whereas programmes related to SMS contained 567 (31.33%) expressions and programmes related to e-mail/letters contained 814 (44.97%) expressions of English code-mixing. To analyze the expression level of code-mixing, telephone programmes contained 51 sentences, 3 clauses, 59 phrases and 199 major class words (noun, verb, adjective, adverb), 50 instances of minor class words and 17 abbreviations.

Likewise, SMS programmes contained 39 sentences, 1 clause, 60 phrases, 358 major class words, 55 minor class words and 5 instances of abbreviation. E-mail/letters programmes consisted of 60 sentences, 9 clauses, 116 phrases, 514 major class words, 82 minor class words and 33 instances of abbreviation mixed in the programme of

Request Time. The details of this fact can also be shown in the table on the succeeding page.

Table No. 2: English code-mixing according to the types of programme

SN	Level of expressions	Number of code mixed in the programmes			Total
		Telephone	SMS	E-mail/letters	
1	Sentence	51	39	60	150
2	Clause	3	1	9	13
3	Phrase	59	60	116	235
4	Major class word	249	358	514	1121
5	Minor class word	50	55	82	187
6	Abbreviation	17	54	33	104
Total		429	567	814	1810
Total percent		23.70 %	31.33 %	44.97 %	100%

From the analysis of the table above, it is clear that programmes of e-mail/letters contained the highest number of all expressions level of mixing in the programme whereas SMS programmes contained the least number of sentence level mixing of all.

In the table above, it is clear that the programmes related to e-mail/ letters contained the highest number of code-mixing of all level of expressions. But abbreviation and clause level of expression had the least number of code-mixing in the SMS programme. Similarly phrase level and word level expressions had the fewer number of code-mixing in the programme related to telephone.

3.1.3. Analysis of Major Word Class

Major word class can be categorized into four different type i.e., noun, verb, adjective and adverb. The table below represents the types of programmes (i.e. telephone, SMS, e-mail/letters) and the classification of the words with their frequency of occurrences as well as the percentage they obtained. The table below shows the word classes used in the sampled FM programme of Request Time where the total number of words is analyzed according to the frequency of words.

Table No. 3: Major word class mixed in the programme

SN	Number and types of programme	Word classes					Percent %
		Noun	Verb	Adjective	Adverb	F	
1	Telephone-1	31	13	2	-	46	4.10
2	Telephone-2	25	9	2	-	36	3.22
3	Telephone-3	75	6	15	1	97	8.65
4	Telephone-4	56	8	6	-	70	6.25
Total		187	36	25	1	249	22.21
5	SMS-1	53	12	12	5	82	7.32
6	SMS-2	54	12	15	3	84	7.49
7	SMS-3	60	15	14	-	89	7.94
8	SMS-4	60	18	22	3	103	9.19
Total		227	57	63	11	358	31.94
9	Email/letter-1	98	20	24	7	149	13.29
10	Email/letter-2	48	7	9	5	69	6.15
11	Email/letter-3	105	39	62	13	219	19.54
12	Email/letter-4	72	3	2	-	77	6.87
Total		323	69	97	25	514	45.85
Grand total		737	162	185	37	1121	-
Percent		65.75	14.45	16.50	3.30	-	100

The distribution of the word class shown in the table presents that there were 1121 major class words mixed in the three different types of the programme, Request Time, in Saptakoshi FM.

The table also shows that among the three different types of programmes (Telephone, SMS and E-mail/letters), the programmes related to e-mail/letters had the highest number, i.e. 514 (45.85%) of all English major word classes mixed whereas the programmes related to telephone had the lowest number, i.e. 249 (22.21%) of all English major words classes mixed in the programmes.

Among the total (1121) major word classes, there were 737 nouns which occupied the highest portion of mixing in the programmes. The word class, 'noun', occupied 65.75 % of the total English major class words mixed in the radio programmes of Saptakoshi FM. There were 162 verbs mixed in the FM radio programme which received 14.45% of the total English major class words used in the radio programme.

Similarly, there were 185 instances of adjectives mixed in the programmes of Request Time which amounted to 16.50% of the total English major class of words mixed. The word class, 'adjective', was seen to have come in the second highest position after the nouns. On the other hand, the word class, 'adverb', had the lowest position among the four major word classes in the programme. There were only 37 instances of adverbs mixed which occupied only 3.30% of the total major word class mixed in the programmer.

3.1.4 Analysis of Nouns Mixed in the Programme

This section includes the analysis of nouns used in the sampled programmes of Saptakoshi FM and shows their frequencies and percentage by using simple statistical tools. The analysis of nouns mixed by both announcers and audience can be shown in the table on the succeeding page.

Table No. 4: Nouns mixed with their frequency and percentage in the programme

S N	Programme	Nouns mixed by announcers	Nouns mixed by audience	Total	Percent
1	Telephone-1	27	4	11	4.20
2	Telephone-2	25	-	25	3.39
3	Telephone-3	52	23	75	10.18
4	Telephone-4	50	6	56	7.50
	Total	154	33	187	25.37
	Percent	82.36	17.64	100%	-
5	SMS-1	51	2	53	7.19
6	SMS-2	44	10	54	7.33
7	SMS-3	40	20	60	8.14
8	SMS-4	52	8	60	8.14
	Total	187	40	227	30.80
	Percent	82.38	17.62	100%	-
9	Email/letters-1	98	-	98	13.30
10	Email/letters-2	38	10	48	6.51
11	Email/letters-3	93	12	105	14.25
12	Email/letters-4	72	-	72	9.77
	Total	301	22	323	43.83
	Percent	93.19	6.81	100%	-
	Grand total	642	95	737	-
	Percent	87.11	12.89	-	100%

The table shows the types of programmes related to telephone, SMS, and e-mail/letter and the total number of nouns and percentage mixed by both announcers and audience in the programmes. It is clear from the table that there were 737 instances of total nouns mixed in the three different types of programmes. Among them 642 (87.11%) were mixed by announcers of the programme whereas 95 (12.89%) nouns were mixed by audience who participated in the interaction with the announcers.

The table shows that, of the three different types of programmes, the programmes related to e-mail/letters had the highest number and percentage, i.e. 323 (43.83%) of the nouns mixed of all the programmes. The telephone programmes had the smallest number and percentage of all. Only 187 (25.37%) of all the nouns were mixed in the telephone programmes.

It can also be seen that in the telephone programme, the percentage of nouns mixed ranged from 3.39% to 10.18%. In the SMS programme, the percentage of noun mixed ranged from 7.19% to 8.14% whereas in the e-mail/letters programmes, the percentage of nouns mixed ranged from 6.51% to 14.25%.

No nouns were mixed by the audiences in the programme number 2, 9 and 12 but programme announcers kept on using nouns in all the programmes. The following instances of nouns were used in Saptakoshi FM radio programmes.

Examples of Nouns Mixed in the Programme

- a. *Technician* daaile balla balla geet bajaunu bhaeko chha.
- b. Ma yo geet 'last love album' baaTa sunauna laagiraheko chhu.
- c. Ma yo geet Saptakoshi *FM* ko whole *unit*, saaharaa *group*, ra meraa *ex-friend* haru laai sunauna chaahanchhu.
- d. Aaja *Tuesday* haami tapaaika *e-mail* ra *letters* saathamaa liera aekaa chhaun.
- e. Prabidhimaa *support* garna haami sanga Bishnu ji hunuhunchha.
- f. Suru maa tapaaain laai euTaa bisesh *song* sunaauchhaun.

3.1.5 Analysis of Verbs Mixed in the Programme

This section of the study deals with the analysis of the verbs mixed by both announcers of the programme and audience who interacted with the announcers through telephone, SMS, and e-mail/letters. This analysis is based on the frequency and the percentage of the verbs mixed in the programme. This fact can be presented in the following table:

Table No. 5: Verbs mixed with their frequency and percentage in the programme

S N	Programme	Verbs mixed by announcers	Verbs mixed by audience	Total	Percent
1	Telephone-1	10	3	13	8.02
2	Telephone-2	8	1	9	5.56
3	Telephone-3	4	2	6	3.70
4	Telephone-4	8	-	8	4.94
	Total	30	6	36	22.22
	Percent	83.33%	16.67%	100%	-
5	SMS-1	12	-	12	7.41
6	SMS-2	9	3	12	7.41
7	SMS-3	11	4	15	9.25
8	SMS-4	13	5	18	11.11
	Total	45	12	57	35.18
	Percent	78.95%	21.05%	100%	-
9	E-mail/letters-1	20	-	20	12.35
10	E-mail/letters-2	4	3	7	4.32
11	E-mail/letters-3	37	2	39	24.07
12	E-mail/letters-4	3	-	3	1.86
	Total	64	5	69	42.60
	Percent	92.75%	7.25%	100%	-
	Grand total	139	23	162	-
	Percent	85.80	14.20%	100%	-

This table shows the number of verbs used by both programme announcers and audience in the sampled radio programme of Saptakshi FM. There were 162

English verbs mixed in the sampled programmes. Among them 139 (85.85%) instances of verbs were mixed by programme announcers of Saptakoshi FM and 23 (14.20%) of them were mixed by audience who participated in the interaction with the announcers.

There were three different types of sampled programme, telephone, SMS and e-mail/letters. Of them, programmes related to e-mail/letters had the highest frequency of verbs i.e. 69 (42.60%) but programmes related to telephone had the lowest frequency of verbs i.e. 36 (22.22%) mixed or used in the programme.

The frequency and percentage of English verbs mixed in the 12 sampled programmes ranged from 3 (1.86%) to 39 (24.07%).

It is also clear from the above table that programme announcers mixed English verbs in all of the programmes but the audiences did not use any English verbs in the sampled programme number of 4, 5, 9 and 12. The examples of how English verbs were mixed in the programme of Request Time can be shown in the succeeding page.

Examples of Verbs Mixed in the Programme

- a. Sombaar ko programme Request Time maa tapaai haami laai *phone* garna saknu hunchha ra aaphno rojaaiko geet paanch janaa samma saathi haru laai *dedicate* garna saknu hunchha. Tyas ko laagi *dial* garnu hos purush saathi le 025580266 maa ra mahilaa saathi le 025580277maa.
- b. Kaaryakram maa tapaai junsukei category ko geet sunera *entertain* garna saknu hunchha.
- c. Aaja kati *try* garda balla balla *phone* garna sake.

- d. Kaaryakram maa *phone* garera haami laai saath dinu bhaekoma maa tapaaai harulaai *thank you* bhanna chaahanchhu.
- e. Technically *support* garnu bhaekomaa Bishnu ji laai thank you so much bhanna chaahanchhu.
- f. Sister, *play* me the song 'ma marne belaa' from the movie.

3.1.6 Analysis of Adjectives Mixed in the Programme

This section deals with the analysis of adjectives mixed by programmes announcers and audience in the radio programmes in terms of their frequencies and percentage.

Table No. 6: Adjectives mixed in the radio programme

S.N.	Programme	Adjectives mixed by announcers	Adjectives mixed by audience	Total	Percent
1	Telephone-1	-	2	2	1.08
2	Telephone-2	-	2	2	1.08
3	Telephone-3	9	6	15	8.11
4	Telephone-4	4	2	6	3.24
Total		13	12	25	13.51
Percent		52%	48%	100%	-
5	SMS-1	12	-	12	6.49
6	SMS-2	13	2	15	8.11
7	SMS-3	14	-	14	7.57
8	SMS-4	21	1	22	11.89
Total		60	3	63	37.06
Percent		95.24%	4.76%	100%	-
9	Email/letter-1	24	-	24	12.97
10	Email/letter -2	3	6	9	4.86
11	Email/letter-3	52	10	62	33.51
12	Email/letter-4	2	-	2	1.08
Total		81	16	97	52.43
Percent		83.51%	16.49%	100%	-
Grand total		154	31	185	-
Percent		83.24%	16.76%	100%	-

The table mentioned above shows that there were 185 instances of English adjectives mixed in the sampled FM radio programmes. Arriving in this section of the analysis of adjectives, we can see that the mixing of adjectives in the Saptakoshi FM programmes was less than the mixing of noun but more than those of verbs.

From the table it is clear that the programmes related to e-mail/letters had the highest instances of mixing of adjectives (52.43%) whereas telephone programmes had the least instances of mixing of adjectives (i.e. 13.51%) in the Saptakoshi FM programme.

Among the total 185 instances of mixed adjectives, 154 adjectives (i.e. 83.24%) were used in the programme by radio announcers whereas 31 instances of adjective (i.e. 16.76%) were used by the audience who participated in the programme.

The adjectives mixed in the 12 programmes ranged from 1.08% to 33.51%. The programme which had the highest percentage of mixing among the 12 segments of programme was the programme related to e-mail/letters. Some examples of adjective mixed in the Saptakoshi FM radio programme are given below.

Examples of Adjectives Mixed in the Programme

- a. Saptakoshi FM ko *whole* unit laai yo geet sunauna chaahanchhu.
- b. Shrotaa '*last* love' album baaTa tapaaain laai yo geet sunauna laagi raheko chhu.
- c. Aaja kaa sabai patra Mamata le nai *ready* gareki hun.
- d. Tapaai laai advance maa *happy* Dipawali bhanna chaahanchhu.
- e. Yo geet ma mero special one laai sunauna chaahanchhu.
- f. Yo ekdamai *hit* geet ho.

3.1.7 Analysis of Adverbs Mixed in the Programme

There were 37 instances of adverbs mixed in the sampled programmes of Request Time. Out of them, telephone programme had only one example of adverb mixed by the audience which occupied 2.70% of the total mixing of adverbs and consequently had the least percentage of mixing. Similarly the programmes related to e-mail and letters had the highest number and percentage of adverbs, i.e. 25 (67.57%), mixed in the programme. Even in the case of adverbs, the announcers of the programme mixed 94.59% of all adverbs but audience of the programme (who interacted with the announcers through telephone, SMS and email/letters) used only 5.41% of the total adverbs. This fact can also be shown in the following table.

Table No. 7: Adverbs mixed in the programme

SN	Programme	Adverbs mixed by announcers	Adverbs mixed by audience	Total	Percent
1	Telephone-1	-	-	-	-
2	Telephone-2	-	-	-	-
3	Telephone-3	-	1	1	2.70
4	Telephone-4	-	-	-	00
Total		-	-	1	2.70
Percent		-	100%	100%	-
5	SMS -1	5	-	5	13.51
6	SMS -2	2	1	3	8.11
7	SMS -3	-	-	-	-
8	SMS -4	3	-	3	8.11
Total		10	1	11	29.73
Percent		90.91%	9.09%	100%	-
9	Email/letter-1	7	-	7	18.92
10	Email/letter-2	5	-	5	13.51
11	Email/letter-3	13	-	13	35.14
12	Email/letter-4	-	-	-	-
Total		25	-	25	67.57
Percent		100%	-	100%	-
Grand total		35	2	37	-
Percent		94.59%	5.41%	100%	-

The table above shows that the programme announcers did not mix any adverbs in telephone programme. Similarly the audience did not use any instances of adverbs in e-mail/letters programmes. The percentage of adverbs mixed in the programme increased gradually from phone (2.70%) via SMS (29.73%) to email/letters (67.57%). Some of the examples of adverb mixed in the programmes are given in the next page.

Examples of Adverbs Mixed in the Programme

- a. Namaste and *very very* good afternoon.
- b. *Anyway* Mamata haamile dherai kuragarnu pani hudaina. Shrotaa haru sanga chaahi baDhi kuraa garnu parchha.
- c. Yo geet *especially* tapaaain kaa laagi sunaauna laagi rahekaa chhaun.
- d. Programme maa *technically* support garna Bishnu ji haami sanga rahanu bhaeko chha.
- e. Kaaryakram maa sahabhaagi sabai shrotaa harulaai thank you *so much* bhandai bidaa huna chaahanchhu. Nameste!

3.2 Analysis and Interpretation of Most Frequently Used Words by Programme Announcers

This section deals with the programme-wise frequency of English words and their category mixed by the programme announcers and audience of the programme, Request Time.

3.2.1 Programme-wise Analysis of Most Frequently Used Words by Programme Announcers

This section deals with the study of the most frequently used English words mixed by programme announcers of the sampled programmes. Only the word whose frequency of occurrence was more than one has been included.

Table No. 8: Most frequently used words by programme announcers

SN	Types of programme	Noun	F	Verb	F	Adj.	F	Adv.	F
1	Telephone-1	request	6	dial	6	-	-	-	-
		time	6	-	-	-	-	-	-
		megahertz	3	-	-	-	-	-	-
		line	3	-	-	-	-	-	-
		mobile	2	-	-	-	-	-	-
2	Telephone-2	request	6	phone	5	-	-	-	-
		time	6	-	-	-	-	-	-
		telephone	5	-	-	-	-	-	-
		megahertz	2	-	-	-	-	-	-
		line	2	-	-	-	-	-	-
3	Telephone-3	homework	11	thank	3	good	3	-	-
		request	10	-	-	ninety	2	-	-
		time	10	-	-	last	2	-	-
		telephone	4	-	-	-	-	-	-
		afternoon	3	-	-	-	-	-	-
		megahertz	2	-	-	-	-	-	-
		love	2	-	-	-	-	-	-
		phone	2	-	-	-	-	-	-
		album	2	-	-	-	-	-	-
		school	2	-	-	-	-	-	-
4	Telephone-4	request	13	-	-	ninety	2	-	-
		time	12	-	-	-	-	-	-
		programme	6	phone	3	-	-	-	-
		megahertz	3	dial	5	-	-	-	-
		phone	3	-	-	-	-	-	-
		line	3	-	-	-	-	-	-
5	SMS- 1	request	11	thank	3	technical	3	-	-
		time	11	stop	3	special	2	-	-
		mobile	6	-	-	-	-	-	-
		e-mail	3	-	-	-	-	-	-
		side	2	-	-	-	-	-	-
		song	2	-	-	-	-	-	-
		use	2	-	-	-	-	-	-
		support	2	-	-	-	-	-	-
6	SMS- 2	programme	12	type	4	two	2	-	-
		request	11	request	3	-	-	-	-
		time	10	-	-	-	-	-	-
		megahertz	2	-	-	-	-	-	-
7	SMS- 3	request	9	type	5	two	6	-	-
		space	8	send	3	four	3	-	-
		programme	8	dedicate	2	-	-	-	-
		time	7	-	-	-	-	-	-
8	SMS- 4	programme	9	request	4	first	4	especiall y	2
		space	9	type	4	two	4	-	-
		request	8	send	3	zero	4	-	-
		time	6	dedicate	2	four	3	-	-

		film	4	-	-	third	2	-	-
		album	4	-	-	-	-	-	-
		address	2	-	-	-	-	-	-
		support	2	-	-	-	-	-	-
		name	2	-	-	-	-	-	-
9	E-mail/ letters- 1	request	10	thank	4	five	6	so much	4
		time	10	is	3	ready	2	anyway	2
		e-mail	9	sponsor	2	technical	2	-	-
		phone	8	-	-	special	2	-	-
		mobile	6	-	-	-	-	-	-
		megahertz	5	-	-	-	-	-	-
		letters	4	-	-	-	-	-	-
		address	3	-	-	-	-	-	-
		number	3	-	-	-	-	-	-
		movie	3	-	-	-	-	-	-
		photo	3	-	-	-	-	-	-
		fibre	3	-	-	-	-	-	-
		Tuesday	2	-	-	-	-	-	-
10	E-mail/ letters- 2	request	9	request	2	-	-	-	-
		time	9	support	2	-	-	-	-
		e-mail	7	-	-	-	-	-	-
		letters	4	-	-	-	-	-	-
		mobile	2	-	-	-	-	-	-
11	E-mail/ letters- 3	request	16	thank	9	cute	7	so much	9
		time	16	demand	4	jealous	6	-	-
		e-mail	15	do	3	two	6	-	-
		song	6	worry	2	three	4	-	-
		megahertz	6	send	2	four	2	-	-
		mail	4	-	-	five	2	-	-
		phone	3	-	-	six	2	-	-
		letters	3	-	-	great	2	-	-
		plus	3	-	-	technical	2	-	-
		support	2	-	-	unlimited	2	-	-
		radio	2	-	-	next	2	-	-
		station	2	-	-	-	-	-	-
12	E-mail/ letters-4	request	27	send	2	-	-	-	-
		time	16	-	-	-	-	-	-
		programme	11	-	-	-	-	-	-
		message	4	-	-	-	-	-	-
		megahertz	4	-	-	-	-	-	-
		title	3	-	-	-	-	-	-
track	3	-	-	-	-	-	-		

The table above displays the most frequent words mixed by the announcers of the programme of Request Time broadcast by Saptakoshi FM. The obvious fact is that nouns were most frequently used or mixed by programme announcers among all of the major word class. It is clear from the table that most frequent nouns mixed by announcers were: request, time, mobile, telephone, megahertz, e-mail, programme,

space, film, name, address, support, radio, message, song, love, album, line, (telephone), etc. These nouns have high frequency of occurrence with the sampled programmes of Saptakoshi FM.

Similarly the most frequently occurred verbs mixed by programme announcers were: dial, phone, thank, stop, type, request, dedicate, send, sponsor, support, demand, worry, etc. These verbs are highly used by the programme announcers.

The most frequently used adjectives mixed by the programme announcers of Saptakoshi FM were: good, special, great, ready, first, last, technical, jealous, cute etc. and such numerical adjectives as: one, two, three, four, five, six and ninety.

The programme announcers mixed, with high frequency of occurrence, such adverbs as especially, so much, anyway etc. in the programmes of Saptakoshi FM.

3.2.2 Programme-wise Analysis of Most Frequently Used Words by the Audience

This section deals with the analysis of the words (noun, verb, adjectives and adverbs) most frequently used by the audience of the programme who interact with the programme announcers. Only the word whose frequency of occurrence was more than one has been included here. The programme-wise occurrence of highly used words by the audience is given in the succeeding page.

Table No. 9: Most frequently used words by the audience

S N	Types of programme	Noun	F	Verbs	F	Adj.	F	Adv.	F
1	Telephone-1	-	-	-	-	-	-	-	-
2	Telephone-2	-	-	-	-	-	-	-	-
3	Telephone-3	album	3	-	-	good	2	-	-
		school	2	-	-	-	-	-	-
		afternoon	2	-	-	-	-	-	-
		technician	2	-	-	-	-	-	-
		advance	2	-	-	-	-	-	-
		group	2	-	-	-	-	-	-
4	Telephone-4	-	-	-	-	-	-	-	
5	SMS-1	-	-	-	-	-	-	-	
6	SMS-2	friends	2	-	-	all	2	-	-
7	SMS-3	zero	6	-	-	-	-	-	-
		two	6	-	-	-	-	-	-
		four	3	-	-	-	-	-	-
		song	2	-	-	-	-	-	-
8	SMS-4	sis	3	-	-	-	-	-	-
		song	2	-	-	-	-	-	-
9	E-mail/ letter -1	-	-	-	-	-	-	-	
10	E-mail/ letter -2	friends	3	-	-	happy	2	-	-
		-	-	-	-	all	2	-	-
11	E-mail/ letter -3	sis	3	-	-	cute	2	-	-
		movie	2	-	-	two	2	-	-
		song	2	-	-	-	-	-	-
12	E-mail/ letter -4	-	-	-	-	-	-	-	

This table shows that the audience who participated in the programme of Request Time mixed nouns most frequently of all. The most frequent nouns used by the audience of the programmes were: album, school, afternoon, technician, sis, and numerical nouns such as one, two, three, four, five, six and ninety. Their frequency of occurrence ranged from 1 to 3.

The adjectives most frequently used by the audience of the programme were: good, all, happy. Their frequency of occurrence ranged from 1 to 2. But no adverbs were found to have been mixed most frequently in the sampled radio programmes.

3.2.3 Frequency-wise Analysis of the Words Mixed

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

Table No. 10: Frequency-wise analysis of mixed English words

SN	Occurrence	Number of words	Total F
1	single	444	424
2	2 times	31	62
3	3 times	13	39
4	4 times	9	36
5	5 times	2	10
6	6 times	8	48
7	7 times	2	14
8	8 times	2	16
9	9 times	1	09
10	11 times	2	22
11	12 times	1	12
12	13 times	2	26
13	14 times	2	28
14	16 times	1	16
15	17 times	1	17
16	19 times	1	19
17	34 times	1	34
18	46 times	1	46
19	107 times	1	107
20	136 times	1	136
Total		524	1121

This table shows how often the each number of English words occurred and their total frequency of occurrence with the 12 sampled programmes of Saptakoshi FM. The highest frequency of occurrence of mixed English word in the programmes of Saptakoshi FM was 136. The words, 'request' (noun) was found to have been used 136

times. The words, 'time' occurred 107 times. Similarly 'programme' occurred 46 times, e-mail' 34 times 'megahertz' 19 times, 'space' 17 times, 'mobile' 14 times, 'telephone' 12 times, 'letters' 11 times, 'support' and 'album' occurred 6 times each, and 'line' and 'address' occurred 5 times each.

The verbs 'thank' occurred 16 times, 'dial' occurred 11 times, 'phone' 9 times, 'type' 13 times, 'send' 8 times, 'request' 6 times and 'demand' 4 times.

Similarly, adjectives were found to have occurred between 1 to 14 times. The numerical adjectives 'two' occurred 14 times and 'four' occurred 8 times. The pure adjectives 'technical', 'cute', 'jealous', and 'good' occurred 7, 7, 6 and 3 times respectively.

The occurrence of adverbs ranged from 1 to 13 times. 'So much' occurred 13 times and 'anyway' and 'specially' occurred twice in the sampled programme of Saptakoshi FM.

Words that were related to the radio stations and radio programme were found to have been mixed maximally in the programme of Request Time. Words that are related to day to day communication were also found to have mixed with higher frequency of occurrence.

3.3 Context-wise Analysis of Code-mixing

Language is used in context. Context refers to the situation in which language is used. Function and meaning of linguistic units are determined by the context in which it is used. The contexts in which code mixing takes place are not only one. They can be found to have been mixed in different situations. In this research, radio

programme announcers and audience were seen to have mixed English expressions in the following situations:

A. If the radio announcers and audience want to greet in the programme

- *Hello, didi Good afternoon!* Namaste.

Good afternoon Namaste. [Prog. 5]

- Nameste and *very very good afternoon*, kaaryakram maa haami upasthit bhai

sakekaa chhaun. [Prog. 3]

- *Good afternoon* Namaste saathi programme request time lieara ma upasthit

bhaisakeki chhu. [Prog. 6]

- *Hi!* Sis. Ke chha khabar?

Hi, Thikei chha. [Prog. 6]

- *Hi!* Sis. It's me Bikas.

Hi, Bikas ji. [Prog. 8]

- *Hi!* Sis it's me Ramesh form Dhankuta.

Hi, Ramesh ji. [Prog. 8]

- *Good afternoon*, Namaste saathi programme request time ko samaya shuru

bhaisakeko chha. [Prog. 4]

B. If they want to separate from each other or form the on going programme

- Ma aajako kaayakram baaTa bidaa huna chaahanchhu, *bye-bye*.

[Prog. 6,7]

- Kaaryakram baaTa ma Shrijana bidaa huna chaahanchhu, *bye-bye*.

[Prog. 8]

- *Bye*, sis haru. Meet at another mail.

Ok, ok, *see you next mail*. [Prog. 11]

- Yo patra ko saathama eutaa geet sunaaudai haamile *bye-bye* bhannai parne hunchha. [Prog. 10]

C. *If they want to express gratitude*

- Muna ji *thank you so much* patraachaar ko laagi. Pheri pheri pani patra paThaaudai garnu holaa. [Prog. 9]
- Yo geet sunaaudai ani sampurna patraachaar garne saathiharu laai *thank you so much* bhandai, mail paThaaune saathiharu laai pani *thank you so much* bhandai, haamile jaane belaa bhai sakeko chha.

[Prog. 10]

- Ma ta Mamata laai nai *thank you* bhanna chaahanchhu kinaki Mamata le yo geet sunaakei hun. [Prog. 11]
- Uhaanle haamilaai yo geet special dedicate garnu bhaeko chha. Tyasako laagi haamile *thank you so much* bhannai parchha.

[Prog. 11]

- So great technical support ko laai Bishnu ji laai *thank you so much* bhandai kaaryakram Request Rime baaTa haami bidaa hunchhaun, Namaste.

[Prog. 11]

- Yo, geet especially hajur laai sunauna chaahanchhu saathai Happy Dipawali advance maa bhanna chaahachhu.

Oh! *Thank you.*

[Prog. 3]

D. *If they want to an answer a telephone call*

- *Hello!*

Hello didi Namaste.

[Prog. 2]

- *Hello!*

Hello, naam paaun na please. [Prog. 1]

- *Hello!*

Hello, Namaste. [Prog. 3, 4]

E. *If they agree on matters*

- "Kaaryakram maa tapaain haamilaai phone garna saknu hunchha, SMS garna saknu hunchha, e-mail paThaauna saknu hunchha".

Of course! [Prog. 5]

- Didi ma kahilyei roera boleko chhaina.

Yes, right. [Prog. 6]

- Kaaryakram request time liera aaisakekaa chhaun.

Ok. [Prog. 7]

- Set ko kharaabi ta bhannai mildaina ni.

Yes, yes hundred percent . [Prog. 8]

- Nabhane pani haami geet sunaai haalchhaun ni.

Well great. [Prog. 9]

- Aba haamile sunaunai parne hunchha: 'Sansarki Raamri Thaanthe Timilaai'.

Ok. [Prog. 10]

- *Ok*, Mamata ma kehi pani secret kholdina la?

Ok. It's ok. [Prog. 10]

F. *If they want to change the topic of discussion*

- *Anyway*, Mamata haami aajako kuraa tira laagaun. [Prog. 9]

- Haami eka din marchhaun. Kohi pani ajammari chhaina. *Anyway* yo geet pachhi haami sanga thorai samaya bhaekole Mamata! eutaa patra baachan garaun. [Prog. 11]

G. *If they want to talk about scientific devices and their use*

- Kohi saathi *line* (telephone line) maa aai saknu bhaeko chha.

[Prog. 1]

- Aaja *mobile* disturb chha.

[Prog. 1]

- Aaja ko kaaryakram maa tapaaain haamilaai *telephone dial* garna saknu hunchha.

[Prog. 2]

- Saptakoshi *FM 90 megahertz* tune gardai rahanu holaa.

[Prog.11]

- Kaaryakram maa haamilaai *telephone dial* garne number ho: 025-580266 ra 025-580277 .

[Prog. 11]

- *Radio off* garera bharkharei *on* garnu bhaeko chha bhane tapaaain ahile sundai hunuhunchha: Saptakoshi *FM 90 Megahertz*.

[Prog. 11]

H. If they want to inform the audience the process of sending letters, SMS or e-mail for requested songs of their choice

- Kaaryakram tequest time maa tapaaain aaphno rojaaiko geet requet garna saknu hunchha. Tyaskaa laagi *R₄ type* garnuhos, *space* dinuhos ra *name and address type* garnuhos ra sunna chaaheko geet, *singer* ra *album* ko naam leknhuhos, *space* dinuhos ra paanch janaa samma saathi ko naam *type* gari 2200 maa *send* garnu bhaeko khandamaa tapaaain ko *request* maa raheko geet ma sunaaune chhu.

[Prog. 7,8]

- Tapaaain SMS paThaana chahanu hunchha bhane haamile unlimited SMS khullaa raakhekaa hunchhaun. 2200 maa *SMS send* garnu parne hunchha kaaryakram request time maa tapaaain le. Tyaskaa laagi *R₁, R₂, R₃ type* gari *space* dinuhos ra 2200 maa *send* garnuhos.

[Prog. 6]

I. If they inform the audience the address of sending email/letters for the requested song

- Haamilaai patra paThaaune address ho: Saptakoshi FM, Kaaryakram request time post box number 123 Itahari, Sunsari.

[Prog. 9,10]

- Haamilaai e-mail garna chaahanu hunchha bhane haamro e-mail address ho: programme request time skfm@yahoo.com

[Prog. 9,10]

- Jaanda jaandai e-mail address ra Thegaanaa bhani haalaun. Haamro e-mail address ho: programme request time skfm@yahoo.com

[Prog. 9,10]

- kaaryakram maa haamilaai patraachaar garna chaahanu hunchha bhane haamilaai letters paThaaune Thegaanaa ho: programme request time post box number 123 Itahari, Sunsari.

[Prog. 11]

J. If they want to inform the audience the processes of making a telephone call

- Tapaain kaaryakram maa phone gari paanch janaa samma saathi laai aaphno rojaaiko geet dedicate garna saknu hunchha. Tyaskaa laagi haamilaai 025-580266 maa phone garnuhos purush saathile ra 025-580277 maa phone dial garnuhos mahilaa saathile.

[Prog. 1]

- Aaja kaaryakram maa phone garera tapaain kunai pani category ko geet sunna saknu hunchha. Purush saathile dial garnuhos: 025-580266 ra mahilaa saathile 025-580277 number maa.

[Prog. 4]

K. If they want to console somebody

- Aba dekhi bhandi na ni ta !

Ok, Mamata. Let it be. [Prog. 1]

- Ae chaahanchhu bhanechhu, chahanchaun bhannu parne.

Don't worry. Don't worry. Don't mind. [Prog. 6]

L. If they want to wish somebody on occasions

- *Happy Dashain Di! Happy Dashain to you!* [Prog. 5]

- Ma mero ex-friend laai *Happy Dashain* bhanna chaahanchhu.

[Prog. 6]

- Meraa sampurna saathiharu laai advance maa *Happy Dipawali* bhanna chaahanchhu. [Prog. 7]

M. If they want to dedicate songs of their choice to somebody

- *Sister, especially this goes out to all my family and friends who know me as Kalpana.* [Prog. 6]

- This is Umesh Shrestha from Pathri one Morang. I want to request a song called 'Laakhaun Koshis Garda Pani' *and this goes to all of my friends.*

[Prog. 7]

- Ma yo geet Saptakoshi *FM tune* garera basne sabailai sunauna chaahanchhu.

[Prog. 2]

- *Especially* yo geet hajur laai, *technician* daai ra Saptakoshi *FM* ko *whole unit* laai sunauna chaahanchhu. [Prog. 3]

- To day I want to listen a song and *this song goes to all of my friends.*

[Prog. 8]

- *This song goes to all of my friends* ra *all my family.*

[Prog. 10]

- *This song goes to you two sis, and all my friends and all guys.*

[Prog. 5]

N. If they want to offer the requested song to the audience

- Ma ahile *Last love album* baaTa sabai saathilaai man parne geet sunauna chaahanchhu. [Prog. 3]

- Shrotaa aba haami tapaaainle rojera dedicate garnu bhaekaa geet sunauna laagi rahekaa chhaun, *especially* tapaaainkaa laagi.

[Prog. 4]

- Ahile kaa laagi *Action Replay film* baaTa eutaa geet *especially* tapaaain kaa laagi raakh dai bidaa hunchhu. .

[Prog. 6]

O. If they want to request songs of their choice

- *Please, play me the song 'Ma Marne Belaa' from the movie.*

[Prog. 11]

- *I want a request song called 'Laakhaun Koshis Gardaa Pani' by Raju Lama.*

[Prog. 7]

P. If they want to introduce the programme to the audience

- Kaaryakram *request time* tapaaain sunirahanu bhaeko chha.

[Prog. 1,3,9]

- Namaste shrotaa tapaaain Saptakoshi *FM ninety megahertz* sunirahanu bhaeko chha. [Prog. 11]

Q. If they want to talk about love, lose, loneliness, sadness and beauty

- Timile malaai kati *miss* garyau Mamata. [Prog. 9]

- Maile timilaai *I love you* bhaneko thie. [Prog. 11]

- Haamile yo geet Praabidhik kaaranle sunauna sakenaun. We are *so sorry* bhanna chaahanchhun. [Prog. 5]

- Mamata timi katti raamri chhau. Timilaai dekhera malaai *grab* garna man laagchha. [Prog. 11]

- Shrotaharu jo *bored* bhaera basnu bhaeko chha, jasko *mood off* chha, *free* basne saathiharu jaslaai *bore* laagiraheko chha, yo geet sunera naachnu hunchha bhanne malaai biswaas chha.

[Prog. 10]

- Mamata timro *face* yati *cute* thio, like Amisha Patel. Timro *face* *always* *smiling* ra *cute* dekhinchha. [Prog. 11]

From the instances cited above, it is clear that the use of English expressions was higher in the sampled radio programmes of Request Time broadcast by Saptakoshi FM in Itahari. The programmes related to e-mail and letters had the highest number of English code-mixing but the instances of code-mixing in the programmes related to telephone calls had the least number of all.

It was also found that programme announcers or audience mixed English code in the contexts of greeting, saying good bye, expressing gratitude, answering a telephone call and showing agreement. English words were also mixed for expressing the process of making telephone call, sending SMS, e-mail and letters and for requesting, offering and dedicating the songs.

3.4 Analysis and Interpretation of Programme Announcers' Perception towards English Code-mixing in the Programme

This sub chapter deals with the analysis and interpretation of the programme announcers' perception towards the English code-mixing in the FM radio programme. The researcher analyzed eleven statements of opinionnaire collected from 25 and radio programme announcers of Itahari. The generalization of the statements, therefore, were based on the perception of 25 radio programme announcers of Saptakoshi FM and other FM radio stations in Itahari.

The population of this study (i.e. the 25 radio programme announcers in Itahari municipality) was asked to put a tick mark (✓) against each of the statements in terms of their degrees of attitudes. (i.e. agree, strongly agree, disagree and strongly disagree). Only the educated people were taken as informants because educated people were supposed to be familiar with English code-mixing in the radio programmes of Nepali language. The researcher clarified the term, code-mixing, to those who were not familiar with the term. First of all, among the four options, agreed numbers of the radio programme announcers' attitudes towards English code-mixing were counted. Similarly, other three (i.e. strongly agree, disagree and strongly disagree) options of their attitudes on each of the statements were counted in turn. The number and percentage of programme announcers on the respective degree of attitude towards each of the statements have been shown in the table on the succeeding page:

Table No. 11: Announcer's attitudes towards English code-mixing in the programme

SN	Statements	strongly agree	agree	disagree	strongly disagree
1	English code mixing in Nepali language is natural phenomenon.	4 (16%)	16 (64%)	4 (16%)	1 (4%)
2	Radio programmes having English code mixing are difficult to understand.	2 (8%)	12 (48%)	10 (40%)	1 (4%)
3	The programme announcers encourage the telephone callers to mix English code while speaking.	4 (16%)	10 (40%)	8 (32%)	3 (12%)
4	The telephone callers or audience encourages the program announcers to mix English codes while speaking.	2 (8%)	8 (32%)	11 (44%)	4 (16%)
5	The telephone callers mix English codes to show themselves more respected than others.	14 (56%)	4 (16%)	5 (20%)	2 (8%)
6	The telephone callers mix English codes to show themselves more talented than others.	5 (20%)	11 (44%)	6 (24%)	3 (12%)
7	The programme announcers mix English code to show themselves more respected than others.	1 (4%)	9 (36%)	9 (36%)	6 (24%)
8	The programme announcers mix English code to show themselves more talented than others.	2 (8%)	7 (28%)	10 (40%)	6 (24%)
9	People can express their thoughts and ideas more powerfully in English than in Nepali language.	1 (4%)	8 (32%)	13 (52%)	3 (12%)
10	To mix English code while speaking Nepali language is a challenge to Nepali language.	3 (12%)	9 (36%)	8 (32%)	5 (20%)
11	Radio programmes having English code-mixing are more standard than others.	1 (4%)	4 (16%)	18 (72%)	2 (8%)

The table above shows a total interpretation of all of the 11 statements. The table clearly presents the number and percentage of agreed, strongly agreed, disagreed and strongly disagreed programme announcers on each of the statements. The analysis and interpretation of the whole statements are as follows.

The first statement on the questionnaire was "English code mixing in Nepali language is a natural phenomenon". Among the 25 programme announcers of different FM radio stations, 16 (64%) programme announcers strongly agreed with the statement whereas 4 (16%) announcers agreed, 4 (16%) disagreed and 1 (4%) programme announcers strongly disagreed that English code-mixing in Nepali language is natural phenomenon.

The second statement of the questionnaire was, "Radio programmes having English code-mixing are difficult to understand". Among the sampled 25 programme announcers 12 (48%) of them agreed with the statements whereas 10 (40%) of them disagreed with it. The number of programme announcers who agreed with the statements was 2 (8%) but only 1 (4%) of them strongly disagreed with the statement. We can see that the number of strongly agreed programme announcers was greater than those of others.

In response to third statement, "The programme announcers encourage the telephone callers or audience to mix English code while speaking". 10 (40%) of the programme announcers strongly agreed with the statement whereas 8 (32%) of them disagreed, 4 (16%) of them agreed and 3 (12%) of them strongly disagreed with it. It is obvious that 14 (56%), i.e. those who strongly agreed 10 (40%) and those who agreed 4(16%), of the programme announcers were in favour of the statement.

Regarding the fourth statement, "The telephone callers encourage the programme announcers to mix English codes while speaking," 11 (44%) of the programme announcers disagreed with the statement, 8 (32 %) of them agreed, 4 (16%) of strongly disagreed and simply 2 (8%) of them agreed with it. It is clear that 15 (60%) of the programme announcers were against the statement.

On the fifth statement, " Telephone callers mix English code to show themselves more respected than others," 14 (56%) of the programme announcers strongly agreed with the statement but 5 (20%) of them disagreed, 4 (16%) of them agreed and only 2 (8%) of them strongly disagreed with it. We can see that the highest number of programme announcers strongly supported the statement.

The sixth statement on the questionnaire was "Telephone callers mix English code to show themselves more talented than others." Of the 25 programme announcers 11 (44%) of them strongly agreed with the statement whereas 6 (24%) of them disagreed, 5 (20%) of them agreed and only 3 (12%) of them strongly disagreed with the statement. The table shows that majority of the programme announcers [11 (44%) +5(20%) =16 (64%)] supported this statement.

In response to seventh statement, "Programme announcers mix English code to show themselves more respected than others", 9 (36%) of the programme announcers strongly agreed with the statement but another 9 (36%) of them disagreed with the statement. Similarly, 6 (24%) of the programme announcers strongly disagreed whereas only 1 (4%) of them agreed with it. However, we can see that majority of the programme announcer 15 (60%), i.e. those who disagreed 9 (36%) and those who strongly disagreed 6 (24%), could not support the statement.

Regarding the eighth statement, "Programme announcers mix English code to show themselves more talented than others", 10 (40%) of the programme announcers disagreed with the statement whereas 7 (28%) of them strongly agreed with the statement. Similarly, 6 (24%) of them strongly disagreed and 2 (8%) of them agreed with the statement. The table clearly shows that largest number of programme announcers [those who disagreed 10 (40%) and these who strongly disagreed 6 (24%)] were against the statement.

On the ninth statement, "People can express their thoughts and ideas more powerfully in English than in Nepali language", 13 (52%) of the programme announcers disagreed with the statement, 8 (32%) of them strongly agreed, 3 (12%) of them strongly disagreed but only 1 (4%) of them agreed with the statement. The fact that maximum number of radio programme announcers were against the statement is clear.

About the tenth statement, "To mix English code while speaking Nepali is a to Nepali language", 9 (36%) of the programme announcers strongly agreed with the statement, 8 (32%) of them disagreed, 5 (20%) of them strongly disagreed and 3 (15%) of them agreed with it. It is clear that maximum number 13 (52%) of the radio personnel, those who disagreed 8 (32%) and those who strongly disagreed 5 (20%), were against the statement.

In response to the final statement, "Radio programmes having English code-mixing are more standard than others", 18 (72%) of the programme announcers disagreed with the statement, 4 (16%) of them strongly agreed, 2 (8%) of them strongly disagreed whereas, only 1 (4%) of them agreed with it. The fact that majority

of the programme announcers were against the statement is quite clear from the table above.

In addition to the 11 objective type questions, two subjective types of questions were also included in the questionnaire in order to find out the programme announcers' attitudes towards English code-mixing in Nepali language or in the radio programme. The first subjective type question was, "Please give your opinion towards English code-mixing in Nepali language." Majority of the radio listeners stood in favour of English code-mixing in Nepali language

Several (70%) programme announcers or radio personnel had positive attitudes towards English code-mixing in the radio programmes but only a few (30%) of them stood against it.

According to some (50%) of programme announcers of FM radio stations in Itahari dominance of English over world language in twenty first century is so great that "each and every people should be conscious of it for their living. Supporting the case of English code-mixing in Nepali language or radio programmes they said, "It is not bad thing, it's natural and is not a matter of discussion because we can express our ideas easily."

They also supported English code-mixing in Nepali language because they believed in the value of English language on the condition that "it is international language and English code-mixing in Nepali language is natural. They said, "English is English and many people use it, it is popular language, its code mixing in Nepali is not bad. English can express one's ideas more clearly".

Some (10%) of the radio personnel supported English code-mixing in Nepali language critically. They said, "English has its own importance but while speaking a language, its purity should be maintained." They said, "We normally mix but we should try to speak pure" Nepali or English without mixing one into another or vice versa.

Other (10%) of them was in favour of mixing English codes in accordance with the nature of the programme, situation and the type of audience being addressed to.

Only 30% of radio personnel who stood against the idea of English code-mixing said, "English is dominating all languages so we should stop mixing it into our Language".

Another subjective type of question was 'What suggestions do you want to suggest to the radio personnel or the people who mix English code while speaking?' Several programme announcers wanted to suggest their colleagues or the people who mix English code while speaking Nepali as in the following ways.

- Use simple English words easy to be perceived by general people.
- Use common words of English.
- Use English words depending upon the nature of programme and the types of audience.
- Use English not forgetting Nepali.
- Use English but not unnecessarily.
- Use if there is no alternatives to express the sense in Nepali.
- Mix in informal situation.

- Use English words sensibly.
- Respect English but cultivate the habit of using pure Nepali.

English code-mixing in Nepali language and in radio programmes is somehow acceptable for the reason that the number of educated people is increasing rapidly and they want to utilize their knowledge of English by mixing it while speaking Nepali or they want variations in the type of programmes they are announcing or listening to. The implication is programme announcers should use those words of English which are already borrowed or which are easily understood by the general people being addressed to.

3.5 Analysis and Interpretation of Audience Perception towards English Code-mixing in the Programme

This sub-chapter deals with the analysis and interpretation of the audience perception towards English code-mixing in the FM radio programmes. The researcher has analyzed 11 items of statements collected from 25 radio audience of Saptakoshi FM who live in Itahari. The generalization of the statement, therefore, has been based on the perception of 25 radio audience of Saptakoshi FM in Itahari.

The population of the study was asked to put a tick (✓) mark against each of the statement in terms of their degrees of attitudes towards English code-mixing in the programmes of Saptakoshi FM.

The number of audience on the respective degree of attitude towards each of the statements has been shown in the table on the succeeding page.

Table No. 12: Audience attitudes towards English code-mixing in the programme

SN	Statements	strongly agree	agree	disagree	strongly disagree
1	English code mixing in Nepali language is natural phenomenon.	4 (16%)	13 (52%)	4 (16%)	4 (16%)
2	Radio programmes having English code mixing are difficult to understand.	1 (4%)	9 (36%)	13 (52%)	2 (8%)
3	The programme announcers encourage the telephone callers to mix English code while speaking.	6 (24%)	11 (44%)	5 (20%)	3 (12%)
4	The telephone callers or audience encourages the program announcers to mix English codes while speaking.	4 (16%)	11 (44%)	8 (32%)	2 (8%)
5	The telephone callers mix English codes to show themselves more respected than others.	3 (12%)	10 (40%)	11 (44%)	1 (4%)
6	The telephone callers mix English codes to show themselves more talented than others.	5 (20%)	9 (36%)	6 (24%)	5 (20%)
7	The programme announcers mix English code to show themselves more respected than others.	2 (8%)	12 (48%)	10 (40%)	1 (4%)
8	The programme announcers mix English code to show themselves more talented than others.	4 (16%)	11 (44%)	9 (36%)	1 (4%)
9	People can express their thoughts and ideas more powerfully in English than in Nepali language.	5 (20%)	4 (16%)	8 (32%)	8 (32%)
10	To mix English code while speaking Nepali language is a challenge to Nepali language.	8 (32%)	5 (20%)	9 (36%)	3 (12%)
11	Radio programmes having English code-mixing are more standard than others.	4 (16%)	6 (24%)	7 (28%)	8 (32%)

The table on the preceding page presents the radio listeners' attitudes towards English code-mixing in the radio programmes. It clearly presents the number and percentage of the listeners who agreed, strongly agreed, disagreed and strongly disagreed with each of the statements. The analysis and interpretation of the whole statements are as follows.

The first statement on the questionnaire was "English code-mixing in Nepali language is a natural phenomenon". Among the 25 radio listeners, 13 (52%) of them agreed with the statement but the listeners who agreed, disagreed and strongly disagreed were 4 (16%) each. Majority of the listeners were seen in favour of the statement.

In response to the second statement "Radio programmes having English code-mixing are difficult to understand," 13 (52%) of the total sampled listeners disagreed with the statement. However, 9 (36%) of them agreed, 2 (8%) of them strongly disagreed and only 1 (4%) of them strongly agreed with the statement. It is clear from the table that majority of the listeners were against the statement.

Regarding the third statement that "The programme announcers encourage the telephone callers or audience to mixing English code while speaking," 11 (44%) of the listeners agreed with the statement and 6 (24%) of the listeners strongly agreed it but only 5 (20%) of them disagreed and 3 (12%) of them strongly disagreed with it. It is clear that majority 17 (68%) of the radio listeners, those who agreed 11 (44%) and those who strongly disagreed 6 (24%), stood in favour of the statement.

About the fourth statement, "The telephone callers or audience encourage the programme announcers to mix English code while speaking," 11 (44%) of the sampled radio listeners agreed, 8 (32%) of them disagreed, 4 (16%) of them strongly agreed with the statement whereas only 2 (8%) of them strongly disagreed with it. According to the table 60% of the radio listeners, i.e. those who agreed (44%) and those who strongly agreed (16%), stood in favour of the statement.

As to the fifth statement, "The telephone callers mix English codes to show themselves more respected than other," 11 (44%) of the sampled radio listeners disagreed, 10 (40%) of them agreed, 3 (12%) of them strongly agreed and 1 (4%) of them strongly disagreed with the statement. We can see that the supporters of the statement were 13 (52%) percent.

The sixth statement of the questionnaire was, "Telephone callers mix English codes to show themselves more talented than other". Of the total sampled population, 9 (36%) of them agreed with the statement whereas 6 (24%) of them disagreed with it. Similarly, the listeners who strongly disagreed and strongly agreed were 5 (20%) each. We can see that 56% of the population supported the statement.

On the seventh statement, "The programme announcers mix English code to show themselves more respected than other," 12 (48%) of the sampled listeners agreed with the statement but 10 (40%) of them disagreed it. Similarly 2 (8%) of them strongly agreed with the statement and 1 (4%) of them strongly disagreed with it. The table shows that 56% of the listeners were in favour of the statement.

Regarding the eighth statement "The programme announcers mix English code to show themselves more talented than others," 11 (44%) of the listeners agreed with the statement whereas 9 (36%) of them disagreed with it. Likewise, 4 (16%) of them strongly agreed with the statement but only 1 (4%) of them strongly disagreed with it. The majority of the listeners, 15 (60%), stood in favour of the statement.

In response to ninth statement, "People can express their thoughts and ideas more powerfully in English than in Nepali language", 8 (32%) of the listeners disagreed with the statement whereas another 8 (32%) of the listeners strongly disagreed with it. Similarly, 5 (20%) of the listeners strongly agreed with the statement and 4 (16%) of them simply agreed with it. It is clear that majority of the listeners (64%) stood against the statement.

About the tenth statement, "To mix English code while speaking Nepali language is a challenge to Nepali language", 9 (36%) of the sampled radio listeners disagreed, 8(32%) of them strongly agreed, 5 (20%) of them agreed and 3 (12%) of them strongly disagreed with it. The table shows that majority of the radio listeners (52%) supported the statement.

In response to the last statement, "Radio programmes having English code-mixing are more standard than others," 8 (32%) of the radio listeners strongly disagreed with the statement, 7 (28%) of them disagreed with it whereas 6 (24%) of them agreed with the statement and 4 (16%) of them strongly agreed with it. Thus, it is clear that 60% of the radio listeners stood against this statement.

Two subjective types of questions were also included in the questionnaire in order to find out the radio listeners attitudes towards English code-mixing in Nepali language or in the radio programme. The first subjective type question was, "Please give your opinion towards English code-mixing in Nepali language." Majority of the radio listeners stood in favour of English code-mixing in Nepali language. Out of 25 radio listeners more than 70% of them supported English code-mixing in Nepali language. The strong supporters of English code-mixing had the opinion as follows:

- English code-mixing in Nepali language is natural thing.
- English language is a world wide language.
- English is the main source of knowledge.
- This age is not the age of only one language.
- English words have more power than the words in Nepali.
- Opinions can be expressed in short time in English.
- It is an international language and use of English is appropriate in the modern world.
- It is good for the learners of English.

Less strong supporters of English code-mixing among the radio listeners expressed that English words may be good if there is no alternative available in Nepali. There were a few (12%) listeners who respected English but objected the impurity of two languages mixed. They said using a single code either English or Nepali was good.

A few (7%) of the radio listeners stood against the opinion of English code-mixing in Nepali language but they agreed the fact that they were mixing the English code while speaking Nepali. They said they used English words unknowingly due to the effect of their higher studies.

Quite a few (15%) radio listeners stood against the idea of code-mixing for the reason that all Nepali people are not educated and they can not understand English words. They have the fear that Nepali language may disappear if we mix English words while speaking Nepali.

The second subjective type question of the questionnaire was, "What do you want to suggest the people or the radio programme announcers who mix English code while speaking Nepali?" A few (28%) of the radio listeners suggested the radio programme announcers that they should not mix English words in Nepali language or in the radio programme and that they should respect Nepali language.

Majority (72%) of the radio listeners suggested the radio programme announcers that they should use those English words which are quite simple and easy to be understood by general people. They also suggested that programme announcers should pronounce the English words naturally keeping the audience and the nature of the programme in mind.

CHAPTER FOUR

FINDINGS AND RECOMMENDATIONS

This final chapter of the dissertation consists of the findings based on the data analyzed from sampled population and pedagogical implications based on findings.

4.1 Findings of the Study

On the basis of the analysis and interpretation of the analyzed data, some of the following findings have been drawn up regarding the use of English in the programme of Request Time broadcast by Saptakoshi FM in Itahari.

1. Word level mixing was found in the highest number in the programme of Saptakoshi FM. Out of 1810 English expressions mixed in programme of Request time, 1308 (72.26%) were words {including 1121 (61.93%) major word class, i.e. noun, verb, adjective and adverb and 187 (10.33%) minor class word, i.e. pronouns, prepositions, articles, interjections, conjunctions etc.}, whereas 235 (12.98%) were phrases, 150 (8.29%) were sentences, 13 (0.72%) were clauses and 104 (5.75%) were abbreviations found to have been mixed in the programme of Saptakoshi FM.
2. Programme announcers mixed far greater number of English expressions than those by the audience. Among the total (1810) English expressions mixed in the programme of Request Time, 1506 (83.20%) of the expressions were mixed by the announcers of the programme but only 304 (16.80%) English expressions were mixed by the audience who contacted and interacted with the programme announcers through the medium of telephone, SMS and e-mail or letters.

3. Among the three different types of programmes, the programmes related to e-mail/letters had the highest amount of mixed English expressions. Out of the total 1810 mixed English expression, programme related to e-mail/letters contained 814 (44.97%) English expressions, programme related to SMS contained 567 (31.33%) mixed English expressions and the programme related to telephone contained 429 (23.70%) English expressions.
4. Among the four major word class, nouns and adjectives were found to have been mixed more frequently than verbs and adverbs. Out of 1121 instances of mixed English major word class, 737 (65.75%) were nouns, 185 (16.50%) were adjectives, 162 (14.45%) were verbs and 37 (3.30%) were adverbs.
 - a. Out of 737 instances of nouns mixed in the programme, Request Time broadcast by Saptakosh FM, the following instances of nouns were found to have been used maximally: 'request, time, phone, number, programme, song, album, mobile, break, afternoon, friends, family, name, address, support, letters, message, radio, technician, space, megahertz'.
 - b. Out of 162 instances of English verbs mixed in the programmes, 'phone, telephone, dial, dedicate, thank, request, type, send, try, call, know, support, design, demand, choose love, want, listen, go, meet, tune and disturb' were found to have been mixed in higher frequency of occurrence in the programme of Request Time.
 - c. Out of 185 instances of mixed English adjectives, 'good, special, technical, whole, first, last, commercial, ready, great, happy, fine, all, next' and numerical adjective 'ninety' had high frequency of occurrence.

- d. Out of the total 37 adverbs 'very, anyway, especially, technically, so much' and 'completely' were found to have been mixed in greater frequency of occurrence in the programme of Saptakoshi FM.
5. Frequency of occurrence of words.
 - a. Words related to the stations and radio programme were found to have mixed maximally in the programme of Request time for example: 'programme, megahertz, station, radio, tune, sponsored, commercial break, technician, technical support,' etc.
 - b. Words related to day to day communication were found to have mixed with higher frequency of occurrence. For example: 'Good afternoon, bye-bye, letters, phone, telephone, dial, SMS, message, send, type, space, post box, number, hello, ready, first, last, specially, completely, friends, songs, dedicate, request, time,' etc.
 6. The programme announcers and the audience mixed English words for various purpose and in different contexts:
 - a. They used English words while greeting, while saying good bye, while expressing gratitude, while answering a telephone call, while agreeing on matters, while changing the topic of discussion and while talking about scientific devices and their use.
 - b. They also mixed English words for consoling somebody; for wishing; for informing the process of making telephone call, sending SMS e-mail and letters; for introducing the programme; for requesting, dedicating, offering

songs of their choice and for talking about love, loss, loneliness, sadness and beauty.

7. Reasons for English code-mixing in the programme broadcast by Saptakoshi FM.

- a. English code-mixing in Nepali language is the result of English language which dominates over the teaching and learning of school level and higher studies.
- b. Many programme announcers and audience regards English as a means for gaining world's knowledge. They do not see any harm in using English words while speaking Nepali.
- c. Large number of programme announcers and audience regards English code-mixing in Nepali as natural phenomenon. As a result, rate of English code mixing is increasing.
- d. Majority of programme announcers do not think that radio programmes having English code-mixing are difficult for the radio audience to understand and consequently they mix several English words while conducting the programme.
- e. English code-mixing in Nepali language takes place because both of the programme announcers and audience think themselves more respected and talented than others if they mix English words while speaking Nepali.
- f. The audience mix English code while speaking Nepali because directly or indirectly they feel encouraged when they listen to the programme announcers mixing English codes while speaking Nepali.

Some of the pedagogical implications and recommendations can be suggested on the basis of the findings of the study. They are as follows:

1. This study shows that English code-mixing in Nepali language is a natural phenomenon. Therefore, radio programme designers and announcers should normally use simple English words which they think are easily understood by the audience.
2. Radio programme announcers should increase or decrease the rate of English code-mixing in Nepali programme according to the nature of programmes. If a programme is aimed at entertaining the audience of educated youth, they may increase the rate of English code-mixing and if a programme is aimed at entertaining the audience of old generation or if a programme is purely about Nepali culture and tradition, the rate of mixing should be reduced.
3. The radio programme designers or the radio programme announcers who are interested in search of job related to it as well as the audience must prepare themselves with the knowledge of typical vocabulary used in the field and the popular contexts in which English code-mixing takes place to prove themselves competent in the skill of programme designing, announcing and listening.
4. It is not necessary to get upset with a few cases of English words mixed in the Nepali programme or language because the English words used in Nepali language for a long time are recognized as being borrowed and the

instances of borrowing enrich the language with words and keep it changing, without allowing to be dead.

5. Some of the radio programmes themselves are supplementary materials for language teaching. Different use of language interaction such as in telephone, SMS and e-mail/letters may be used as good examples for English language teaching in the class room.
6. Over use of English words above the level of audience comprehension in Nepali language or programme in all types of programme and contexts may reduce the popularity of the programme.
7. Since English code-mixing in Nepali language and programme is natural phenomenon, teachers should emphasize the teaching of those words which are likely to be mixed in the radio programmes or in the Nepali language, in order to help the students develop their listening and comprehension skill as well as to help them enjoy the radio programme.
8. The educated people and the people of young generation are seen using English words deliberately or indeliberately while speaking Nepali. Therefore, students should try to learn the English words with high frequency of occurrence in Nepali language to comprehend and enjoy the essence of subject matter being raised during the talks.
9. Mixed words of other languages apart from English, English code-mixing in other types of radio programmes such as news, documentary, etc. and code-mixing in informal speaking of Nepali language, should also be the topic of research study in order to find out the overall influence of English on Nepali.

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APPENDIX - I

Sentence level code-mixing in the programme

S N	Programme	Announcer	F	Audience	F	Total
1	Telephone - 1	Hello! Bye-bye.	4 3	Hello! Bye-bye!	3 3	13
2	Telephone -2	Hello!	2	Hello!	1	3
3	Telephone -3	Good afternoon! Oh, thank you. Bye-Bye. Hello! OK. Bye. Thank you. Happy Dipawali!	3 1 2 3 1 1 2 1	Hello! Bye. Good afternoon. Hello, sister. Thank you. OK. Happy Dipawali! Bye-bye.	2 2 2 1 1 1 1 1	25
4	Telephone -4	Hello! Bye-bye.	3 2	Hello. Bye-bye. Bye.	3 1 1	10
5	SMS-1	Keep it quiet. Thank you. Stop. OK.	1 3 3 9	- - -		16
6	SMS-2	Good afternoon. Hi. Bye-bye.	1 2 1	Hi, sis. Especially this son goes out to all my family and all my friends who know me as Kalpana. Hi, sis. It's me Bikash from Sankhuasabha.	1 1 1 1	8
7	SMS-3	Good afternoon. Bye-bye.	1 2	This is Umesh Shrestha from Pathri one Morang. I want a request song called 'Lakhaun koshi Gardapani' by Raju Lama and this song goes to my friends.	1 1	5
8	SMS-4	Hi. Bye-bye. Good afternoon.	3 1 1	Hi, sis. It's me Raj from Urlabari. It's me Ramesh from Dhankuta. Today I want to listen a song. This song goes out to all of my friends.	1 1 1 1 1	10

9	Email/letter-1	Yes, yes hundred percent. OK. OK, OK. Thank you Thank you so much. Someone is ready to technical support. In the room, this is privacy. Let it be. Well great. Fine, fine.	1 7 6 1 1 1 1 1 1 1	-	-	21
10	Email/letter -2		-	Happy Dashain. Happy Dashain to you. This song goes to all my friends and my family.	1 1 1	3
11	Email/letter -3	Sorry. Don't mind. Don't worry. OK. It's OK Of course. How are you? Thank you so much. Hello. Thank you. No. Yes. Please. Yes, right. See you next mail. Thank you so much Jealous cute for cute mail. Thank you.	1 1 2 9 1 1 1 1 1 3 1 1 1 2 1 1 1 1	Hello. My two sis, cute sis. Please play me the song 'Ma Marne Bela' from the movie. Bye sis. Meet at another mail. OK.	1 1 1 1 1 1	35
12	Email/letter -4	Bye-bye.	1	-	-	1
Total			107		43	150

APPENDIX - II

Clause level code-mixing in the programme

SN	Programme	Announcer	F	Audience	F	Total
1	Telephone- 1	..., please.	1	-	-	1
2	Telephone -2	-	-	-	-	1
3	Telephone -3	-	-	.., hello, hi, ...	2	2
4	Telephone -4	-	-	-	-	-
5	SMS-1	..., we are so sorry, ...	1	-	-	1
6	SMS -2	-	-	-	-	-
7	SMS -3	-	-	-	-	-
8	SMS -4	-	-	-	-	-
9	E-mail/ letter -1	..., and very very good afternoon. Thank you,..... Thank you so much,, I love you, ...	1 1 1 2	-	-	5
10	E-mail/ letter -2	-	-	-	-	-
11	E-mail/ letter -3	-	-	-	-	-
12	E-mail/ letter -4	.., thank you so much, ...	4	-	-	4
Total			11		2	13

APPENDIX - III

Phrase level code-mixing in the programme

i) Telephone programme with phrase level mixing

SN	Programme	Announcer	F	Audience	F	Total
1	Telephone-1	Request time In coming title tract	6 1 1	in coming out going main income whole unite	1 1 1 1	12
2	Telephone-2	request time ninety megahertz	6 2	fit and fine	1	9
3	Telephone-3	request time ninety megahertz last love album	9 3 1	thick and fast practice book ten set height and distance in advance whole unite	1 1 1 1 1 1	19
4	Telephone-4	Request time programme request time ninety megahertz class ten special one	10 2 2 1 1	class ten special one whole unit	1 1 1	19
	Total		45		14	59

ii) SMS Programme with phrase level mixing

S N	Programme	Announcer	F	Audience	F	Total
5	SMS-1	request time great technical support technical support very clever special song especially for you	11 1 2 1 2 1	movie prince	1	23

		within one month	1			
		right use	1			
		post box number	1			
		e-mail address	1			
6	SMS-2	programme request time	8	programme request time	1	16
		request time	1			
		requested song	1			
		ninety megahertz	1			
		name and address	1			
		process wrong	1			
		technically support	1			
		next week	1			
7	SMS-3	programme request time	6	-	-	8
		name and address	1			
		technical support	1			
8	SMS-4	request time	6	-	-	13
		name and address	2			
		third album	1			
		technically support	1			
		technical support	1			
		ninety megahertz	1			
		commercial break	1			
	Total		58		2	60

iii) E-mail/letter programme with phrase level mixing

SN	Programme	Announcer	F	Audience	F	Total
9	E-mail/ letters- 1	optical fibre request time ninety megahertz sponsor by title track four number five number our great technical bro whole unit mail send e-mail address mail address post box number SK FM@ yahoo.cum.	2 12 1 1 2 1 1 1 1 1 1 1 1 1	-		27
10	E-mail/ letters-2	request time post box number technically support	10 1 2	Whole unit Smiling group	1 1	15
11	e-mail/ letters-3	request time e-mail letters demanded song great technical support ready position national song as a national song unlimited SMS programme manage just joking face cute always smiling commercial break station ninety	19 2 2 1 1 1 1 1 1 1 1 1 1 1 1	jealous cute for to you two sis and all my friends and all guys	1 1	47

		megahertz	1			
		fairer station	3			
		ninety megahertz	1			
		e-mail ID	1			
		email address	1			
		post box number	1			
		radio off	2			
		jealous cute	1			
		next mail				
12	E-mail/ letters-4	request time	14	-		
		ninety megahertz	1			
		request on air	3			
		message	2			
		title tract	3			27
		megahertz	3			
		commercial break	1			
	Total		112		4	116

APPENDIX - IV

Word level code-mixing of noun

i) Noun mixed in the telephone programme

SN	Proramme	Announcer	F	Audience	F	Total
1	Telephone-1	request time number film megahertz phone line title track telephone mobile job	6 6 1 1 3 1 3 1 1 1 1 2 1	income job unit mobile	1 1 1 1	31
2	Telephone-2	request time telephone category e-mail programme phone megahertz line	6 6 5 1 1 1 1 2 2	-	-	25
3	Telephone-3	request time megahertz telephone phone love album number school homework afternoon actress programme	10 10 2 4 2 2 2 1 3 11 3 1 1	album phone school practice book set height distance afternoon technician sister group voice advance unit ex-friend	3 1 2 1 1 1 1 1 2 2 1 2 1 2 1 1	75

4	Telephone-4	programme	6	clip	1	56
		request	13	club	1	
		time	12	class	1	
		megahertz	3	ten	1	
		phone	3	one	1	
		level	1	unit	1	
		class	1	-	-	
		ten	1	-	-	
		one	1	-	-	
		unit	1	-	-	
		number	1	-	-	
		line	3	-	-	
		category	1	-	-	
		area	1	-	-	
		support	1	-	-	
film	1	-	-			
Total			154		33	187

ii) Noun mixed in the SMS programme

SN	Programme	Announcer	F	Audience	F	Total
5	SMS -1	mobile	6	movie	1	53
		request	11	prince	1	
		time	11			
		break	1			
		side	2			
		Tuesday	1			
		Support	2			
		phone	1			
		e-mail	3			
		song	2			
		building	1			
		megahertz	1			
		month	1			
		use	2			
		facility	1			
		number	1			
		post	1			
		box	1			
group	1					
6	SMS -2	Afternoon	1	sis	1	
		programme	12	programme	1	
		request	11	request	1	
		time	10	time	1	
		family	1	album	1	
		break	1	song	1	
		megahertz	2	family	1	

		name	1	friends	2	54
		pop	1	sister	1	
		address	1			
		week	1			
		support	1			
		process	1			
7	SMS -3	request	9	one	1	60
		time	7	two	6	
		programme	8	four	3	
		afternoon	1	zero	6	
		space	8	request	1	
		singer	1	song	2	
		album	1	friend	1	
		name	1			
		address	1			
		break	1			
		support	1			
		zero	1			
8	SMS -4	afternoon	1	sis	3	60
		programme	9	movie	1	
		request	8	today	1	
		time	6	song	2	
		album	4	friend	1	
		space	9			
		singer	1			
		film	4			
		name	2			
		address	2			
		station	1			
		megahertz	1			
		support	2			
		movie	1			
		break	1			
	Total		187		40	227

iii) Noun mixed in the e-mail/letters programme

SN	Programme	Announcer	F	Audience	F	Total
9	E-mail/ Letters -1	mobile	6	-	-	98
		afternoon	1	-	-	
		fibre	2	-	-	
		mistake	1	-	-	
		phone	8	-	-	
		photo	3	-	-	
		game	1	-	-	
		set	1	-	-	
		percent	1	-	-	
		request	10	-	-	
		time	10	-	-	
		megahertz	5	-	-	
		e-mail	9	-	-	
		letters	4	-	-	
		day	1	-	-	
		category	1	-	-	
		Sunday	1	-	-	
		Tuesday	1	-	-	
		Thursday	2	-	-	
		Friday	1	-	-	
		someone	1	-	-	
		support	1	-	-	
		honeymoon	1	-	-	
		movie	3	-	-	
		room	1	-	-	
		privacy	1	-	-	
		energy	1	-	-	
		pose	1	-	-	
		sense	1	-	-	
		film	1	-	-	
		title	1	-	-	
		track	1	-	-	
		unit	1	-	-	
mail	1	-	-			
bro	1	-	-			
queue	1	-	-			
box	1	-	-			
post	1	-	-			
air	1	-	-			
address	3	-	-			
number	3	-	-			
album	1	-	-			
10	E-mail/ Letters -2	mobile	2	unit	1	
		request	9	love	1	
		time	9	movie	1	

		letters	4	shopping	1	48
		e-mail	7	group	1	
		earphone	1	technician	1	
		radio	1	friends	3	
		shopping	1	family	1	
		post	1			
		box	1			
		number	1			
		love	1			
11	E-mail/ Letters -3	request	16	campus	1	105
		time	16	movie	2	
		secret	1	sis	3	
		e-mail	15	song	2	
		phone	3	friends	1	
		letters	3	guys	1	
		song	6	sisters	1	
		support	2	mail	1	
		position	1	-	-	
		voice	1	-	-	
		writer	1	-	-	
		lyric	1	-	-	
		programme	1	-	-	
		space	1	-	-	
		megahertz	6	-	-	
		face	1	-	-	
		group	1	-	-	
		radio	2	-	-	
		question	1	-	-	
		break	1	-	-	
		station	2	-	-	
		address	1	-	-	
		box	1	-	-	
		post	1	-	-	
		number	1	-	-	
		mail	4	-	-	
		plus	3	-	-	
12	E-mail/ Letters -4	request	27	-	-	72
		time	16	-	-	
		message	4	-	-	
		programme	11	-	-	
		megahertz	4	-	-	
		mobile	1	-	-	
		title	3	-	-	
		track	3	-	-	
		movie	1	-	-	
		break	1	-	-	
		air	1	-	-	
	Total		301		22	323

APPENDIX – V

Word level code-mixing of verb

i) Verbs mixed in the telephone programme

SN	Programme	Announcer	F	Audience	F	Total
1	Telephone-1	phone dedicate dial come disturb	1 1 6 1 1	outgo income miss	1 1 1 - -	13
2	Telephone-2	entertain phone telephone try	1 5 1 1	try	1	9
3	Telephone-3	phone thank	1 3	call thank	1 1	6
4	Telephone-4	phone dial	3 5	- -	- -	8
	Total		30		6	36

ii) Verbs mixed in the SMS programme

SN	Programme	Announcer	F	Audience	F	Total
5	SMS-1	keep support try bore stop mail thank confirm	1 1 1 1 3 1 3 1	- - - - - - - -	- - - - - - - -	12
6	SMS-2	request answer try send	3 1 4 1	is goes know -	1 1 1 -	12
7	SMS-3	dedicate type send request	2 5 3 1	is want called goes	1 1 1 1	15
8	SMS-4	dedicate type request send	2 4 4 3	is want listen goes	2 1 1 1	18
	Total		45		12	57

iii) Verbs mixed in the e-mail/letter programme

SN	Programme	Announcer	F	Audience	F	Total
9	Email/Letter-1	sponsor is support tune let be thank grab love miss send dance bore	3 2 1 1 1 1 5 1 1 1 1 1 1	- - - - - - - - - - - - -	- - - - - - - - - - - - -	20
10	Email/Letter-2	request support	2 2	goes know twinkle	1 1 1	7
11	Email/Letter-3	don't worry mind feel is design demand choose focus focusing thank send manage means joking buy see dedicate answer bore tune are	3 2 1 1 1 1 4 1 1 1 9 2 1 1 1 1 1 1 1 1 1 1 1	play meet -	1 1 -	39
12	Email/Letter-4	request send	1 2	-	- -	3
	Total		64	5		69

APPENDIX – VI

Word level code-mixing of adjective

i) Adjectives mixed in the telephone programme

SN	Programme	Announcer	F	Audience	F	Total
1	Telephone-1	-	-	main	1	2
		-	-	whole	1	
2	Telephone-2	-	-	fit	1	2
		-	-	fine	1	
3	Telephone-3	ready	1	ten	1	15
		good	3	good	2	
		ninety	2	sorry	1	
		happy	1	whole	1	
		last	2	happy	1	
4	Telephone-4	ninety	2	special	1	6
		special	1	whole	1	
		hit	1	-	-	
Total			13		12	25

ii) Adjectives mixed in the SMS programme

SN	Programme	Announcer	F	Audience	F	Total
1	SMS -1	great	1	-	-	12
		technical	3	-	-	
		smiley	1	-	-	
		clever	2	-	-	
		special	1	-	-	
		right	1	-	-	
		related	1	-	-	
		quiet	1	-	-	
		sorry	1	-	-	
		one	1	-	-	
2	SMS -2	English	1	all	2	15
		first	1	-	-	
		requested	1	-	-	
		last	1	-	-	
		commercial	1	-	-	
		wrong	1	-	-	
		next	1	-	-	
		ninety	1	-	-	
		five	1	-	-	
		four	1	-	-	
two	2	-	-			
zero	1	-	-			
3	SMS -3	good	1	-	-	14
		first	1	-	-	
		last	1	-	-	
		commercial	1	-	-	
		technical	1	-	-	
		two	6	-	-	
four	3	-	-			
4	SMS -4	good	1	all	1	22
		third	2	-	-	
		first	4	-	-	
		commercial technical	1	-	-	
		ninety	1	-	-	
		two	1	-	-	

		four zero	4 3 4 -	- - - -	- - - -	
	Total		60		3	63

iii) Adjectives mixed in the e-mail/letter programme

SN	Programme	Announcer	F	Audience	F	Total
1	E-mail/letter -1	good special ready technical sad mood off energetic ninety fine whole great free hundred five	1 2 2 2 1 1 1 1 1 1 1 1 1 1 6	- - - - - - - - - - - - - -	- - - - - - - - - - - - - -	24
2	E-mail/letter -2	one two three	1 1 1 -	whole happy smiling all	1 2 1 2	9
3	E-mail/letter -3	great technical ready fine national first unlimited special cute right commercial fairer jealous next another handsome smiling sorry one two three four five six	2 2 1 1 1 1 2 1 7 1 1 1 1 6 2 1 1 1 1 3 6 4 2 2 2	jealous cute all sweet another two -	1 3 1 1 1 3 -	62
4	E-mail/letter -4	commercial ninety	1 1	- -	- -	2
	Total		81		16	97

APPENDIX –VII

Word level code-mixing of adverb

SN	Programme	Announcer	F	Audience	F	Total
1	Telephone-1	-	-	-	-	-
2	Telephone-2	-	-	-	-	-
3	Telephone-3	-	-	specially	1	1
4	Telephone-4	-	-	-	-	-
5	SMS -1	very so completely anyway specially	1 1 1 1 1	- - - - -	- - - - -	5
6	SMS -2	technically specially	1 1	specially -	1 -	3
7	SMS -3	-	-	-	-	-
8	SMS -4	technically specially	1 2	- -	- -	3
9	E-mail/letter -1	very so much anyway	1 4 2	- - -	- - -	7
10	E-mail/letter	very completely anyway specially so	1 1 1 1 1	- - - - -	- - - - -	5
11	E-mail/letter -3	of course so much anyway just always	1 9 1 1 1	- - - - -	- - - - -	13
12	E-mail/letter -4	-	-	-	-	-
Total			35		2	37

APPENDIX - VIII

Examples of nouns, verbs and adjectives mixed in the programme

i) Examples of nouns mixed in the programme

- a. *Technician* daaile balla balla geet bajaauunu bhaeko chha.
- b. Ma yo geet '*last love album*' baaTa sunaana laagiraheko chhu.
- c. Ma yo geet Saptakoshi *FM* ko whole *unit*, saaharaa *group*, ra meraa *ex-friend* haru laai sunaana chaahanchhu.
- d. Aaja *Tuesday* haami tapaaika *e-mail* ra *letters* saathamaa liera aaekee chhaun.
- e. Prabidhimaa *support* garna haami sanga Bishnu ji hunuhunchha.
- f. Suru maa tapaaain laai euTaa bisesh *song* sunaanchhaun.
- g. Haami laai patraachaar garne Theganaa ho: kaaryakram Saptakoshi *FM post box number one two three* Itahri Sunsari.
- h. Ma Nirmala Baantaba laai '*love aajkal*' *movie* baaTa euTaa geet sunaana chaahanchhu.
- i. Ma mero *mobile* ko right *use* gariraheko chhu. Dherai kuraako *facility* chha bhane use pani ta garnai paryo ni.
- j. Within one *month* haami nayaa *building* baaTa *programme* liera aaune chhaun.
- k. Kaaryakram maa tapaaain haami laai *letters* paThaauna saknu hunchha, *e-mail* paThaauna saknu hunchha ra *SMS* pani garna saknu hunchha.
- l. Haami laai *e-mail* paThaauna chaahanu hunchha bhane haamro *e-mail address* ho: *SK FM @ yahoo.cum*.
- m. Aajako geet national *song* jasto chha, paryaTan barsha ko baaremaa.
- n. Tapaaain haru etibela kaan maa *ear phone* lagaera *radio* sundai hunuhunchha holaa.

ii) Examples of verbs mixed in the programme

- a. Sombaar ko programme Request Time maa tapaaai haami laai *phone* garna saknu hunchha ra aaphno rojaaiko geet paanch janaa samma saathi haru laai *dedicate* garna saknu

- hunchha. Tyas ko laagi *dial* garnu hos purush saathi le 025580266 maa ra mahilaa saathi le 025580277maa.
- b. Kaaryakram maa tapaai junsukei category ko geet sunera *entertain* garna saknu hunchha.
- c. Aaja kati *try* garda balla balla *phone* garna sake.
- d. Kaaryakram maa *phone* garera haami laai saath dinu bhaekoma maa tapaai harulaai *thank you* bhanna chaahanchhu.
- e. Technically *support* garnu bhaekomaa Bishnu ji laai thank you so much bhanna chaahanchhu.
- f. Sister, *play* me the song 'ma marne belaa' from the movie.
- g. Technician daai le malaai ek paTak *call* garnu holaa bhanna chaahanchhu.
- h. This song *goes* to all of my friends who *know* me as twinke, Tara Dhakal.
- i. SMS maarphat tapaain haamilaai geet *request* garna saknu hunchha. Yaskao laagi aaphno message 2200 maa *send* garnu parne hunchha.
- j. Bye sis. *Meet* at another mail. OK, OK. *See* you next mail.
- k. Haami nayaan building maa sarne *confirm* thio. Tara praabidhik mistake le gardaa tyahaan sarna sakenaun.
- l. Haami laai SMS garna R-four *type* garnuhos, name and address *type* garnuhos, sunna chaaheko geet, album ra singer ko naam *type* garnuhos, space dinuhos ra two two zero zero maa *send* garnu hos.
- m. Tapaai ahile sundai hununchha: kaaryakram Request Time *sponsored* by Samsung moile.
- n. I *want* a request song. Especially this song goes out to all my friends who *know* me as Kalpana Rajdhami.
- o. Geet sunera tapaai pakkai pani *dance* garnu hunchha bhanne haamilaai bihswaas chha.
- p. Haami laai *mail* garnuhos.
- q. Programme maa tapaaile *choose* garnu bhaekaa geet haami sunaau chhaun.
- r. Jealous ji tapaai haamro question ko *answer* ta garna saknu hunna tara pani haami laai mail paThaauun hos.

iii) Examples of adjectives mixed in the programme

- a. Saptakoshi FM ko *whole* unit laai yo geet sunauna chaahanchhu.
- b. Shrotaa '*last love*' album baaTa tapaaIn laai yo geet sunauna laagi raheko chhu.
- c. Aaja kaa sabai patra Mamata le nai *ready* gareki hun.
- d. TapaaIn laai advance maa *happy* Dipawali bhanna chaahanchhu.
- e. Yo geet ma mero special one laai sunauna chaahanchhu.
- f. Yo ekdamai *hit* geet ho.
- g. *Technical* support ko laagi *smiley* Nirmal ji hunuhunchha, kahilyei pani narisaane very *clever*.
- h. Aba haami tapaaIn ko laagi sunaaudai chhau yo geet, *especial* song especially for you.
- i. Tyasai sanga *related* bhaera haami yo geet sunaanchhu.
- j. Praabidhik kaaranle yo geet sunauna nasakeko maa so *sorry* bhanna chhaahanchhu.
- k. Saathi harule mobile ko *right* use gari rahanu bhaeko chha.
- l. Shrotaa, programme maa haami tapaaIn kaa *requested* songs liera aauchhaun.
- m. TapaaIn *English*, Hindi, *pop* junsukei geet sunna saknu hunchha.
- n. Yo *last commercial* break pachhi haami pheri upasthit bhaeka chhaun.
- o. Someone is *ready* to *technical* support.
- p. Haamraa shrotaa haru jo *sad* bhaera basnu bhaeko chha, jo *mood off* hunuhunchha sabaile yo geet sunera dance garnu hunchha bhanne haami laai bishwaas chha.
- q. Aaja *great technical* support ko laagi haami sanga Bishnu bro hunuhunchha.
- r. TapaaIn kaa *demande*d songs haami kaaryakram maa liera aauchhaun.
- s. TapaaIn kaa laagi *unlimited* SMS khullaa raakheka chhaun, samparka garnu holaa.
- t. Saptakoshi FM *ninety* megahertz, a *fairer* station maa tapaaIn laai swaagat chha.
- u. Yo geet *national* song ko rupamaa raheko chha.
- v. Mero khabar ekdam *fit* and *fine* chha.

APPENDIX - IX

Minor word classes and abbreviations mixed in the programme

i) Minor word class mixed in the programme

SN	Programme	Announcer	F	Audience	F	Total
1	Telephone -1	Hello! Bye-bye! out Please!	3 3 1 1	Hello! Bye-bye! - -	3 3 - -	14
2	Telephone-2	Hello! -	2 -	Hello! and	1 1	4
3	Telephone -3	Hello! Bye! you Ok! - -	3 3 3 2 - -	Hello! Bye! you Ok! and in	3 2 1 1 2 1	21
4	Telephone -4	Hello! Bye-bye! -	3 3 -	Hello! Bye-bye! Bye!	3 1 1	11
5	SMS -1	at for within Sorry! it you	1 1 1 1 1 3	- - - - - -	- - - - - -	8
6	SMS-2	Hi! and - - - - - - - - -	2 1 - - - - - - - - -	it me my this from to Hi! as who and out	1 2 1 1 1 1 1 1 1 1 1	15
7	SMS -3	Bye-bye! I my from - -	1 1 1 1 - -	this I by my of to	2 1 1 1 1 1	13

		-	-	a	1	
		-	-	and	1	
8	SMS -4	and	2	Hi!	3	19
		Hi!	3	I	1	
		-	-	me	2	
		-	-	my	1	
		-	-	this	1	
		-	-	it	1	
		-	-	a	1	
		-	-	to	1	
		-	-	out	1	
		-	-	of	1	
		-	-	from	1	
9	E-mail/letter -1	I	1	-	-	16
		our	1	-	-	
		it	1	-	-	
		this	1	-	-	
		the	1	-	-	
		so	1	-	-	
		you	6	-	-	
		to	1	-	-	
		in	1	-	-	
		by	1	-	-	
		on	1	-	-	
10	E-mail/letter -2	-	-	to	2	11
		-	-	this	1	
		-	-	you	1	
		-	-	my	2	
		-	-	me	1	
		-	-	for	1	
		-	-	and	1	
		-	-	who	1	
		-	-	as	1	
11	E-mail/letter -3	so	1	Hello!	1	51
		and	1	my	2	
		how	1	me	1	
		as	1	you	1	
		a	1	for	1	
		you	2	to	1	
		but	1	at	1	
		Hello!	4	the	2	
		like (as)	2	and	1	
		Yes!	2	Please!	1	
		No!	1	from	1	
		please	4	Bye!	1	

		at	2	Ok!	1	
		off	1	-	-	
		to	1	-	-	
		bye	3	-	-	
		the	2	-	-	
		me	1	-	-	
		my	2	-	-	
		from	3	-	-	
12	E-mail/letter -4	Bye-bye!	1	-	-	
		on	3	-	-	4
Total			103		84	187

ii) Mixing of abbreviations in the programme

SN	Programme	Announcer	F	Audience	F	Total
1	Telephone -1	FM	3	-	-	3
2	Telephone-2	SMS	1	-	-	3
		FM	2	-	-	
3	Telephone -3	FM	3	FM	4	7
4	Telephone -4	FM	4	-	-	4
5	SMS-1	SMS	1	-	-	3
		FM	2	-	-	
6	SMS-2	SMS	14	-	-	14
7	SMS-3	SMS	17	-	-	18
		FM	1	-	-	
8	SMS-4	SMS	15	-	-	19
		FM	1	-	-	
		R	3	-	-	
9	E-mail/letters -1	SMS	5	-	-	11
		PO	1	-	-	
		SK	1	-	-	
		FM	4	-	-	
10	E-mail/letters -2	FM	2	-	-	3
		SK	1	-	-	
11	E-mail/letters	FM	4	-	-	15
		SMS	9	-	-	
		ID	1	-	-	
		PO	1	-	-	
12	E-mail/letters -4	FM	4	-	-	4
Total			100		1	104