CHAPTER-ONE
INTRODUCTION

1.1. General Background

Language is a means of communication through which human desires and sentiments are shared with each other. Even though animals can communicate each other, their communication is very simple and limited. Therefore language is human which distinguishes him/her from animals.

Richard et al.(1985) define language as "The system of human communication by means of a structured arrangement of sounds (or their written representation) to form larger units, e.g. morpheme, words, sentences....(p.53)." The definition reveals that language makes use of different sounds which are properly structured and arranged to form larger units such as morphemes, words, sentences and so on. Since other animals donot have such qualities, language is characterized as species specific.

Along with human civilization, language got birth in the human kingdom. Even though there are other means of communication such as aural-oral, olfactory, gustatory, tactile and visual, language is the most widely used one which is under the aural-oral mode. Sapir(1978, p.8) states "Language is a purely human and non-instinctive method of communicating ideas, emotions, desires and so on by means of a system of voluntarily produced symbols". Sapir's definition reveals the fact that language, a property entirely belongs to human, is a method of sharing ideas, feelings, desires, emotions and so forth through voluntary vocal symbols. It is a precious ornament that embellishes the human world. Similarly, according to Wardhaugh (1972), "Language is system of arbitrary vocal symbols used for human communication." According to Hornby (2005, P.862) "Language is a way of expressing ideas and feelings using movements, symbols and sound."

Language is a social phenomenon by which people share their ideas and feelings and social relationship is established in the society. Grimson (1990) defines language as a system of conventional signals used for communication by a whole community. In the past, communication must have been easier as people used a few sounds and managed communication but different people came into contact and the language became complex. In this regard, Hockett (1958) defines 'language as a complex system of habit'.

Scholars define language in their own way but no language is superior or inferior in terms of communicating ideas. Even though language is defined differently by various scholars, its definition is still far from clear. By the consideration of the above definitions of language, we derive that the minimum adequate working definition of language is an arbitrary voluntary vocal system of human communication.

There is no agreed total for the number of languages spoken in the world today. The total number of language (including extinct ones) is 6604 (Crystal, 1997, p.286). The figure doesnot include dialects. Some languages are spoken by a large number of people i.e. English, Chinese, Hindi and so on. Likewise, some languages have a small number of speakers i.e. Limbu, Tamang, Gurung, Magar, Yakha etc. Some languages have their own written scripts, whereas most of languages are limited to their spoken forms (Rai, 2000).

English language is a foreign language in Nepal. It is one of the UN languages. It has been introduced in Nepal's curricula as a compulsory subject from primary level to bachelor level. English is also used in different offices, media, travel agencies, tourism, business, politics, sports, music, arts and so on. There is the influence of English language to every language spoken in Nepal. That is why English seems to be a window through which we can peep the whole world.

1.1.1. Sociolinguistic Situation of Nepal

Geographically Nepal is a small country; it is rich in the number of languages. Even today linguists are discovering new languages in some remote places of the country and probably many more languages are still waiting to be discovered. The census report of 2001 records 60 different ethnic communities and more than 70 languages spoken in the country. Nepali language is nation language and used in offices, education, media and so on. It is rich in its written literature. Apart from Nepali very few languages (eg.Limbu, Newar and so on) have written literature and other materials such as grammar, dictionary and textbook. A vast number or majority of languages have no written form and are limited only in oral form. The indigenous languages in Nepal either they do have script or are limited only in their oral forms, are influenced by the Nepali language. Most of indigenous languages are on the verge of extinction. There are many reasons behind the degeneration of the indigenous languages. The most important reason is language policy of the state. Previously the state launched one language policy. The Nepali language was made compulsory language in education from pre-primary to bachelor level. It made Nepali language grow as a dominant language. However after restoration of democracy in 1990, the government's attitude towards the language policy seemed to have changed. In other words, the attitude has been a bit positive yet it still seems to be lacking a concrete vision to enhance indigenous language in Nepal. There are four language families in Nepal. They are as follows:

1.1.1.1 Indo-European Group

It is the greatest language family in the world (Tumbahang, 2009). The languages in this family are spoken in Indian sub-continent as well as European continent. That is why it is called Indo-European language group. The world's famous languages like- Greek, Latin, English, Sanskrit, Hindi are the languages

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of Indo-European language group. In the context of Nepal, the languages like Nepali, Maithili, Tharu and so on fall in this language group.

1.1.1.2 Tibeto-Burman Group

The languages spoken in Nepal, Assam, Sikkim, Bhutan, and Burma fall in this language group. Many languages spoken in Nepal fall in this language group. The languages like, Tamang, Limbu, Newar, Rai, Magar, Gurung, Sherpa, Dhimal and so on fall in this language group.

1.1.1.3 Dravidian Group

There is one language of this group in Nepal. The language is called "Jhangadh".

1.1.1.4 Astro-Asiatic Group

This group has only one language spoken in Nepal that is the Satar language. The native speakers of this language are the Satars who inhabit in the eastern Terai region of Nepal.

1.1.2 Classification of Indo-European languages

This language group has been classified as follows:

Chart No-1

etc .

(Source:Asher:1994)

1.1.3. Classification of Tibeto-Burman Languages

This language group has been classified as follows:

Chart No-2

(Source: Toba 1973)

From the linguistic structural point of view, the Tibeto-Burman language family is categorized into two major groups. They are pronominalized and non-pronominalized groups. The pronominalized group is the group in which the main verb is inflected by the use of different pronominal forms. Limbu and Rai languages which are also known as Kirati languages, fall in pronominalized group.On the other hand, the language like Tamang,Gurung,Magar and Thakali are non-pronominalized languages.

1.1.4 Introduction to the Limbu Language

"Limbu is the most important language of the 'Kirati Group' of Tibeto-Burman languages which has relatively a sizable number of Speakers and some written languages too "(Tumbahang, 2007). The native name of Limbu language is 'Yakthumbapan'. Limbus are referred to by themselves, as Yakthumba. "The Limbus are the indigenous tribe of Nepal. Since the time immemorial, they have settled in the area traditionally known a 'Pallo kirat' (far kirat) or Limbuwan (Land of the Limbus)" (Tumbahang, 1997). The Limbuwan spreads from the Arun river in the west to the Tista in the east which includes Sangkhuwasabha, Tehrathum, and Dhankuta the hilly districts of koshi zone and Taplejung, Panchthar and Ilam of Mechi zone and adjoining Indian states i.e. Sikkim and West Bengal. The Limbus have, at different time, migrated from their orginal home land to different places. Now they are available in a considerable number in the Terai areas of Sunsari, Morang and Jhapa districts of eastern Nepal as well as Kathamandu, Lalitpur and Bhaktapur districts of mid Nepal.

Limbus have made up a good number of population even in different Indian states like Asam, Meghalaya, Manipur, Nagaland e.t.c., and Bhutan and Burma.Though we donot have statistical data of the Limbu native speakers outside Nepal, it is assumed that the equal number of speakers are found across

the different countries (e.g. India, Bhutan and Burma). In Nepal alone, there are 333,633 Limbu native speakers (Nepal Population Report, 2060 B.S.).

1.1.5 Development of the Limbu Language

A Historical Glimpse

There are very few languages of Tibeto Burman language family which have their own scripts. Out of them Limbu language is the one which has its own written script. The Limbu script is known as 'Sirijungga' which takes its name from the stoic king, Sirijungga (880-915) who is believed to have evolved the Limbu script hence Sirijungga script. However, sadly, there were not any immediate successors after king Sirijungga. Many centuries passed, and the script was about to die out then the second Sirijungga (1704-1743) who is also supposed to be the incarnation of the first Sirijungga, endeavored to revive the script. After this, many scholars and linguists both from Nepal and abroad made a great contribution to the development of the Limbu language. Colonel Kirkpatrick (1811) was the first foreigner to prepare the Limbu dictionary. Similarly, from among the Limbu native speakers Iman Singh Chemjong is also one of the prominent figures in connection with the enhancement of Limbu language. What we have Limbu language today is the result of the collective effort of the Limbu stoic, scholars and linguists.

1.1.6 Multilingualism and Language Shift

Due to the multilingual situation in Nepal, it is natural to find cases of language dominance, positive or negative attitudes towards one language or the other, and the decline in language loyalty resulting in language shift. One remarkable aspect of the multilingual situation of Nepal is that every person is at least a bilingual. Nepali is the dominant language and almost everyone speaks Nepali. It has the influence to indigenous languages spoken in Nepal. Besides it,

because of globalization, English has influence to every language. This leads eventually to language shift. The Limbu language, one of the dominant Tibeto-Burman languages, is not free from the influence from nation language of Nepal - Nepali and the international language English. This is the reason; the present study intends to find out Nepali and English code - mixing in Limbu folk songs "*Palam*"

1.1.7   Code

Code is a cover term, which may denote a dialect, register or a language. A particular dialect or language one chooses to use on any occasion is a code. A code is a system used for communication between two or more parties (Wardhaugh, 1986, p.86). He further says both human beings and animals use a code which may be linguistic and non- linguistic codes. Language is a linguistic code and different bodily movements like gestures and signals are non- linguistic codes. There must be at least a code to communicate. Language is the most widely used code in the system of human communication.

1.1.8   Code Switching

Code switching is a universal feature. Command of only one language is rare phenomenon today. Most people have command over many languages. Bilingualism or multilingualism is the norm for many people throughout the world rather than unlingualism. When a bilingual person who knows and uses two languages or a multilingual person who knows and uses three or more languages, takes part in a conversation with another person who also knows and uses two or more languages, he/she often shifts from one language to another. This process of shifting one language to another is generally defined as code switching (Wardhaugh, 1986:86).

According to Crystal (2003, p.51) "the switching of words in the beginning of borrowing, which occurs when the new words become more or less integrated into second language. One bilingual individual using a word from language A in language B is the case of switching." 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 speaker answers in different language (Richard et al. 1985, p.43). 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, p.183).

Asher (1994, p.581) states "code switching refers to the juxtaposition of elements from two or more languages or dialects." Krishnaswamy et al.(1989, p.18) describe the situation of code switching in India. According to him code switching takes place between two or more languages in communication for example, one may use Hindi for one friend and English for another. In multilingual setting in India today, it is quite common for speaker to switch from Hindi/ Tamil/ Panjabi to English according to their topic of discourse and they are talking to.

Code switching is the inevitable consequences of bilingualism or multilingualism. Anyone who speaks more than one languages chooses between them according to circumstances. The first consideration is which language will be comprehensible to the person addressed. 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. In many cases, people use one language at home and another in wider community.

There are three kinds of code switching. They are:
a, Situational code switching.
b, Metaphorical code switching.
c, Conversational code switching.

1.1.8.1 Situation Code Switching

Situational code switching occurs when a language is changed according to the situation. The speaker speaks one language in one situation and another in a different one. For example, in our context students in their English classroom speak English but as soon as they come out of the classroom they start speaking Nepali. They switch from Nepali to English in the classroom because of the demand of the situation; they have to speak English. Similarly, Nepali, Hindu switch to Sanskrit when they perform certain religious rituals; this kind of code switching is called situational code switching.

1.1.8.2 Metaphorical Code Switching

When a change of topic requires a change in the language used, then we have metaphorical code switching. For example, Nepali speakers switch from Nepali to English when they have to talk about scientific topics refers to metaphorical code switching.

1.1.8.3 Conversational Code Switching

In conversational code switching the speaker chooses one code but elements of another code are mixed up in the course of one single utterance. This is very common in a bilingual society. We frequently choose words and phrases from English in course of our conversation although we are talking in Nepali. Wardhaugh (1986) calls it code mixing since the code is not changed entirely from one to another but the elements of one code are mixed into the other.

1.1.9 Code-Mixing

In bilingual and multilingual societies people speak mixing languages. When a person uses the structure of one language and inserts some lexical item of elements of other language, it is called code-mixing.

"Code mixing occurs when a conversant uses both languages together to the extent that they change from one language to other in course of single utterance, mostly the nouns of one language mixed into another languages (Wardhaugh,1986, p.103) " According to Hudson (1980, p.53) code mixing is a linguistic cocktail in which the speaker balance the two languages against each other. There are cases where a fluent bilingual changes language without any change at all in situation. This kind of alternation is called code mixing". The purpose of code mixing seems to be symbolized a some what ambiguous situation for which neither language on its own would be quite right. To get the right effect the speaker balances two languages a few words form one language, then a few words from the other then back to the first for a few more words and so on. The changes take place more or less randomly as far as subject matter is concerned. But they seem to be limited by the sentence structure.

Verma and Krishnashwami (1989, p.18) opine "if one uses a language and mixes words, phrases and sentences from another language; this is called code mixing". "Code mixing involves the transfer of linguistic elements from one language into another language, a sentence begins in one language, then makes use of words or grammatical features belonging to another (Crystal, 2003, p.72)". Mixing of two codes or languages usually without a change of topic is called code mixing.

Hockett (1985, p.404) says "the speaker of 'A' must have some motive overt or convert for borrowing. These are two in numbers; prestige motive and the

feeling motive. "Because of the rapid development of science, technology commerce and communication many societies are coming in contact with other societies and in this condition the people must borrow words from other languages.

Gumperz (1986, p. 24) defines code-mixing as " the juxtaposition within the same speech exchange of passages of a speech belonging to two different grammatical system." This is why code-mixing is , sometimes, called as the lexical shift. In the same way, Richards et al. (1985,P.43) define code mixing as " a change by a speaker from one language to another." To specify this definition, code- mixing is a way of using linguistic elements of one language (code) into another language (code). However, code-mixing does not denote the mixing of one paragraph of one language into another paragraph of another language. If such mixing occurs, it is code switching but not code mixing. The following typical sentence is an example of code-mixing between Nepali and English codes.

   eg:
      a) *Aaj* **decision** *nikalnu parcha*
      b) *Maile aaj* **time** *nikalna sakina bholi* **time** *ma nai aauchu.*

In the indigenous languages - like Limbu, Magar, Gurung and so on languages in Nepal there are influences of English and Nepali languages as the former has been a widely used international language and the later is the nation language in Nepal. The following typical sentence is an example of code-mixing among Limbu, English and Nepali code in Limbu language.

e.g.   *Aain   aakhen   *kilo   *kopi   kisongkhu?*
     Limbu   Limbu   English   Nepali   Limbu

When people mix codes for a long time , it becomes their automatic habit to use the words of another language. People mix some words of another language mainly to make concept clear. In this way code mixing has been inevitable and indispensable aspect of today 's linguistic world.

1.1.10 Rationale behind Code-Mixing

As code mixing has become a common feature among the bilingual and multilingual communities, there are different purposes behind its practice. In this regard, Hodson(1980,) states:

> "The purpose of code-mixing seems to symbolize a some what ambiguous situation for which neither language on its own would be quite right. To get the right effect , the speaker balances the two languages against each other as a linguistic cock-tail a few words of one language then few words of the other , then back to the first for a few more words and so on---- p.53"

Hence, it is clear that people mix two or more codes in course of communication to avoid ambiguity and also to deal with a certain topic explicitly . Besides this , people use mixed expressions to feel themselves elite and more intellectual because they think that one variety or code is more prestigious than the other . People love to say "Foreign country ma *sabai kura* time *ma hunchha, hami pani* system *ma chalne ho bhane hamro* country develop *huna* time *lagdaina*."

In some cases, code mixing appears to be essential as well . When we have to deal with scientific topics we can not make them clear in Nepali and English becomes a must in such situation. Similarly, some English words when used in Nepali literature produce a special effect which is not produced by Nepali terms. For example, the flavor given by the English expressions - beauty parlour, confuse , computer, skirt , internet , telephone ,etc. can not be found in their Nepali equivalents .

1.1.11 Differences between Code-Switching and Code-Mixing

Code -switching and code mixing are very closely related terms which are sometimes used interchangeably. Code -switching is the shift from one variety to another. In other words, it is the change from one language into another in speech or writing. On the other hand, when a person uses the structure of one language and inserts some lexical items of another language, then it is known as code -mixing. It mainly occurs within a sentence. More typically, nouns and adjectives are used from one language into another in course of conversation. We can pinpoint some differences of code switching and code mixing. They are listed below.

Code Switching	Code Mixing
1. A change from one language to another in the same conversation is code switching	1. The use of elements more typically nouns and adjectives from one language to another in an utterance is code mixing.
2. It is an absolute shift from one language to another language e.g. I'm sorry, *ma timi sanga janna*.	2. It is a lexical shift e.g. *u* intelligent *chha*.
3. It is conditioned by situation and topic.	3. It is irrelevant of situation and topic change in most of the cases.

1.1.12 Songs and Folk Songs

Human does have different type of appetite- the appetite of bread the appetite of honors, the appetite of amusement and so on. Since the dawn of civilization, human has been searching different means to satisfy his/her mental appetite and mental tension. As the civilization has proceeded on, human has invented many forms of entertainment. They are caricature, music, dance, songs and so on. A song is a brief, simple vocal composition, usually setting of poetic text in musical form. It is the art by which singers can covey

message to their listeners. "The words of songs are set to music already provided or which are adapted to bring set to music" (Oxford Dictionary of Music 1994, p.563). A song is typically for a sols singer though also be a duet, trio or for many voices .Songs can be art songs, popular songs, folk songs and so on.

Nepal is rich in different ethnic group. Almost each and every ethnic group has their musical tradition and repertory of some simple lyrics with various phases of daily life which are generally imbued with romance, happiness, pangs of separation, action , spontaneous outburst of feeling towards nature etc .The collection of such traditional songs can be said as folk songs . Folk songs dissimilar with art music, the artistic expression of those individuals who are musically trained. Different communities have different lyrical composition in their folk songs. Rakesh (1990, p.81)states "folk songs have been the storehouse of pains and pleasure, smile and fear and ups and downs of people from time immemorial, we get an excellent insight into the human heart in some of these folk songs..........."Verya (1992, p.39)says "folk songs as a medium of expression and reflection of love. Folk songs are expression of emotions   and sentiments of people."

Folk songs are real representation of simple and innocent feeling of rural life. There are different types of folk songs. These songs can be roughly categorized as the songs attuned to dances like *Palam, Hurra, Chandy, Sorathi, Ghatu* etc. Some folk songs are devotional songs like; *Chutka, Balan,* etc . Folk songs dialogued in love affairs are *Juhari, Khyali* etc. There are festival songs like *Sangeeni, Deusire* etc. Seasonal songs like *Maleshree, Daingeet* etc, and narrative songs like *Charitra* and so on.

1.1.13 Limbu Folk Song "*Palam*"

As it has been already mentioned that there are different types of folk songs, '*Palam*' is an ethnic folk song attuned to the dance i.e. Paddy-Dance. Paddy - Dance is danced by Limbu people inhabited in far eastern part of Nepal and adjoining Indian states i.e. West Bengal and Sikkim. Limbu people who named themselves as Yakhthumba call Paddy-Dance as Ya-Rakma. 'Ya' literally means paddy and 'rakma' means to 'trample'. So Ya-Rakma means to trample paddy with a view to separate the grains or paddy from its ears. Eventhough Paddy-Dance (Ya-Rakma) was originated for threshing paddy from its ears by young feet and practised in the winter season when the paddy was ready for harvest, nowadays this dance is danced in any season and any occasion especially for pleasure. The dance is performed by the dancers holding one another's hands. The dancers may practice it in horizontal line or in circular line. If the line is a horizontal one it is called **_perremba_** and if it is a circular one it is called **_kappringba_**. The dance has distinct rules. Either it is horizontal or circular the line as a rule should consist of a boy and a girl alternatively. They must hold their hands. The brother and sister of the same parents and cousins are not allowed to hold one another's hands and dance together. It is taken as a sin to touch each other's hand among the members of the own relatives. So the female members of a different family of a separate blood relation are allowed to hold the hands of the male members of a different family of a separate blood relation and dance together. There should always be a leader in the dance group who starts dancing and he/she should take lead in singing the song- "*Palam*". The rest of the dancers should dance according to the rhythm of the song "*Palam*". The song "*Palam*" is generally about love affairs.

It has been already mentioned that "*Palam*" is sung in any season or any occasion. It can be sung in Hatt Bazaar, weeding ceremony, even in final death rituals which is called as 'Khauma' in its native term. Besides these, Limbu

people sing palam in any occasion where they get together for any reason. The starting of the song vary on the basis of the variety of occasion. Whatever the occasion it might be or however the song might start, the ultimate message of the "*Palam*" is to express love affection to each other.

There are many rhythms of "*Palam.*" It is noticed that the variation of tune of *Palam* is based on the locality where it is sung. The "*Palam*" sung in Maiwa khola, Miwa khola, Tamor khola and the northern Yangrup thum is sung in one rhythm and the "*Palam*" sung in Chhathar Thum, Chaubise Thum, Mikluk Thum, Charkhol(Ilam) and the southern Yangrup Thum has another rhythm. Likewise, the *Palam* sung in Aathrai, Phedap have different rhythm from others. Time factor has also caused to bring variation in rhythm of "*Palam*". The rhythm of fifty years before and the rhythm of nowadays has great difference to each other.

1.1.14 History of Limbu Flok Song '*Palam*'

The word "*Palam*" is composed with two morphemes of Limbu language, they are 'pa' and 'lam', 'pa' means 'talking' and 'lam' signifies 'means. That's why *Palam* is a means of talking. People sing this song to express their feelings, the feelings of love, sorrow, happiness, ups and downs of their life.

The history of "*Palam*" may have originated from the time immemorial. It has been sung along with the beginning of human civilization. According to Limbu legend (Mundhum) a phangbukma bird made its nest among the pile of paddy straw and disturbed Limbu people in their paddy- threshing job i.e. paddy-dance (Yarakma). They chased the bird uttering 'ha!ha! but it did not leave its nest. So Limbu people set fire on the pile of the straw. The fire burnt the bird's wings and she became unable to fly. She borrowed wings from her fellow birds and flew away by hook or by crook. After the bird had flown away, Limbu people did not get a good harvest. Then Limbu people appealed to phangbukma bird for good harvest. Limbu people still have a belief that if they hear phangbukma bird singing, they will get a good harvest. The bird, on the other

hand, remains silent during the day and sings only at night for fear that her wings may be taken back by the lenders.

In this way, it is considered that *Palam* was originated from the utterance ha! ha! for chasing phangbukma bird as it disturbed the Limbu people for their paddy-threshing job. Since then *Palam* has been sung. There is ha .... ha ...... ha .... at the end of every line of the "*Palam*". A line of the "*Palam*" is repeated twice when it is sung and the ha .... ha .... ha..... is sung after the repetition of the line e.g.

Thik tala thesang aar jesang

Thik tala thesang aar jesang ha .... ha .... ha.....

Thokphela fungse yakthum chumse

Thokphela fungse yakthum chumse ha .... ha .... ha.....

The *Palam*s and its rhythms has been orally transmitted from generation to generation. *Palam* has been surviving over centuries without any written documents. At the recent years, different practices have been done for the preservation of *Palam*. Many books and magazines relating to Limbu history and culture have been published. Among them, Iman Sing Chemjong's 'History and Culture of Kirat People, published in 1966 A.D., magazines like *Tongsing*, published from 2058 B.S., *Semi Phaktanglung* published from 2060 B.S., *Palam*, Published form 2061 B.S. have great importance in the enhancement of *Palam*. Iman Sing Chemjong in his one of topics i.e. 'The *Kirat* Paddy-Dance of *Limbuwan'* of his 'History and culture of *Kirat* People ' has given an example of eighteen lined *Palam* in page no 77. Perhaps it is the first written document of *Palam*. The magazines,- *Tongsing*, Semi *Phaktanglung* and *Palam* have given a place for *Palam*. Different *Palam* collectors have collected *Palam* in these magazines. But excepts these examples of *Palam*, there is no any written documents about *Palam* that tells more about *Palam*.

Besides these books and magazines the Radio Nepal is also lunching Limbu language's programme from its Eastern Regional Transmitting Centre Dhankuta. Sometimes it is broadcasting *Palam* in Limbu Language's Programme.

Private audio recording centres have great role for enhancement of *Palam*. Young Limbu devotees like Aaita Khajum, Manu Nembang, Sunita Subba, Ramailo Saila, Kamala Aangbuhang, Inhang Seling and so on have made collection of *Palam* and recorded it in cassettes and made it available in market so that one can satisfy his/ her thirst for *Palam* from the cassettes.

1.2. Review of Related Literature

In the history of research of M.Ed. English started from 1997 to up to now altogether twenty researchers have carried out their researches on code-mixing. The first researcher in this field is Subedi (2001). His research was on 'English Code-Mixing in the Gorkhapatra Daily, A Descriptive and Practical Study.' His research was a descriptive and practical study to find out the English words, which were used in the Gorkhapatra Daily and their frequency of occurrence. The researcher has showed English assimilated words in the Gorkhapatra. The research also shows that the use of English acronyms is very popular in Gorkhapatra Daily.

Pangeni (2005) has carried out a research entitled 'A Study of Code-Mixing in Kantipur and Classic F.M. Radio Programme in Nepali.' The main objective of this research was to find out the English Code-Mixing in Kantipur and Classic FM Radio Programme in Nepali. His study concluded that English Code-Mixing in Nepali language took place while speaking. Various kinds of expressions covering language structure, functions and topic areas were occurred in mixing. In the structural aspect, expression of word level had the highest frequency and sentence level had the least frequency in mixing. He

found that the speakers mixed the English codes for the socializing purpose mostly.

Baral (2005) has carried out a research on 'Code Mixing in Nepali Cinemas; A Descriptive Study.' The objective of the study was to find out English code-mixing in Nepali cinemas. For this he has selected fifteen sampling cinemas. The research shows that the words that are used in day to day communication are used maximally in Nepali cinemas. Similarly, nouns and verbs are used in the highest order of mixing. He has pointed out that greeting, taking leave and introducing etc. types of language function are used in Nepali cinemas in comparison to the number of complex and compound sentences.

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

Humagain (2006) carried out a research entiled 'English Code-Mixing in Nepali Pop Songs; A Descriptive Study.' In this research, researcher shows that Nepali pop singers and lyricists use English words, phrases or even sentences in Nepali Pop Songs very often. Some of the words are to make suitable rhythm. According to his research nouns and adjectives are mixed more often than verbs and adverbs. He further states that simple sentences are mixed more often than compound and complex sentences.

Regmi (2006) and Lamichane (2006) have conducted the researches on 'The Mixing of English Code in Nepali Public Speaking' and 'A Study on Code-Mixing in Supermarkets' respectively. Regarding English code-mixing in the above areas, it is commonly found that English expressions are used according to the situation and performance level of the interlocutors. Morever, the words used in day to day, communication are mixed in Nepali expressions. Similarly, some simple sentences are also used in course of speaking. The language functions like greeting, welcoming, taking leave etc. are also used.

Neupane (2007) has carried out the research on ' An Analysis of English Code-Mixing in Nepali Folk Song.' The purpose of the research is to find out English code-mixing in Nepali folk songs. The researcher has selected twenty-five Nepali folk songs for his study. The research shows that word level mixing has been found in the greatest number in the Nepali songs. The research further finds out that as for the word level nouns have the highest position of mixing. And verbs, adjective and adverbs come in order from higher grade to lower grade of mixing. The research points out that words that are used in day to day communication have been used maximally in Nepali folk songs. According to the research, the frequency of mixing is higher, if the context or situation is about urban rather than rural.

Gautam (2008) has carried out the research on ' Code Mixing, in Poetry: A Case of Modern Nepali Poems. The purpose of the study was to find out English code mixing in modern Nepali Poems. The research was limited only to the thirty poems composed during the modern era. The research shows that word level code mixing has been found in the largest number. Then it comes phrases, sentences and abbreviations in lower order of mixing. The research points out that regarding word level code mixing in the modern Nepali poems, nouns have been mixed maximally.

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

In the year 2006, the researchers viz. Arjun Lamichhane and Rajan kumar Dahal carried out researches on' A Study on Code-Mixing Used in Supermarkets' and 'Code-Mixing in Gorkhapatra and Kantipur; A comparative study' respectively. As the same way in the year of 2007 different researchers like- Pramila Neupane, Seema Ghimire, Laxmi Kafle, Yamuna Paudel carried out researches on' A Study on Code-Mixing in Bhojpuri Language; ' Code-Mixing in TV Programme, A Case of Call Kantipur; ' Code-Mixing in Radio Commercials ' and English Code-Mixing in Print Media; A Case of Annapurna Post Daily'. Likewise, in the year 2008, five researchers conducted researches on English Code-Mixing in different aspects. Those five researchers were Lok Nath Subedi (A study of Code-Mixing in the in Annapurna FM; A Case of Pokhara Calling) , Peshal Kumar Yadav (A Study on Code-Mixing in the Maithili Language), Gyanendra Paudel (Code-Mixing in the Kantipur Daily; A Descriptive Study), Bhagawati Bhandari (Code-Mixing in the Nepali Essays) and Madhukar Sharma (Nepali Code-Mixing in the Nepalese Daily's)
The above research scenario reflects that twenty different researchers have carried out their researches mainly on the English code-mixing in the Nepali language either in written or spoken form. Out of the twenty researchers, only three researchers have carried out their researchers on English code-mixing in Maithili, Bhojpuri and Limbu languages. The current list of researchers of M.Ed. English shows that there are altogether twenty including four non-Limbu

speaking researchers have carried out their researches on different aspects of the Limbu language. The researches on the Limbu language date back from the year 2001. The following are the researchers who have carried out researches on various aspects of the Limbu language. The researchers are namely, Diwa Rai (A Comparative Lingustic Study of English, Nepali and Limbu kinship Terms), Amar Jung Limbu (Verbs of Pre-Coding Writing and Consuming Adjectives in English, Limbu, Rai Bantawa, Newari and Nepali language; A Semantic Comparison) , Prem Bahadur Phyak (Limbu and English Pronominal; A Linguistic Comparative Study), Yuba Raj Paudel (A Comparative Study on Negative and Interrogative Transformation in English and Panchthare Dialect of Limbu Language), Prem Bahadur Tumbapo (Verbal Affixation in Limbu and English), Dinesh kumar Thapa (Noun Phrase Structures in English and Limbu Languages; A Comparative Study), Durga Bahadur Pandak (The Terms of Address of Limbu and English ;A Comparative Study), Birendra Kumar Limbu (Case in English and Limbu; A Comparative Study) , Bhim Bahadur Pandak (Negative and Interrogative Transformation in English and Tamorkhole Dialect of Limbu Language; A Comparative Study), Hark Raj Tembe (A Comparative Study of Apologies Between English and Limbu), Yugmani Sambehang (Subject- Verb Agreement in Limbu and English; A Comparative Study), Govinda Prasad Limbu (A Semantic Analysis of English and Limbu verbs; A Comparative Study) Sakindra Kumar Limbu   (Subordination in Limbu and English; A Comparative Study), Dil Man Subba (Greeting and Taking Leave in English and Limbu language; A Comparative Study), Santosh Kumar Limbu (Asking for Permission in English and Limbu), Satosh Serma (Pluralization in English and Limbu) Kuber Singh Limbu   (Thesis and Aspects in English and Limbu), Bisnu Prasad Bashyal (Attitude of the Prospective English Teaching Towards Teaching Limbu) Pramila Chemjong (Forms of Ordering and Advising in English and Limbu Language), And Lok Bahadur Limbu (Clause Combining in English and Limbu).

Review of related literature has revealed that twenty researchers have conducted their researches on code-mixing and the other twenty researchers have devoted their studies on different aspects of the Limbu Language. Unlike those forty researches , this present research is about ' English and Nepali Code-Mixing in Limbu Folk Song ' *Palam*' Which is absolutely new field of research, a new petal to be bloomed.

1.3. Objectives of the Study

The study has the following objectives:

a) To find out and analyze English and Nepali code-mixing in Limbu folk songs *Palam* in terms of word classes:

- Noun
- Verb
- Adjective
- Adverb

b) To find out the contexts in which code-mixing takes place.

c) To compare the frequency of occurrence of English and Nepali code-mixing in Limbu folk song *Palam*.

d) To suggest some pedagogical implications.

1.4. Significance of the Study

Indigenous folk songs are often extremely popular among the people, who own it, so a teacher can make use of this fact to get his/her students to learn English words. Besides the teachers, this study will also be beneficial to students and textbook writers. This study will be a great help to the song writers and singers of Limbu folk song *Palam*. It will provide some insights into the socio - linguistic aspects. It will have a considerable contribution to the Limbu native speakers because they will notice how much the dominant languages have influenced over their mother tongue.

CHAPTER-TWO
METHODOLOGY

2. Methodology

This chapter deals with the methodology used in the collection of data while carrying out this research work. So the subsection viz. source of data, primary sources of data, secondary source of data, population of the study, sampling procedure , tools for data collection, process of data collection and limitation of the study are included in this chapter.

2.1. Source of Data

The researcher made use of both primary and secondary sources of data .

2.1.1. Primary Sources of Data

The primary sources of data were singers of Limbu folk songs '*Palam*'. The researcher made locally available *Palam* singers sing *Palam*s and recorded them in recorder.

2.1.2. Secondary Sources of Data

Secondary sources of the data for this study were Limbu folk songs ' *Palam*' released for the public. Similarly, different related magazines of Limbu folk song '*Palam*' like Semi Phaktanglung, Tongsing, *Palam*, Ningwaso and Limbu Radio Programmes of Eastern Regional Radio Programme Dhankuta, were consulted. The researcher has also consulted different related books like Chemjong , I.S. (1961) , *Kirant Ko Beda*, Chemjong, I.S. (1966) History and Culture of Kirat People, Hudson, R.A. (1980), Sociolinguistics. Cambridge;

CUP. , Wardhaugh, R . (1986). An Introduction to Sociolinguists. New York; Basil Blackwell, and different related thesis.

2.2. Population of the Study

The population of the study consisted of twenty four Limbu folk songs '*Palam*' sung by locally available *Palam* singers or released for the public.

2.3 Sampling Procedure

The researcher selected twenty four Limbu folk songs '*Palam*' which had been sung by locally available *Palam* singers or released cassettes for public. For that the researcher listened to more than hundred Limbu folk songs' *Palam*'. Judgmental sampling procedure was applied for selecting twenty four Limbu folk song '*Palam*' from those more than hundred Limbu folk songs '*Palam*'.

2.4. Tools for Data Collection

The researcher made check lists containing the details about the items such as; word class, frequency of words, context in which code mixing took place.

2.5. Process of Data Collection

The researcher collected data for this study in two phases.

First Phase

At first the researcher visited different Limbu folk song *Palam* singers. He explained the purpose and process of the research. After convincing the *Palam* singers, the researcher made the *Palam* singers sing *Palam*s. The researcher recorded the *Palam* in audio recorder. The researcher also collected Limbu folk

song *Palam*s from different audio cassettes released for the public. Besides these, the researcher collected Limbu folk songs from different magazines and other related books.

Second Phase

The researcher listened the selected *Palam*s at least four times using audio cassettes and CD player. He jotted down the instances of English and Nepali code mixing in those *Palam*s in checklists focusing on word class, frequency of occurrence of words and context in which they were used. For confirmation, he listened to those songs time and again replaying the audio cassette or CD player. The researcher also took help from collected written *Palam*s for data collection.

2.6. Limitation of the Study

 The study had the following limitations.

a) The study was limited to only mixed codes of English and Nepali in selected Limbu folk song' *Palam*s' in terms of word classes (noun, verb, adjective, adverb) frequency of the occurrence of words, context in which code mixing took place.

b) The study was based on twenty four selected Limbu folk song '*Palam*s' having English and Nepali code mixing on them.

CHAPTER -THREE
ANALYSIS AND INTERPRETATION

In this chapter the data collected from different sources are analyzed and interpreted to fulfil the objectives. The mixed English and Nepali codes are analyzed in terms of:-

a) holistic analysis,

b) word classes(noun, verb, adjective and adverb)

c) frequency of the mixed English and Nepali codes,

d) contexts in which English and Nepali code mixing take place.

3.1 Holistic Analysis

There are 90 English expressions and 357 Nepali expressions mixed in the sampled 24 Limbu folk songs "*Palam"* in total which are shown in appendix l. Out of 90 English expressions, 76 are the words which have occupied 84.45% of the total English mixing. There are 3 phrases, so the expression at phrase level occupies at 3.33% of the total expression in English mixing. There are altogether 11 abbreviations so that the abbreviation level occupies 12.22% of the total expression in English mixing. There is no clause level and sentence level English mixing in the 24 "*Palam*" text.

Similarly there are 357 Nepali expressions in the 24 analysed text. Out of them, 222 are words which have occupied 62.19% of the total expression in Nepali mixing. There are 120 phrases, so the expression at phrase level occupies at 33.61% of the total expression in Nepali mixing. Likewise, there are 15 clauses mixed in the selected "*Palams*" and it occupies 4.20% of the total expression in Nepali mixing. There is no sentence level Nepali mixing in the choosen 24 Limbu folk songs "*Palam*."

These categories can also be presented in the following table.

Table No.1

Holistic Analysis of English and Nepali Code Mixing in the 24 Sampled Limbu Folk Songs "*Palam*"

S.N.	Expression level	English		Nepali	
		Number	Percentage%	Number	Percentage%
1	Words	76	84.45%	222	62.19%
2	Phrases	3	3.33%	120	33.61%
3	Clauses			15	4.20%
4	Sentences				
5	Abbreviations	11	12.22%		
	Total	90	100%	357	100%

From the above table, it can be analyzed that the number of Nepali code mixing in the word level and phrase level are greater than English code mixing in those levels in the basic text. "There is no English clause mixed in the "*Palams*." Both English and Nepali expressions do not have sentence level mixing in the *Palams*. There are abbreviations in English expression but it lacks in Nepali expression. In the same way the above table also shows that word level occupies maximum portion of mixing (either it is in English or in Nepali expression) in the analysed corpus.

The table above shows that the total number of expression levels of English and Nepali expressions from the analysed Limbu folk songs "*Palam*" regardless of recurrence of similar items. Many expressions both in English and in Nepali are repeated more than once in those sampled "*Palams*" e.g. the word "citizen" from English code has been used six times throughout the 24 "*Palams*."Similarly the word "*Naran*" from Nepali code has been used ten

times throughout the selected text. The following table excludes the number of reiterating items and shows the accurate types of expressions in the choosen 24 *Palams.*

Table No. 2

Accurate Types of English and Nepali Expression in the Sampled *Palams*

S.N.	Expression level	English		Nepali	
		Number	Percentage%	Number	Percentage%
1	Words	50	92.59%	147	60.25%
2	Phrases	2	3.70%	86	35.25%
3	Clauses			11	4.50%
4	Sentences				
5	Abbreviations	2	3.70%		
	Total	54	99.99%	244	100%

The table with accurate type of expression also revives the same ratio as it is in the table with the total number of expression. The number of Nepali code mixing in word level and phrase level are greater than English code mixing in those levels in the selected "*Palams*".

3.2 Analysis of Word Classes

Word class is categorized into four different types; they are nouns, verbs, adjectives and adverbs. Both English and Nepali words mixed in the basic texts are presented in the following table along with their frequency and percentage.

Table No. 3

English and Nepali Word Classes Mixed in Limbu Folk Songs *"Palam"*

S.N.		English Word Classes						Nepali Word Classes					
	Title of the Palams	Noun	Verb	Adjective	Adverb	Frequency	%	Noun	Verb	Adjective	Adverb	Frequency	%
1	Telephone Samchar	1	-	1	-	2	2.63	6	1	-	2	9	4.1
2	Kasalen Thala	2	-	2	-	4	5.26	9	1	-	1	11	4.95
3	Darpanai heri	4	-	-	-	4	5.26	10	-	1	3	14	6.31
4	Naunima ghyu ae	2	-	2	-	4	5.26	2	-	-	1	3	1.35
5	Ropaiya biu ae	4	-	-	-	4	5.26	4	1	2	-	7	3.15
6	Mandhani ghyu ae	2	-	-	-	2	2.63	8		5	-	13	5.86
7	Eh aang English	4	-	-	-	4	5.26	4	-	2	-	6	2.7
8	Mangdenden samlo	2	-	-	-	2	2.63	6	-	-	1	7	3.15
9	S.L.C. final	4	-	1	-	5	6.58	3	-	3	1	7	3.17

10	Matchesai syasang	3	-	-	-	3	3.95	10	1	5	1	17	7.66
11	Hukfole Namchhanya	2	-	-	-	2	2.63	3	-	2	1	6	2.7
12	Telephone janchha	2	-	-	-	2	2.63	3	1	-	-	4	1.8
13	Chhateko syasang	2	-	-	-	2	2.63	9	1	1	2	13	5.86
14	Aangreji achher	3	-	1	-	4	5.26	10	1	2	2	15	6.76
15	Mangsirai mahina	3	-	-	-	3	3.95	8	-	2	2	12	5.41
16	Signboard heri	2	-	-	-	2	2.63	6	-	-	1	7	3.15
17	Aarasing kati	2	-	1	-	3	3.95	10	1	1	3	15	6.76
18	Thiktala thesang	2	-	1	-	3	3.95	5	-	-	3	8	3.3
19	Fembifang kulo	6	-	-	-	6	7.89	3	1	1	3	8	3.3
20	Madhesai tala	2	-	1	-	3	3.95	2	4	2	-	8	3.3

21	Bagaro yasang	2	-	1	-	3	3.95	5	-	2	-	7	3.15
22	Hasumding halaa	2	-	1	-	3	3.95	5	1	1	1	8	3.3
23	Setamai ghyu ae	3	-	-	-	3	3.95	7	-	2	3	12	5.41
24	Yunchhole namsang	3	-	-	-	3	3.95	1	2	1	1	5	2.25
	Total	64		12		76		139	16	35	32	222	100
	Percentage	84.21		15.79				62.61	7.21	15.77	14.41		

The table above shows that there are 76 English words mixed in the 24 analysed corpus. Among them, there are 64 English nouns which occupy maximum part of English mixing in the sampled "*Palams*". The word class English 'noun' occupies 84.21% of the total English words mixed in the sampled 24 "*Palams.*" There is no English verb mixed in the selected text. There are 12 English adjectives mixed in the "*Palams*" which covers 15.79% of the total English words in the "*Palams.*" English adverbs are not mixed in the choosen 24 "*Palams.*"

The songs 'Fembifang kulo' contains 6 English words. This is the highest number of English words mixed in the sampled "*Palams*" whereas seven "*Palams*" i.e. 'Telephone samachar', 'Mandhani ghyu ae', 'Mangdenden samlo', 'Hukfole namchhanya', 'Telephone janchha', 'Chhateko syasang' and 'Signboard heri' contain only two English words in each song.This is the least number of English words mixed in the "*Palams.*"

Similarly, the table above also presents that 222 Nepali words are mixed in the selected 24 "*Palams.*" The number of Nepali words are greater than the number of the English words mixed in the "*Palams.*" There are 139 Nepali nouns mixed in the "*Palams.*" Nepali nouns ,which are the maximum part of Nepali mixing occupy 62.61% of the total Nepali words mixed in the analysed text. There are 16 Nepali verbs mixed in the "*palams*".These verbs which have the least part of Nepali mixing occupy 7.21% of total Nepali words mixed in the 24 Limbu folk songs "*Palam*". The number of Nepali adjectives and Nepali adverbs mixed in the sampled "*Palams*" are 35 and 32 respectively. The number of Nepali adjectives carries 15.77% of the total Nepali words whereas the number of Nepali adverbs covers 14.41% of the total Nepali words mixed in the 24 Limbu folk songs "*Palam*".

The song 'Matchesai syasang' contains the highest number of Nepali words i.e. 17, which is 7.66% of the total Nepali words mixed in the analysed Limbu folk songs "*Palam*" whereas 'Naunima ghyu ae' is the "*palam*" that contains the least number of Nepali words i.e. 3 which occupies 1.35% in the total mixed Nepali words.

3.2.1 Analysis of English and Nepali Nouns Mixed in Limbu Folk Songs "*palam*".

This section includes the analysis of English and Nepali nouns used in the selected Limbu folk songs "*palam*" along with their frequency and percentage by using simple statistical tools like frequency and percentage. This can be shown in the following table.

Table No. 4

English and Nepali Nouns Mixed in Limbu Folk Songs "*Palam*" with their Frequency and Percentage

S.N.	Title of the songs	English Noun		Nepali Noun	
		Frequency	Percentage	Frequency	Percentage
1	Telephone Samchar	1	1.56	6	4.32
2	Kasalen Thala	2	3.13	9	6.47
3	Darpanai heri	4	6.25	10	7.19
4	Naunima ghyu ae	2	3.13	2	1.44
5	Ropaiya biu ae	4	6.25	4	2.88
6	Mandhani ghyu ae	2	3.13	8	5.67
7	Eh aang English	4	6.25	4	2.88
8	Mangdenden samlo	2	3.13	6	4.32
9	S.L.C. final	4	6.25	3	2.16
10	Matchesai syasang	3	4.69	10	7.19
11	Hukfole Namchhanya	2	3.13	3	2.16
12	Telephone janchha	2	3.13	3	2.16
13	Chhateko syasang	2	3.13	9	6.47
14	Aangreji achher	3	4.69	10	7.19
15	Mangsirai mahina	3	4.69	8	5.76
16	Signboard heri	2	3.13	6	4.32
17	Aarasing kati	2	3.13	10	7.19
18	Thiktala thesang	2	3.13	5	3.6

19	Fembifang kulo	6	9.37	3	2.16
20	Madhesai tala	2	3.13	2	1.44
21	Bagaro yasang	2	3.13	5	3.6
22	Hasumding halaa	2	3.13	5	3.6
23	Setamai ghyu ae	3	4.69	7	5.04
24	Yunchhole namsang	5	4.69	1	0.71
	Total	64	100	139	100

The table above shows that the number of Nepali nouns mixed in the "*Palams*" are greater than the number of English nouns. The *"Palam"* 'Fembifang kulo' contains the highest number of English nouns i.e. 6 which occupies 9.37% of the total English nouns mixed in the basic text. On the other hand, the *"Palam"* entitled 'Telephone samchar' contains the least number of nouns i.e. 1, which occupies only 1.56% of the total English nouns mixed in the selected *"Palams"*.

The following instances show how English nouns are mixed in the selected Limbu folk songs "*palam"*.

Telephone *samchar tarai bhane*. (Telephone samchar)

Compass *handai teso bhandai*. (kasalen thala)

Sululu cycle *kiyuktubi*.(Nanuima ghyu ae)

Radio, earphone *khemma wama* .(Ropaiya biu ae)

Prabesdwar bhannu gate *pokhe*.(Mandhani ghyu ae)

Tinpane rakshi bottle *yo aa*.(Hukfole namchhanya)

Citizen *ghadi dam didai aa*.(Matchesai syasang)

<u>Rifle</u> *ko goli eakai boli*.(Chhateko syasang)

<u>Signboard</u> *heri aalferi*.(Signboard heri)

<u>Plane</u> *aauchha* <u>ground</u> *yo aa*.(Fembifang kulo)

Examples of other English nouns mixed in the analysed corpus, tailor, matric, guiter, salary, master, head, E, H, English, A, line, machine, one, two, mobile, matches, S, T, U, lantern, Roman, test, tin, yeti, dollar, report, phone, motor, road, net.

As for Nepali noun mixing in the "*Palams*", 'Darpanai heri' 'Matchesai syasang' and 'Aangreji achher' contain the highest number Nepali nouns i.e.10 in each and each occupies 7.19% of the total Nepali nouns whereas the "*Palam*" 'Yunchhole namsang' contains the least number of Nepali nouns i.e.1, which covers only 0.71% of the total Nepali nouns mixed in the sampled 24 "*Palams*".

The following instances show how Nepali nouns are mixed in the selected "*Palams.*"

<u>*Kopila*</u> *fung se Tengjumse.* (Telephone samchar)

Wamafang <u>*tiko*</u> *soaamembi*. (Telephone samchar)

Kmyakel <u>*bolchal*</u> *hopte membi*. (Darpanai heri)

Sakhejung <u>*patal*</u> *makhebaro*. (Ropaiya biu ae)

Mevenin <u>*kulo*</u> *satesare*. (Mandhani ghyu ae)

<u>*Gaibhaisi*</u> *komma aahing samma*.(EH aang English)

Langmaise papma <u>*ichhya*</u> *pokhe*. (Mangdenden samlo)

Aasiaang aani <u>*khadalo*</u> *aa.* (Hukfole namchhanya)

Meheri sarswati thakewai. (Matchesai Syasang)

Yangyachhi mala aakhefala. (Telephone janchha)

Tongbele mela fagupurne. (Chhateko syasang)

Wapnaba chura khumai pokhe. (Aangreji achher)

Papmaise palo ferebaro. (Aangreji achher)

Halgoru khepma thongbekpi. (Signboard heri)

Thiknechhi boli chengmai la aa. (Aarasing kati)

Tukhewa panha manmanai aa. (Fembifang kulo)

Sasurali himyo kedeilaa. (Bagaro yasang)

Other examples of Nepali nouns mixed in the choosen "*Palams*". *samchar, ghadi, Chanjo, arna, bhaisi, barshadin, babiyo, dori, lalpati, sisya, chim, karya, teke, furka, chola, byapar, pokhari, pani, gauthali, chhanya, tar, yo, aara, falgupurne, goli, thau, pakha, namai, achhita, mantar, lauro, mansaya, lalopalo, bati, bhulgati, sanjok, Narayanhiti, samjhana, dharan, iswar, bagar, hatyori, kansa, thangthang, behosai, urathai, siyo, bar, gadi, bidabari, chandi, duiko, nazar, bazar, naran, bichar, marne, chinharo, binti, maya, bipatta, paisa, lendenai, himal, birah, bhetai, gauma, odhani, sodhani, bachho.*

3.2.2 Analysis of English and Nepali Verbs in Limbu Folk Songs *"Palam"*

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This section deals with the analysis of English and Nepali verbs in the sampled 24 "*Palams*" along with their frequency and percentage by using statistical tools like frequency and percentage. This can be shown in the following table.

Table No. 5

English and Nepali Verbs Mixed in the *Palams*

S.N.	Title of the songs	English Verbs		Nepali Verbs	
		Frequency	Percentage	Frequency	Percentage
1	Telephone Samchar	-	-	1	6.25
2	Kasalen Thala	-	-	1	6.25
3	Darpanai heri	-	-	-	-
4	Naunima ghyu ae	-	-	-	-
5	Ropaiya biu ae	-	-	1	6.25
6	Mandhani ghyu ae	-	-	-	-
7	Eh aang English	-	-	-	-
8	Mangdenden samlo	-	-	-	-
9	S.L.C. final	-	-	-	-
10	Matchesai syasang	-	-	1	6.25
11	Hukfole Namchhanya	-	-	-	-
12	Telephone janchha	-	-	1	6.25
13	Chhateko syasang	-	-	1	6.25

14	Aangreji achher	-	-	1	6.25
15	Mangsirai mahina	-	-	-	-
16	Signboard heri	-	-	-	-
17	Aarasing kati	-	-	1	6.25
18	Thiktala thesang	-	-	-	-
19	Fembifang kulo	-	-	1	6.25
20	Madhesai tala	-	-	4	25
21	Bagaro yasang	-	-	-	--
22	Hasumding halaa	-	-	1	6.25
23	Setamai ghyu ae	-	-	-	-
24	Yunchhole namsang	-	-	2	12.5
	Total			16	100

The above table displays that there is no English verb mixed in the selected 24 Limbu folk songs *Palam.* In regard to Nepali verb mixing, there are altogether 16 verbs mixed in the selected 24 *Palams.*The *Palam* 'Madhesai tala' contains the highest number of Nepali verbs i.e. 4, which occupies 25% of the total Nepali verbs. The *Palam* 'Yunchhole namsang' contains 2 Nepali verbs, which covers 12.50% of the total Nepali verbs. Other *Palams* 'Telephone samchar', 'Kansalen thala', 'Chhateko syasang', 'Aangerji achher', 'Aarasing kati', 'Fembifang kulo', 'Hasumding halaa', contain 1 verb in each. The rest of *Palams* do not have verbs.

The following instances show how Nepali verbs are mixed in the selected *Palams*.

Langenjo chalchha second *tholi*. (Telephone samchar)

Tailor *le siunchha siyose aa*. (Kansalen thala)

Rukinchha faren dukhi saren. (Matchesai syasang)

Telephone *janchha tarai bhane*. (Telephone janchha)

Sarsari hiddha gate *bhayo*. (Chhateko syasang)

Plane *aauchha* ground *yo aa*. (Fembifang kulo)

3.2.3 Analysis of English and Nepali Adjectives Mixed in Limbu Folk Songs "*Palam*"

This topic deals with the analysis of English and Nepali adjectives mixed in the sampled Limbu folk songs "*Palam*" along with their frequency and percentage. In the table below, English and Nepali adjectives used in the analysed *Palams* are presented with their frequencies and percentage.

Table No. 6

S.N.	Title of the songs	English Adjectives		Nepali Adjectives	
		Frequency	Percentage	Frequency	Percentage
1	Telephone Samchar	1	8.33		

2	Kasalen Thala	2	16.67		
3	Darpanai heri			1	2.86
4	Naunima ghyu ae	2	16.67		
5	Ropaiya biu ae			2	5.71
6	Mandhani ghyu ae			5	14.29
7	EH aang English			2	5.71
8	Mangdenden samlo				
9	S.L.C. final	1	8.33	3	8.57
10	Matchesai syasang			5	14.29
11	Hukfole Namchhanya			2	5.71
12	Telephone janchha				
13	Chhateko syasang			1	2.86
14	Aangreji achher	1	8.33	2	5.71
15	Mangsirai mahina			2	5.71
16	Signboard heri				
17	Aarasing kati	1	8.33	1	2.86
18	Thiktala thesang	1	8.33		
19	Fembifang kulo			1	2.86
20	Madhesai tala	1	8.33	2	5.71
21	Bagaro yasang	1	8.33	2	5.71
22	Hasumding halaa	1	8.33	1	2.86
23	Setamai ghyu ae			2	5.71
24	Yunchhole namsang			1	2.86
	Total	12	100	35	100

English and Nepali Adjectives Mixed in Limbu Folk Songs *Palam* with their Frequency and Percentage

The above table shows that the total frequency of Nepali adjectives (i.e. 35) is greater than the total frequency of English adjectives (i.e.12) mixed in the sampled 24 P*alams*. Out of 24 basic text only 10 *Palams* contains English adjectives. The *Palams* 'kansalen thala' and 'Naunima gyu ae' contain 2 English adjectives in each. The *Palams* 'Telephone samchar', 'S.L.C. final', 'Aangreji achher', 'Aarasing kati', 'Thiktala thesang', 'Madhesai tala', 'Bagaro yasang', 'Hasumding halaa' contain 1 English adjective in each. The rest of *Palams* do not contain English

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adjectives.

Examples of English adjectives mixed in the choosen texts are given below.There are 5 different English adjectives in the selected 24 "*Palams*".

Langenjo chalchha <u>second</u> *tholi*. (Telephone samachar)

<u>First</u> *gadi chhaina* <u>second</u> *gadi*. (Kansalen thala)

Asia <u>foreign</u> *dukhi saren*. (Naunima ghyu ae)

S.L.C<u>. final</u> A *falg aa*. (S.L.C. final)

Citizen *ghadi* <u>late</u> *bhayo*. (Aarasing kati)

In regard to Nepali adjectives mixing in the sampled "*Palams*," 17 "*Palams*" contain Nepali adjectives. Among them the "*Palam*" 'Mandhani ghyu ae' and 'Matchesai syasang' contain the highest number of Nepali adjectives i.e. 5 in each and each covers 14.29% of the total Nepali adjectives mixed in the selected "*Palams*". The "*Palams*" 'Darpanai heri' 'Chhateko syasang', 'Aarasing kati', 'Fembifang kulo', 'Hasumbing halaa', and 'Yunchhole namsang' contain only 1 adjective in each.

The following instances show how Nepali adjectives are mixed in the selected *Palams.*

<u>*Dukhiya*</u> *sale hektung jyasang*. (Telephone samchar)

Hekedhik <u>*dukhin*</u> *laamembi*. (Telephone samchar)

Ropaiya biu ae <u>*kanchhijyu*</u> *ae*. (Ropaiya biu ae)

Chhaka nu panja choukaile aa. (Mandhani ghyu ae)

Surilo faae maheri saae. (EH aang English)

Suva se karya ao aadelg aa. (S.L.C. final)

Machine *kalo papmai palo*. (Matchesai syasang)

Chhateko syasang aarjyasang. (Chhateko syasang)

Lunganu aalaa birano aa. (Fembifang kulo)

Chhotkari tajeng aar bhane. (Madhesai tala)

Examples of other Nepali adjectives mixed in the analysed text.

mangsire, kasto, hataiko, batasi, patko, desaiko, jahaji, chhinai, bepasi, kanchha, piyaro.

3.2.4. Analysis of English and Nepali Adverbs Mixed in Limbu Folk Songs *Palam*

This section includes the analysis of English and Nepali adverbs in the selected 24 Limbu folk songs *Palam* with their frequency and percentage by using simple statical tools like frequency and percentage. This can be shown in the following table.

Table No. 7

English and Nepali Adverbs in Limbu Folk Songs Palam with their Frequency and Percentage

S.N.	Title of the songs	English Adverbs		Nepali Adverbs	
		Frequency	Percentage	Frequency	Percentage
1	Telephone Samchar	-	-	2	6.25
2	Kasalen Thala	-	-	1	3.13
3	Darpanai heri	-	-	3	9.38
4	Naunima ghyu ae	-	-	1	3.13
5	Ropaiya biu ae	-	-	-	-
6	Mandhani ghyu ae	-	-	-	-
7	Eh aang English	-	-	-	-
8	Mangdenden samlo	-	-	1	3.13
9	S.L.C. final	-	-	1	3.13
10	Matchesai syasang	-	-	1	3.13
11	Hukfole Namchhanya	-	-	1	3.13
12	Telephone janchha	-	-	-	-
13	Chhateko syasang	-	-	2	6.25
14	Aangreji achher	-	-	2	6.25
15	Mangsirai mahina	-	-	2	6.25
16	Signboard heri	-	-	1	3.13
17	Aarasing kati	-	-	3	9.38
18	Thiktala thesang	-	-	3	9.38

19	Fembifang kulo	-	-	3	9.38
20	Madhesai tala	-	-	-	-
21	Bagaro yasang	-	-	-	-
22	Hasumding halaa	-	-	1	3.13
23	Setamai ghyu ae	-	-	3	9.38
24	Yunchhole namsang	-	-	1	3.13
	Total	-	-	32	100

The above table displays that there is no English adverb mixed in the sampled 24 Limbu folk songs *Palam.* In regard to Nepali adverb mixing, there are altogether 32 adverbs mixed in the *Palams*. The *Palams*- 'Darpanai heri', 'Arasing kati', 'Thiktala thesang', 'Fembifang kulo' and 'Setamai ghyu ae' contain 3 adverbs in each. The number is the highest number of Nepali adverbs mixed in the selected *Palams* and it occupies 9.38% of the total Nepali adverbs. The *Palams*- 'Telephone samchar', 'Chhateko syasang', 'Aangreji achher' and 'Mangsirai mahina' contain 2 Nepali adverbs in each. On the other hand, 9 *Palams* i.e. 'Kansalen thala', 'Naunima ghyu ae', 'Mangdenden samlo', 'S.L.C. final', 'Matchesai syasang', 'Hukfole namchhanya', 'Signboard heri', 'Hasumding halaa' and 'Yunchhole namsang' contain a single Nepali adverb. However, 6 *Palams* do not have any Nepali adverb.

The following instances show how Nepali adverbs are mixed in the selected Palams.

Simiklai <u>kati</u> yurugbaro. (Telephone samchar)

<u>Sakindai</u> tajeng churebaro. (Darpanai heri)

<u>Sululu</u> cycle kiyuktubi. (Naunima ghyu ae)

Namai so <u>japi</u> wyangel aa. (Aangreji achher)

Paloro patung <u>aekassi </u>aa. (Mangsirai mahina)

Aadumbilar <u>samjhindai</u> aa. (Thiktala thesang)

Lungma <u>dhukdhuk</u> aa. (Setamai ghyu ae)

Examples of other Nepali adverbs mixed in the sampled *Palams.*

handai, gandai, navandai, hunda, hundai, samjhera, jhalakai, pahiladekhi, khukhuk.

3.3 Context Wise Analysis

Context refers to the situation in which language is used. Regarding the context in which code mixing takes place, there is not only one condition or situation that persuades the interlocutors to mix the code. Context plays a vital role to determine the function and meaning of linguistics units. This research shows, Limbu songwriters mix English and Nepali words in different contexts. First of all, the contexts of English code mixing are presented as follows.

I. Educational Code

If song singers describe about education, they will mix English codes.

For example:

High school master head *hundai*. (Ropaiya biu ae)

S.L.C. final test *chure*. (Bagaro yasang)

S.L.C. final matric *kai aa*. (Naunima ghyu ae)

II. Scientific Terms

If song singers describe about scientific terms, they can mix English codes.

For example:

Compass *handai teso vandai.* (Kansalen thala)

Machine *khore flar aa*. (Mangdenden samlo)

III. Communication Media

If there are the items of communicative media, song singers may mix English codes.

For example:

Telephone *samchar tarai bhane*. (Telephone samchar)

Radio earphone *khema wama.* (Darpanai heri)

Mobilephone *chalchha* net *dekhi*. (Yunchhole namsang)

IV. Transportational Code

If there are means of transportation song singers can mix English codes.

For example:

Sululu cycle *kiyuktubi*. (Naunima ghyu ae)

Plane *aaunchha* ground *yo aa.* (Fembifang kulo)

Motor *aaunchha* road *dekhi*. (Yunchhole namsang)

V. To Make the Song Rhythmic, Song Singers Mix English Codes

For example:

sasanu sarangi guitar *yo aa,*

Tummihang sale bichar *yo aa.* (Darpanai heri)

Asia foreign, *dukhi* saren. (Naunima ghyu ae)

Prabesdwar bhannu gate *pokhe*,

Aakhense noba bhet *pokhe*. (Mandhani ghyu ae)

Mangdenden samlo line *ga aa,*

Sigiso himdang aain *ga aa.* (Mangdenden samlo)

EH *aang* English A *falg aa*,

Tukheri tajeng th:e *falg aa.* (EH aang English)

Citizen *ghadi* late *vayo*,

Thangsingbasanu bhet *vayo*. (Madhesai tala)

Bijuli bati line *naag tho aa*,

Tumlang pokhe aain *nang tho aa*. (Bagaro yasang)

Salary OT, *kanchhi* pati. (Mandhani ghyu ae)

Aangreji achher STU *se*,

*Naran fung khema hajur*jyu *se.* (Aangreji achher)

Jhalakai thabe folar tin,

Iswarfung naran aani maya <u>nin.</u> (Hasumding halaa)

VI. To Describe the Ordinal, Song Singers Mix English Codes

For example:

<u>First</u> *gadi chhaina* <u>second</u> *gadi*. (Kansalen thala)

VII. Other Miscellaneous English Codes

There are many miscellaneous English codes mixed in the sampled *Palams.*

For example:

tailor, one, two, citizen, matches, bottle, rifle, signboard, lantern, Roman, ground, dollar, yeti, report.

The contexts of Nepali code mixing are presented as follows:

I. If There is the Sense of Love and Affection, Song Singers Highly Mix Nepali Codes

For example:

<u>Urathai</u> *pokhang <u>behosai</u> aa.* (Kansalen thala)

<u>Maya</u> *ren panha papmai pokh*e. (Mandhani ghyu ae)

<u>Birah</u> <u>urathai</u> *pongamembi. (*Mandhani ghyu ae)

Piyaro se maya samjhindai. (Matchesai syasang)

Samjhana choki yunga membi. (Aarasing kati)

Aadumbilar samjhandai aa. (Thiktala thesang)

Lunganu aala birano aa. (Fembifang kulo)

Lungma thukthuk aa. (Setamai ghyu ae)

Aanchhi maya pokheg bipata ne. (Setamai ghyu ae)

II. While Addressing to Beloved, Song Singers Mix Nepali Codes

For example:

Sarangi khopairen naran tapai ren. (Darpanai heri)

Ropaiya biu ae kanchhi jyu ae. (Ropaiya biu ae)

Tajeng pan tapai ren chure gara. (Matchesai syasang)

Naunima ghyu ae, tapai jyu ae. (Chhateko syasang)

Naran fung khemma hajurjyu se. (Aangreji achher)

Tumehang naran tapai jyu ae. (Signboard heri)

III. To Make the Song Rhythmic, Song Singers Mix Nepali Codes

For example:

Sidingbai kati bar fangbe,

Membatai langma aar theangbe. (Telephone samchar)

Telephone *samchar* *tarai* *bhane*,

Tumlangmai pokhe *aarai* *bhane*. (Telephone samchar)

Parewai pali *chim* *yo aa,*

Suva se karya *him* *yo aa.* (S.L.C. final)

Khipola chhodi changai *udne,*

Tongbele mela *fagupurne.* (Chhateko syasang)

Bayupankhi ghoda *batasi* *aa,*

Palo ro patung *aekasi* *aa.* (Mangsirai mahina)

Koili chari khuk khuk aa,

Lungma dhuk dhuk aa. (Setamai ghyu ae)

IV. While Describing Originally Nepali Proper Nouns, Song Singers Mix Nepali Codes

For example:

Saptakoshi, *Tamber*, *chhewai chhanya* (Naunima ghyu ae)

Arun *khola fokma parne* (Mangdenden samlo)

Meheri *Sarswati* *thakewai* (Matchesai syasang)

Chhatharai, *Panchthar*, *Kurung* *baro* (Matchesai syasang)

Dhankuta *mala aakhe fala* (Signboard heri)

Nawa *ko sir ma* *Kurung* *baro* (Signboard heri)

Madhesai *tala* *chanjo* *thikka* (Madhesai tala)

Yakchana ghat aa sombar haat aa (Hasumding halaa)

V. Other Miscellaneous Nepali Codes

For example:

aarna bhaisi, babiyo, dori, sisya, khadal, furka, chola, byapar, pokhari, pani, gauthali, aara, goli, pakha, achhita, mantar, lauro, mansaya, lalopalo, batti, bhulgalti, sanjok, lenden, paisa, binti, chinharo, marne, bichar, chandi, bidabari, siyo, kansa, hateuri, bagar, nir, bachho, chhotkari, chhinghadi, chauka, panja, chhakka, surilo, makiyo, sululu, jhalakai.

CHAPTER- FOUR

FINDINGS AND RECOMMENDATION

This is the final chapter of this research (thesis).This chapter consists of the findings based on the analyzed data, some recommendations and pedagogical implications.

4.1 Findings

On the basis of analysis and interpretation of the collected data, the   following findings have been drawn regarding the use of English and Nepali expressions in the sampled 24 Limbu folk songs *Palam*.

a) Word level mixings in both English and Nepali expressions are found in the greatest number in the choosen 24 *Palams*. Out of 90 English expressions mixed in the *Palams* 76(84.45%) are words whereas 3(3.33%) English phrases and 11(12.22%) English abbreviations are found in the *Palams.* Similarly, out of 357 Nepali expressions 222(62.19%) are words, 120(33.61%) are phrases and 15(4.20%) are clauses in the analysed *Palams.* There are no clause and sentence in English expression and no abbreviation and sentence in Nepali expression.

b) Regarding word level code mixing both English and Nepali nouns have been mixed in the highest position in the respective expressions. There are 64 English nouns which occupy 84.21% of the total English words mixed in the sampled 24 *Palams.* Similarly, there are 139 Nepali nouns which cover 62.61% of the total Nepali words mixed in the selected text.

Example of maximally used English nouns; *citizen, telephone, rifle, gate, compass, radio, earphone, mobile, signboard,* etc.

Example of maximally used Nepali nouns; *maya, naran, ghadi, kulo, tika, tar, goli, tholi, boli, mela, aara, bar, ichhya, bichar, bolchal, gaun, etc.*

c) There is no occurrence of verb in English expression but there are 16 Nepali verbs mixed in the analysed corpus. The number of verbs covers 7.21% of the total Nepali words mixed in the 24 choosen *Palams.* The verbs like *janchha, bhayo, siunchha, rukinchha, chalchha, aaunchha, makyo* and *marnechha* occur in Nepali expression.

d) There are 12 English adjectives and 35 Nepali adjectives in the sampled 24 *Palams.* The number of English adjectives covers 15.79% of the total English words and the number of Nepali adjectives carry 15.77% of the total Nepali words mixed in the *Palams.*

Example of English adjectives:
late, final, first, second, foreign.
Example of Nepali adjectives:
dukhi, ramro, batasi, kalo, chhotkari, birano, kanchha, kanchhi, suva, surilo, jahaji, bepasi, piyaro, chauka, panja, chakka, chhinghadi etc.

e) There is no occurrence of adverb in English expression but there are 32 Nepali adverbs mixed in the selected 24 *Palams.* The number of Nepali adverbs carries 14.41% of the total Nepali words mixed in the 24 selected Palams. The adverbs like *samjhindai, kati, sululu, jhalakai, khuk khuk, dhuk dhuk, ekassi, botaidekhi, pahiladekhi, japi, heri* etc. are used.

f) The number of Nepali expression is greater than the number of English expression in the sampled 24 *Palams.*

g) Mixing of English abbreviations is found in a great number whereas no Nepali abbreviation is found.

h) Words that are used in day to day communication both in English and Nepali have been used maximally.

English examples:

late, radio, cycle, earphone, gate, line, mobile, bottle, matches, telephone, lantern, tin.

Nepali expressions:

gaibhaisi, babio, dori, samchar, ghadi, furka, byapar, pokhari, pani, kopila, tar, mela, chura, achhita, lauro, batti, halgoru, samjhana, sasurali, boli, ishwor, siyo, bar, bazaar, tika, naran, palo, binti, maya, paisa, himal, kulo, gaun, bachho, ramro, kalo, dukhi, kanchha, kanchhi, piyaro, bhayo, aaucha, janchha, siuchha, chalchha, sululu, jhalakai, aekassi etc.

i) English words like- *citizen, telephone, late, machine, gate, rifle, final, second, mobile, earphone, radio, compass, signboard* have higher frequency of occurrence in English expression. Similarly Nepali words like- *maya, naran, ghadi, kulo, tika, palo, tar, goli, ramro, kanchha, kanchhi, piyaro, bhayo, janchha* etc. have higher frequency of occurrence in Nepali expression.

j)English words, which are related to education (e.g. *High school, master, final, test, matric*), scientific terms (e.g. *compass, machine*), communication (e.g. *telephone, radio, earphone, mobile, net*), transportation (e.g. *cycle, plane, motor, road*) are used in higher frequency.

k) Nepali words relating to the sense of love and affection (like- *maya, birah, urathai, behosai, piyaro, samjhana, birano, dhuk dhuk, bipata*), Nepali origined proper nouns (like-*Saptakoshi, Tamber, Arun, Chhathar, Panchthar, Kurungba, Dhankuta, Nawa, Narayanhiti, Madesh, Yakchana*) are used in higher frequency.

l) To make the *Palams* rhythmic both English and Nepali codes are used maximally in the sampled 24 *Palams*.

English examples:
Mangdenden samlo <u>line</u> *ga aa*,
Sigiso himdang <u>aain</u> *ga aa*.(Mangdenden samlo)
EH *aang* English '<u>A</u>' *falg aa*,
Tukheri tajeng <u>th:e</u> *falg aa*.(EH aang English)
Jhalakai thabe folar <u>tin,</u>
Iswarfung naran aani maya <u>nin</u>.(Hasumding halaa)

Nepali examples:
Sidingbai kati <u>bar</u> *fangbe*,

Membatai langma <u>aar</u> theangbe.(Telephone samchar)

Parewa pali <u>chim</u> yo aa,

Suva se karya <u>him</u> yo aa.(S.L.C. final)

m) English and Nepali terms, which lack in Limbu equivalent are used maximally in the "*Palams*". English terms like *cycle, radio, matric, guitar, mobile, net, telephone, dollar* etc. are lack in Limbu terms. Likewise Nepali terms like *Arun, Saptakoshi, Dhankuta, Fagupurne, Panchthar, Chhathar, Kurungba, Narayanhiti, Nawa, Yakchana,* etc. are lacking in Limbu terms.

n) Especially Nepali expressions are used in Limbu folk songs *Palam* because there are such Nepali words that produce a special effect in the heart and mind of the listener which is impossible by their Limbu equivalents.

For example:

Aanchhi <u>maya</u> pokhega <u>bipata</u> aa. (Setamai ghyu ae)

<u>Urathai</u> pokhang <u>behosai</u> aa. (Kansalen thala)

o) Due to Nepali background of some *Palam* singers, they often use some Nepali expressions in their *Palams.*

4.2 Pedagogical implications and Recommendations

The following pedagogical implications and recommendations have been suggested on the basis of the analysis and findings of the study. They are listed below:

a) Code mixing is a natural phenomenon. It occurs in every language and every genre of literature. Limbu folk songs *Palam* are not exception to it. So to achieve more applicable and valid results the study area and the population of the study on *Palams* should be broadened as far as possible.

b) The essence and effectiveness of code mixing in Limbu folk songs *Palam* should be discussed and analyzed. So workshops, seminars, conferences and talk programmes of teachers, linguists, scholars and course designers should be organized for this purpose.

c) This study explores new insights associated with code mixing which help to broaden the horizon of the theoretical knowledge about code mixing.

d) The implication of this research may be the acute analysis of Limbu language in terms of English and Nepali code mixing.

e) Underlying factors that compel *Palam* singers to mix the codes of English and Nepali into the *Palams* should be identified.

f) Other mixed codes in the *Palams* besides English and Nepali languages should be the topic of the research.

g) English and Nepali code mixing in other Limbu literary genres like *mundhum, samlo*, story etc, should be studied.

h) This study becomes so crucial to anyone who is interested to know more about English and Nepali code mixing in Limbu folk songs *Palam.*

i) This study will be fruitful to the students who are studying about folk literature of Nepal.

j) Anyone who is enthusiastic learning Limbu language, must get typical Limbu vocabulary used in Limbu folk songs *Palam* and it will help them to go through the language used in *Palams*.

k) Different units of language from one language to another are not borrowed and returned after sometime but they are copied and kept. In this way code mixing in the long run, becomes a catalyst in language change. In this context, this research may be useful for the teacher and students to show how language is changed because of code mixing.

l) Code-mixing is an inevitable issue in any language. So at the time of teaching, care must be given on what Limbu native speakers mix frequently.

m) Code mixing occurs in certain contexts. If the language teacher is aware of such contexts, it will be a great help to root out linguistics troubles.

n) Code mixing takes place in a certain linguistic mode or field. If teachers and other concerned persons are acquainted with it, they can make their expressions more effective.

o) In course of teaching and learning activities, student should be hinted at the linguistic field where the code mixing is recurrent. This makes them aware of the fact and their understanding on the subject matter would be sharper.

p) Nouns and adjectives should be given high emphasis in teaching English to Limbu native speakers before teaching other word classes like verbs and so on.

q) The findings are a great help to Limbu text book writers (the constitution has provision to teach some national languages including Limbu, up to the primary level) because they should identify the difficult areas where the context strongly demand code-mixing. Limbu language is also in bound as other languages to mix the codes from English as well as Nepali.

r) Songs themselves are supplimentary materials for language teaching. So that this research can be helpful for ELT as well.

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Appendix - I

English and Nepali Expressions in Limbu Folk Songs *"Palam"*

S.N.	Title of the Palams	English Expression				Nepali Expression			
		Abbreviation	Phrase	Words	Total Expression	Clause	Phrase	Words	Total Expression
1	Telephone Samchar	-	-	2	2	-	2	9	11
2	Kasalen Thala	-	-	4	4	1	6	11	18
3	Darpanai heri	-	-	4	4	1	11	14	26
4	Naunima ghyu ae	3	-	4	7	-	7	3	10
5	Ropaiya biu ae	-	1	4	5	1	4	7	12
6	Mandhani ghyu ae	2	-	2	4	1	3	13	17
7	Eh aang English	-	-	4	4	-	2	6	8
8	Mangdenden samlo	-	-	2	2	-	1	7	8
9	S.L.C. final	3	-	5	8	2	5	7	14
10	Matchesai syasang	-	-	3	3	1	5	17	23
11	Hukfole Namchhanya	-	-	2	2	-	5	6	11
12	Telephone janchha	-	-	2	2	-	2	4	6
13	Chhateko syasang	-	-	2	2	1	7	13	21

14	Aangreji achher	-	-	4	4	-	8	15	23
15	Mangsirai mahina	-	-	3	3	1	4	12	17
16	Signboard heri	-	-	2	2	2	4	7	13
17	Aarasing kati	-	-	3	3	1	5	15	21
18	Thiktala thesang	-	-	3	3	1	9	8	18
19	Fembifang kulo	-	1	6	7	-	5	8	13
20	Madhesai tala	-	-	3	3	1	6	8	15
21	Bagaro yasang	3	-	3	6	-	5	7	12
22	Hasumding halaa	-	-	3	3	1	7	8	16
23	Setamai ghyu ae	-	-	3	3	-	6	12	18
24	Yunchhole namsang	-	1	3	4	-	1	5	6
	Total	11	3	76	90	15	120	222	357
	Percentage	12.22%	3.33%	84.45%		4.20%	33.61%	62.19%	

English Words Mixed in Limbu Folk Songs *"Palam"* with their Word Class

S.N.	Title of the Palams	Noun	F	Verb	F	Adjectives	F	Adverb	F	Total F.
1	Telephone Samchar	Telephone	1	-	-	Second	1	-	-	2
2	Kasalen Thala	Tailor	1			First	1			4
		compass	1			Second	1			
3	Darpanai heri	Radio	1							4
		Earphone	1							
		Guitar	1							
		Compass	1							
4	Naunima ghyu ae	Cycle	1			Foreign	1			4
		Metric	1			Final	1			
5	Ropaiya biu ae	Master	1							4
		Head	1							
		Radio	1							
		Earphone	1							
6	Mandhani ghyu ae	Salary	1							2
		Gate	1							
7	Eh aang English	E	1							4
		H	1							
		English	1							
		A	1							
8	Mangdenden samlo	Line	1							2
		Machine	1							
9	S.L.C. final	A	1			Final	1			5
		One	1							
		Two	1							
		Mobile	1							
10	Matchesai syasang	Citizen	1							3

		Matches	1							
		Machine	1							
11	Hukfole Namchhanya	Bottle	1							2
		Citizen	1							
12	Telephone janchha	Telephone	1							2
		Line	1							
13	Chhateko syasang	Rifle	1							2
		Gate	1							
14	Aangreji achher	S	1			Second	1			4
		T	1							
		U	1							
15	Mangsirai mahina	Machine	1							3
		Lantern	1							
		Signboard	1							
16	Signboard heri	Signboard	1							2
		Gate	1							
17	Aarasing kati	Rifle	1			Late	1			3
		Citizen	1							
18	Thiktala thesang	Citizen	1			Late	1			3
		Rifle	1							
19	Fembifang kulo	Roman	1							6
		Plane	1							
		Ground	1							
		Telephone	1							
		Master	1							
		Head	1							
20	Madhesai tala	Telephone	1			Late	1			3
		Citizen	1							
21	Bagaro yasang	Line	1			Final	1			3
		Test	1							
22	Hasumding halaa	Tin	1			Late	1			3
		Citizen	1							

23	Setamai ghyu ae	Yeti	1							3
		Dollar	1							
		Report	1							
24	Yunchhole namsang	Motor	1							3
		Road	1							
		Net	1							
	Total		64				12			76

Appendix - III

Nepali Words Mixed in Limbu Folk Songs *"Palam"* with their Word Class

S.N.	Title of the Palams	Noun	F	Verb	F	Adjectives	F	Adverb	F	Total F.
1	Telephone Samchar	*Tiko* *Chinharo* *Kopila* *Bar* *Tar* *Samchar*	1 1 1 1 1 1	*Chal-chha*	1			*Kati*	2	9
2	Kasalen Thala	*Thangthang* *Behosai* *Urathai* *Siyo* *Bar* *Gadi* *Bidabari*	2 2 1 1 1 1 1	*Siu-chha*	1			*Handai*	1	11
3	Darpanai heri	*Najar* *Bazar* *Bolchal* *Ichchhya* *Tika* *Naran* *Tapai(pro.)* *Bichar* *marne*	1 1 2 1 1 1 1 1 1			*Ramro*	1	*Kati* *Sakindai* *Handai*	1 1 1	14
4	Naunima ghyu ae	*Chandi* *Dui*	1 1					*Sululu*	1	3
5	Ropaiya biu ae	*Gaun* *Tiko* *Marne* *Patal*	1 1 1 1	*Bhayo*	1	*Kanchhi* *Chhinghadi*	1 1			7
6	Mandhani ghyu ae	*Kulo*	2			*Kanchhi*	2			13

		Word	No	Word	No	Word	No	Word	No	Total
		Maya	2			Chhaka	1			
		Mauka	1			Panja	1			
		Birah	1			Chauka	1			
		Urath	1							
		Bhet	1							
7	Eh aang English	Aodhani	1			Surilo	1			6
		Sodhani	1			Nir	1			
		Kulo	1							
		Bhaisi	1							
8	Mangdenden samlo	Naran	2					Kati	1	7
		Bachho	1							
		Lalpati	1							
		Sisya	1							
		Ichhya	1							
9	S.L.C. final	Chim	1			Suva	2	Gandai	1	7
		Karya	2			Desaiko	1			
10	Matchesai syasang	Byapar	1	Rukh-inchha	1	Kalo	1	Samjh-andai	1	17
		Pokhri	1			Chhateko	1			
		Pani	1			Kanchha	1			
		Ghadi	1			Piyaro	2			
		Maya	3							
		Gauthali	1							
		Tapain (pro.)	1							
		Palo	1							
11	Hukfole Namchhanya	Furka	1			Chhinai	1	Samjhi-ndai	1	6
		Ghadi	1			Chinghadi	1			
		Khadhal	1							
12	Telephone janchha	Tar	1	Janc-hha	1					4
		Yo(pro)	1							
		Mala	1							
13	Chhateko syasang	Aara	1	Bhoyo	1	Chhateko	1	Chhadi	1	13
		Marne	1					Kati	1	
		Lauro	1							
		Naran	1							
		Tapain (pro)	1							
		Mela								

		Fagupurne	1							
		Kulo	1							
		goli	1							
14	Aangreji achher	*Naran*	1	*Chal-chha*	1	*Kasto*	1	*Japi*	1	15
		Gaun	1			*Ramro*	1	*Nvandai*	1	
		Thau	1							
		Hajur(pro)	1							
		Pakha	1							
		Nam	1							
		Chura	1							
		Kulo	1							
		Bichar	1							
		Palo	1							
15	Mangsirai mahina	*Tika*	1			*Battasi*	1	*Aekassi*	1	12
		Lauro	1			*Kalo*	1	*Heri*	1	
		Naran	2							
		Marne	1							
		palo	2							
		Batti	1							
16	Signboard heri	*Bhet*	1					*Heri*	1	7
		Dohora	1							
		Halgoru	1							
		Sanjok	1							
		Naran	1							
		Tapai(pro)	1							
17	Aarasing kati	*Hajur(pro)*	2	*Bhoyo*	1	*Patko*	1	*Kati*	2	15
		Samjhana	1					*Rakhi*	1	
		Boli	2							
		Goli	1							
		Thau	1							
		Ghadi	1							
		Dharan	1							
		Aara	1							
18	Thiktala thesang	*Palo*	2					*Samjh-indai*	1	8
		Boli	1							
		Goli	1							*Hunda*	1

		Ghadi	1					*Bhandai*	1	
19	Fembifang kulo	*Tar* *Manmanai* *Kulo*	1 1 1	*Aau-nchha*	1	*Birano*	1	*Hundai* *Samjhera* *Kati*	1 1 1	8
20	Madhesai tala	*Tar* *Ghadi*	1 1	*Mak-iyo* *Bhayo* *Janch-ha* *Skyo*	1 1 1 1	*Chhotkari* *Jejando*	1 1			8
21	Bagaro yasang	*Sasurali* *Iswar* *Naran* *Tiko* *Bagar*	1 1 1 1 1			*Desaiko* *Bepasi*	1 1			7
22	Hasumding halaa	*Hateuri* *Maya* *Naran* *Iswar* *Ghadi*	1 1 1 1 1	*Bhayo*	1	*Mangsire*	1	*Jhalakai*	1	8
23	Setamai ghyu ae	*Palo* *Binti* *Maya* *Bipta* *Tapain (pro)* *Paisa* *Lenden*	1 1 1 1 1 1 1			*Jahaji* *Khetko*	1 1	*Pahila-dekhi* *Khukk-huk* *Dhukd-huk*	1 1 1	12
24	Yunchhole namsang	*Chinharo*	1	*Aau-nchha* *Chal-chha*	1 1	*Chhotkari*	1	*Botaid-ekhi*	1	5
	Total		139		16		35		32	222