ENGLISH CODE MIXING IN NEPALI REMIXED SONGS

A Thesis Submitted to the Department of English Education

In Partial Fulfillment for the Master of Education in English

Submitted by

Umesh Bhattarai

Faculty of Education

Tribhuvan University

Kirtipur, Kathmandu, Nepal

2014

A Research

On

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DECLARATION

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

Date: 13.06.2014   ----------------

Umesh Bhattarai

RECOMMENDATION FOR ACCCEPATANCE

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This is to certify that **Mr. Umesh Bhattarai** has prepared this thesis entitled **English Code Mixing in Nepali Remixed Songs** under my guidance and supervision.

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DEDICATION

Dedicated

to

My Parents, Wife, Gurumas/Gurus and all those

who have contributed directly or indirectly to bring me

where I am

ACKNOWLEDGEMENTS

ABSTRACT

This research work entitled "**English code mixing in Nepali remixed songs**" is an attempt to find out the English codes mixed in Nepali remixed songs. English codes were explored in terms of word class, sentence types and language functions. The songs for this research were selected by using non-random sampling purposive sampling procedure. For this research study, the secondary data were collected from different twenty five Nepali remixed songs. For the purpose of data collection I visited different radio stations, listened to the different radio programmes and TV shows and visited different websites. The collected data from the songs were analyzed and interpreted descriptively with the help of simple statistical tool. The major findings of the study are that all the remixed songs have mixed English codes in them. Highest number of nouns and the lowest number of adjectives were found in Nepali remixed songs.

This thesis is divided into five different chapters. The first chapter deals with general background of the study, rationale of the study, objectives of the study, research questions, significance of the study, delimitation of the study and operational definition of the key terms. Similarly, the second chapter consists of the review of the theoretical literature, implication of the review for the study, and theoretical framework. The third chapter deals with the methodological aspect under which design of the study, sources of data, population and sample, sapling procedure, data collection tools, data collection procedures, and the data analysis and interpretation procedure. The fourth chapter focuses on the results and discussions. And the fifth chapter of the study consists of summary, conclusion and implications of the study in policy making level and practice level with some directions for the further research.

List of Symbols and Abbreviation

DJ	Disco Jokey
RAP	Rhyme and Poetry
CD	Compact Disk
ibid.	Ibiden (that has just mentioned)
FM	Frequency Modulation
T.U.	Tribhuvan University
T.V.	Television
NTV	Nepal Television
OUP	Oxford University Press
M.Ed.	Master in Education
CUP	Cambridge University Press
i.e.	That is
e.g.	Exampli Gratia (For Example)
et al.	And others
ELT	English Language Teaching
p.	Page number
Prof.	Professor
Regd.	Registration
viz.	Videlicet (Namely)
WWW	World Wide Web
http.	Hyper Text Transfer Protocols
org.	Organization
etc.	Excetra
Dr.	Doctor

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CHAPTER I
INTRODUCTION

1.1. General Background of the Study

In the process of linguistic communication, some linguistic elements of a language are just inserted or mixed within the utterance of another language, such transfer of linguistic elements of one language into another language is known as code mixing.

A code is a system used for the purpose of communication between two or more parties. It is unusual for a speaker to have command over only one variety of language whether it is dialect, style or register that would appear to be an extremely rare phenomenon. According to Wardhaugh (2000), "a code is a system used for communication between two parties".

Usually people are required for the selection of certain code whenever they choose and they may also decide to switch from one code to another or to mix codes even within sometimes very short utterances and thereby create a new code in a process of communication. Such process is called code switching or code mixing. Gal (1998, p. 247) says, "Code switching is a conversational strategy used to establish, cross or destroy group boundaries; to create evoke or change interpersonal relations with their rights and obligation" (as cited in Wardhaugh 2000, p. 100).

Similarly, Wardhaugh (2000) says, "Code mixing occurs when conversant use both languages together to the extent that they change from one language to another in course of a single utterance". Mostly the nouns of one language are mixed into other languages.

In the same way, Gumperz (1982) defines code mixing as "the juxtaposition within the same speech exchange of passages of a speech belonging two

different grammatical system" (p. 59). It is the change not totally from one language to another but only the elements of one code into another.

Code mixing or code switching is common today. Almost every piece of casual conversation is having the feature of code mixing. Most of the people have the command over several languages or different varieties of languages they speak. In this globalized era, many people have command over the two or more languages. They are not confined within the monolingual community today. Due to the commanding over the more languages, the people have habit of mixing the codes.

Bilingual and multilingual societies are the cause of mixing the codes. In other words, bilingualism and multilingualism is the norm for many people throughout the world rather than unilingualism. People then are usually forced to select particular code whenever they choose to speak and they may also switch from one code to another is absolute it is then code mixing.

According to Hudson (1980, p. 53),

> There are cases where a fluent bilingual talking to another fluent bilingual changes language without any change at all in the situation. This kind of alternation is called code mixing. To get the right effect the speakers balance the two languages against each other as a kind of linguistic cocktail hyphen, a few words of one language then a few words of other,…but they seem to be limited by the sentence structure.

When a person uses the structure of one language and some lexical items or elements of another language, it is called code mixing. Of the shift from one code to another is absolute it is then code switching however if the switch is in the middle of the sentence (lexicon shift) then it is code mixing.

The differences between code switching and code mixing can be shown as:

	Code Switching	Code Mixing
1	Switching from one language to another in the same conversation.	Use of elements, especially nouns and verbs of one language in another while uttering the sentences.
2	Complete or absolute shift e.g., Today is holiday, *Timilai Thaha chha*?	Lexical shift e.g., Aja *mood* chhaina.
3	Determined by situation, mood and topic.	Irrelevant of situation and topic change or it comes automatic.

Code mixing is a kind of code switching. It is common phenomenon in bilingual and multilingual communities. In such societies, people usually speak mixing the codes. They switch their language knowingly or most of the times unknowingly. It has been the default culture. But, sometimes people mix the codes to show their superiority, smartness, and intelligence among the other people. In this modern era almost all the people mix or switch the language consciously or unconsciously in the process of communication.

In our context, people use many English words and phrases frequently while speaking. The changes generally take place more or less rapidly as far as the subject matter is concerned, but they seem to be limited by sentence structure. In the context of Nepal, due to the growing effect of English language in every step of our life people are compelled to use it directly or indirectly. Indeed, code mixing can be observed in every sphere of life where bilingualism exists and it is found in Nepali Remixed songs too.

By the analysis of different remarks forwarded by different scholars, it is found that code mixing is nothing more than the mix of elements of one language into another language within a single utterance. Code mixing occurs when

conversants use both languages together to the extent that they change from one language to the other in the course of a single utterance. Mostly lexical items of one language are mixed in the sentences of another language.

In the present work, I focused on English code mixing in Nepali Remixed songs which are the inherent property of Nepali language. I highlighted those areas of Nepali remixed songs where English words, phrases and sentences are being used. It is found that singers and song arrangers of Nepali remixed songs may use vocabulary or even structure of English language and they may be proficient in those aspects.

Code mixing between languages is a normal activity in many parts of the world, some areas being specially marked for linguistic diversity of Nepal for example; one always has to take into account the distinction between community and on the other individual and multilingualism. We can find a large number of different interrelationships between community and individual, bilingualism, multilingualism and diglossia. It is very hard to find the remixed songs in which English codes are not mixed. There are various reasons to mix the codes. One reason to mix words or sentences or even more than one sentences of another language is to get prestige in the society. Another reason is due to the growing effect of another language in every step of life. That is why people are compelled to use it directly or indirectly. In such a situation, people mix some words or even sentences of English mainly to make a concept clear. This type of mixing can be found in areas such as mass media, communication, trade, tourism, literature, music, transportation and so on. For example,

Oh Girl! *Timi Bujhi Hera*.

Mayalu Hau Bhanau Bhane Maya Lukauchhau, why?

In the above examples, words like Oh, girl, why, such words are English words. Likewise, *Kasto banna puge ma abhagi yo prem maa*, Golden duck

bhakojasto cricket *ko* game *maa*. In this verse 'game' is used to make the rap rhythmic, 'cricket' is used here because writer could not find the exact Nepali word for this, and 'Golden duck' is used here in the sense that the Nepali meaning of that word does not give the right flavour of that sense.

So, I was eager to find out the code mixing in Nepali Remixed songs. None of the researches has been carried out the code mixing in Nepali remixed songs.

Regarding code mixing Nepali remixed songs are not untouched where we can find many words, phrases and even the whole sentences as code mixing of the English language which are sung by the remixed singers. Why this phenomenon occurs has not explored yet and, hence I have explored it through this research.

1.2. Statement of the Problem

Code mixing has been the basic needs for every people in present day in their daily communication. Nowadays, the trend of code mixing in different songs has also been started. My interest in sociolinguists, especially on code mixing, arose in my mind as I have read many books, magazines. I have found that code mixing in such a subject and as a fan of music, I thought of songs and mixing of English codes in those songs made me curious about the code mixing in Nepali remixed songs. This was the pin point reason for me to carry out research on that very topic which, of course, will help all the fans of music as well as linguists to know about the code mixing in Nepali remixed songs.

1.3. Rationale of the Study

Since this research was designed so as to trace out the English codes mixing in Nepali remixed songs and observe the application of the basic word class, sentence types and the language functions of the utterances they refer, it helps the new and innovative song writers, singers, music composers and producers as well to enter into the right track. It is traced out by comparing the different

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components of the Nepali remixed songs within them. Separating whether the use of very components are equal in number or not and what type of elements, i.e., words, sentences and functions are used more and less is the main purpose of this research. This research ensures that all the relevant recommendations have been included for its usefulness and appropriateness in various settings that necessitate. This research is nucleus as it establishes the rationale, significance and need for the study.

1.4.   Objectives of the Study

The study has the following objectives:

i.   To find out the English code mixing in Nepali remixed songs,
ii.   To analyze the code mixing in Nepali remixed songs in terms of word class, sentence type and language function that are used in them, and
iii.   To enlist the pedagogical implications.

1.5.   Research Questions/Hypothesis

Clear objectives are the basis of good research. The research question should be designed on the basis of what objectives research has. So on the basis of objectives I used the following research questions in my research.

i.   How often Nepali remix singers have mixed the English codes in Nepali remixed songs
ii.   At what level of songs (word, sentence), most of the mixed codes are found?
iii.   Which word class is frequently found in Nepali remixed songs?
iv.   What language functions are frequently used in Nepali remixed songs?

1.6. Significance of the Study

This study will be significant to the students and teachers of language and linguistics, language learners and curriculum designers, song writers and the students of music will be benefitted from this study. This work will be great help to the students of sociolinguistics who are interested in code mixing in Nepali remixed songs.

1.7. Delimitations of the Study

The study area has focused on only English words and expressions mixed in Nepali remixed songs. This study is just limited in twenty-five Nepali remixed songs having more English code mixing in them from any of folk, pop, filmy, and *Adhunik* genre. This study does not account mixed codes of other languages. This study excludes original folksongs, original pop songs, original filmy songs and original *Adhunik* songs within the scope of research. This study only includes major word class (noun, verb, adjective and adverb), sentence type and language functions mixing used in Nepali remixed songs selected for the study.

1.8. Operational Definition of the Key Terms

Duet	Any combination of two performances.
Trio	Anybody of three performers together or piece of music written for them to perform.
Solo	A voice performed by the one performer.
Rhythm	A strong regular repeated pattern of sound or movements especially in music.
Monolingual	A term used in sociolinguistics to refer to a speech community which makes use of only one language.
Bilingual	A term used in sociolinguistics to refer to a speech community which makes use of two languages equally well.

Multilingual	A term used in sociolinguistics to refer to a speech community which makes use of two or more languages.
Bits	The smallest unit of measurement used to quantify computer data.
Vinyl	An analog sound storage medium in the form of a flat polyvinyl chloride (previously Shellac) disc with an inscribed, modulated spiral groove.
Mixer	A machine allowing artists to alter the tempo, dynamics, pitch and sequence of songs.
Track	An existing piece of music or audio which is used in song production during the editing phase. It serves as a guideline for the mood or atmosphere the singer is singing.
Tempo	The speed or pace of a given piece of music.

CHAPTER II
REVIEW OF THE RELATED LITERATURE AND CONCEPTUAL FRAMEWORK

The main purpose of this chapter is to review related literature focusing on the English code mixing in different genre of Nepali language. During the review of related literature, I have captured some literature concerning the major theme of my research. Similarly I have reviewed some related theories and studies as well.

2.1. Review of the Theoretical Literature

Review of the related literature provides information of previous researches and other related literature. The term 'literature' is employed to include anything appropriate to the topic such as theories, letters, documents, historical records and so forth. A review of the literature is necessary for every thesis. The aim of previewing the various researches is to explore what has already done before and what is left to be done in the very realm.

2.1.1. Difference Between Code Switching and Code Mixing

The differences between code switching and code mixing can be mentioned as follows:

Code switching is a change from one language to another in the same utterances conversation whereas code mixing is the use of elements, most typically nouns, from one language in an utterance predominantly in another language.

Code switching is an absolute shift. For example, *ma gharmaa chhu*. So, I don't go to library. Here, the first sentence *ma gharmaa chhu* (I am at home) is in Nepali language and the second sentence *so I don't go to library* is in English language. Therefore, the shifting from Nepali to English language is

absolute, not partial. But code mixing is a lexical or partial shift. For example, *U* intelligent *chha* (he is intelligent). She is *Bathi* (she is clever)*.* In the first example, the English word 'intelligent' has been used in the structure of Nepali language. Similarly, in the second example, the Nepali word 'Bathi' has been used in the structure of English language. In both cases, a lexical word from one language has been used in the structure of another language. Therefore, code mixing is a lexical or a partial shift.

Regarding the conditioning factors, code switching is conditioned by situation and topic change whereas code mixing is irrelevant of situation and topic change.

2.1.2. Factors Leading to Code Switching and Code Mixing

The existence of multiplicity of language is the obvious reason behind shifting from one language to another. Nevertheless, each type of shifting has specific reason behind it.

Code switching may be conditioned by ethnic background, age, social and financial status, sex, educational background, etc. of the participants in question. Similarly, code mixing may have several reasons. For example, the participant may have forgotten the exact term, the language they are using may not have the term for the concept they want to express, there may be a term which is similar in both languages, they may mix language to express emotions, close personal relationship and solidarity, and to exclude a third person from a part of conversation as well.

2.1.3. Songs and Remixed Songs

Since the development of civilization, human beings have been searching different media and amusement to satisfy their mental appetite and acquire relief from their physical fatigue and mental tension. This quest of novelty and

variegated forms of entertainment resulted yet new discoveries, inventions and aesthetic aspects like mimicry, caricature, music, dance, songs, etc.

'Song' one of the genre of the literature, is a lyrical poem or ballad. It is very enchanting discipline. It is a composition to sing (Baral, 2060, p. 7). It is relatively brief, simple vocal composition, usually setting of a topic text for accompanied solo voice, believed to be the earliest musical form (The New Columbia Encyclopedia, 1975, p. 644). It is the natural human means of music with the help of which singers can convey message to their listeners. The words of the songs are set to music already provided or which is adapted to being set to music (Oxford Dictionary of Music, 1994, p. 563).

Likewise, "a song is a piece of music, usually employing a verbal text, composed for the voice, especially one intend for performance by a soloist. It is a brief composition written or adapted for singing" (The Freedictionary.com).

In this sense, song is the lyrical composition of words that can be accompanied with music. Songs are written for the purpose of singing. But it is not obligatory to accompany with music. Songs are singable in nature. They are written to be sung. Songs are human voice that is commonly arranged with musical instruments which features the lyrics of songs. Though it is typically for a solo singer, it can also be a duet, trio, or for more voices. The words of songs are typically of a poetic rhyming in nature, although they may be religious verses or free prose. For example, popular songs, art songs, modern songs, folk songs, rap songs, remixed songs, gajals and many more.

The word 'Remix' is made by combining the two words, 're' which means 'again' and 'mix' which means combination or arrangement of more than one thing. It means remix means to combine or arrange again. So that, remix refers to the rearrangement, recombination or remake of a particular song. While remixing a song, the composer or lyricist re-arrange the musical instrument,

add some other instruments, add some words and sometimes add even a rap within the song (Oxford Dictionary of Music, 1994, p. 568).

A remixer uses audio mixing to compose an alternate master recording of a song, adding or subtracting elements, or simply changing the pitch, tempo, equalization, dynamics, playing time, or almost any other aspect of the various musical components. Some remixes involve substantial changes to the arrangement of a recorded work, but many are harmonic, such as creating a "vocal up" version of an album cut that emphasizes the lead singer's voice.

An American Federation of Musicians defines remixing as the art of preparing and adapting an already written composition for presentation in other than its original form. A remix may include re-harmonization, paraphrasing and/or development of composition, so that it fully represents the melodic, harmonic and rhythmic structure.

John Von Seggern of the Ethnomusicology Department at the University of California, Riverside mentions that the remix is a major conceptual leap: making music on a meta-structural level, drawing together and making sense of a much larger body of information by threading a continuous narrative through it. This is what begins to emerge very early in the hip-hop tradition in works such as Grandmaster Flash's pioneering mix recording Adventures on the Wheels of Steel. The importance of this cannot be overstated: in an era of information overload, the art of remixing and sampling as practised by hip-hop DJs and producers' points to ways of working with information on higher levels of organization, pulling together the efforts of others into a multilayered multi-referential whole which is much more than the sum of its parts.

So, a remix may also refer to a non-linear re-interpretation of a given work or media other than audio, such as a hybridizing process combining fragments of various works. The process of combining and re-contextualizing will often

produce unique results independent of the intentions and vision of the original designer/artist.

Remixes have become the norm in contemporary dance music, giving one song the ability to appeal across many different musical genres or dance venues. Such remixes often include "featured" artists, adding new vocalists or musicians to the original mix. The remix is also widely used in hip-hop and rap music. An R&B remix usually has the same music as the original song but has added or altered verses that are rapped or sung by the featured artists. It usually contains some if not all of the original verses of the song however, these verses may be arranged in a different order depending on how the producers decided to remix the song.

Remix generally appeals to teenagers. It emphasizes on romantic love. It is designed to appeal everyone and doesn't come from any particular places or mark off any particular taste. In musical term it is essentially conservative in that it attempts to resonate with a large segment of its target demographic rather than pushing artistic boundaries (Firth, 2001, p. 96).

2.1.4. Remixed Songs

Remixed songs are the songs from any genres of the songs which are sung again with the new addition of musical instruments, lyrics, RAP, etc. The remixed songs are the byproduct of the original songs. The songs may sing by the same singer or the different one. Nowadays in remixed songs, it is found that the third person may introduce the RAP.

According to Hawkins(2004):

> Popular kind of music remix involves taking bits and pieces of existing
>
> songs and splicing them together or over one another. This originally
>
> required two or more vinyl record turntables and a mixer (a machine

allowing artists to alter the tempo, dynamics, pitch and sequence of songs) or access to music studios to physically splice two-track tapes to create a single multitrack recording. Software like Garage Band and Cakewalk now mean "the tracks from any song, regardless of original tempo, can be digitally altered to work over a wide range of tempos and keys" and can be mixed and remixed in countless ways (Hawkins, 2004, p. viii).

2.1.5. Purposes for Remixings

Nowadays most of the old songs are being remixed. Some remix singers and writers remake their songs to promote their old song in the new flavor adding some new musical instrument and RAP (Rhyme and Poetry) as well. However, some singers sing the old songs by remixing it to establish their profession in the musical field. According to the online Free Dictionary, songs are remixed for a variety of reasons:

- ♫ to give a song a second chance at radio and club play.
- ♫ to create a stereo or surround sound version of a song where none was previously available.
- ♫ to improve the fidelity of an older song for which the original master recording has been lost or degraded.
- ♫ to alter a song to suit a specific music genre or radio format.
- ♫ to alter a song for artistic purposes.
- ♫ to provide additional versions of a song for use as bonus tracks or for a B-side, for example, in times when a CD single might carry a total of 4 tracks.

♫   to create a connection between a smaller artist and a more successful one.

Remixes should not be confused with edits, which usually involve shortening a final stereo master for marketing or broadcasting purposes. Another distinction should be made between a remix and a cover. A remix song recombines audio pieces from a recording to create an altered version of the song. A cover is a recording of a song that was previously recorded by someone else.

2.1.6. History of Nepali Remixed Songs

When we go back to the history of the Nepali remixed songs, we find the main credit of Nepali pop songs are to be developed. In the words of Om Bikram Bista, Nepali remixed songs were totally influenced by the Nepali pop songs. So, in the words of Nepali remixed singer, lyricist and Bista, the history of Nepali remixed songs is not old. Pop song was not even introduced in South East Asia until 1950. Around 1950, there seemed the influence of rock and roll (the branch of pop) in neighboring country India, mainly in Hindi cinemas but *Adhunik Geet* was popular in Nepal. Though *Adhunik Geet* was getting market in Nepal, all the songs were influenced by Indian music. The recording of every song would take place in India because there were no recording studios in Nepal before 2007 B.S. With the first government radio station went on air in 1950, it bought light in the musical field in Nepal, but was not well equipped with much musical instrument that was needed to expand the quality of songs. Starting in 1961, the Ratna recording Trust (later recognized as Ratna Recording Studio) began producing phonograph records of Nepali music. In 1973, the Royal Nepal Film Corporation began producing Nepali films and film songs following the Indian tradition. At radio Nepal and Ratna Recording musicians including Master Ratnadas Prakash, Naati Kaji, Amber Gurung, Puspa Nepali and Shiva Shankar gradually drew together elements of Indian light classical music, Nepali folk songs and western harmonies to develop new, often sentimental genre which came to known as *Adhunik Geet*. Over the last

half century, singers like Prem Dhoj, Narayan Gopal, Aruna Lama, Tara Devi, Manikranta Tuladhar, Arun Tahpa etc. have been featured in the private and the public Nepali media and developed *Adhunik Geet* into a distinctly Nepali popular music tradition. But due to the lack of technology and musical instruments, the quality of the recording was not satisfactory.

In 1974, America donated a well-equipped studio to Nepal. There were modern musical instruments like piano, vibraphone, electric guitar, and drums that helped to increase the standard of *Adhunik Geet*. Then after 1975, there seemed electric guitar and bass rhythm out of Radio Nepal as well. That time became very fertile for the bands to be formed in Kathmandu Valley. Robert Sharma, led guitarist from Barma formed a band "The Pakhes" in 1975 which got popularity in Kathmandu. The next band "Diamond" also came from Darjeeling that was completely westernized. On the same way, the next band "The Road" was also formed in Nepal around that time. These bands brought western trends in Nepal. Later in 1980s, other young musicians formed bands like "The Prism", "The Brotherhood" and "The Green Sleeve" which helped to bring western music in Nepal. The bands started to perform concerts of western hits in Nepal. The concert scene included not only auditoriums in schools but also in large public spaces in Kathmandu Durbar Square in party to celebrate the Nepal Sambat's, in New Year's EVE on the Newari Calendar. Out of this spirit of youth centered excitement, later emerged a new sound that would become to be known as Nepali pop, which was influenced by western pop music. Some of the bands began to compose and perform original songs, often in Nepali as well.

In the mid-1980s some young Nepali musicians started to use western popular instruments into their recordings. They began to contemplate ways to incorporate western musical influence in Nepali popular music. Western styles that were later prominently in Nepali included disco, rap, grunge and alternative rock. Om Bikram Bista was the first prominent Nepali pop singer. His song named "Biteko Jeevan Mero", the first Nepali pop song was recorded

by "Diamond" band. Later, Sunil Upreti, Harish Mathema, and Renu Thapa emerged in the field of Nepali pop songs. Renu Thapa was the first ladies pop singer. Her first pop song was "Maya gara maya garchhu".

Due to the popularity of pop songs, the producers and authors started to sing their old songs by mixing the new musical instruments like piano, drum set, electric guitar and the new track with different musical effects as well. According to Sambhujit Baskota, remixed songs are the outcome of the pop songs. When the singers studied the craze of new generation to the pop based music, they started to address their interests by making old original songs remixed. The first remixed song was "Malai maaf garideu" by Dipesh Kishor Bhattarai. It was originally sung by Narayan Gopal. When this song got good market in the musical field, then other singers, producers and writer as well also started to add more effects on the original song to present to the audience by remixing it.

Later on Sindhu Malla sang a song "Jhaljhali Aankhama" in remixed version. This was the first remixed song sung by ladies singer. So, she was the first ladies remix singer. This song was originally sung by Usha Mangeskar. In mid-2000s, the singers started to mix rap in the songs. Jwala Nepal released the first rap album "Rap Game"under the banner of Reeyaz Music with the music video of the song 'Timi Tyesai Lajayo'. They also released second song 'True Story'. Later on, he got opportunity to do the rap on the song 'Barhah Bise Bazaarai Ma' of Om Bikram Bista. He also contributed the rap for the song of Kris KC, Sitaram Pokhrel, DJ Raju, Kranti Ale, Mausami Gurung and Ramchandra Kafle as well.

In this way, Nepali remixed got birth in 1990s and early 2000s in Nepal. The primary fan base of Nepali remix was middle and upper class, educated urban young people, mostly in high school and college (ibid). It was most popular in city areas. Kathmandu was the largest market but the music was also popular in smaller cities like Pokhara, Dharan, Biratnagar, Butwal and Narayagadh.

Although Nepali remix incorporated some musical influences from folk music, in most respects it is participated in a growing disjuncture between folk and urban culture in Nepal (ibid).

There were few Nepali remixed songs, remixed singers and its listeners in Nepal. But from 2000s to till now Nepali remixed extended from the access of upper class people down to the access of lower and middle class people. On the same way, Nepali remixed songs, singers and its listeners are very much in number nowadays. There are thousands of Nepali remixed songs, hundreds of remix singers and millions of its listeners as well (ibid).

Thus, from the historical analysis, it is seemed that Nepali remixed songs got progress within one and half decades. Nowadays Nepali remixed songs have their own originality among the new generation but western musical instruments played vital role to be established in Nepal. The old songs were introduced in front of new generations. Nepali remixed songs have got a new birth among the listeners. Not only that but the listeners also got the chance to listen the renowned old music creation.

2.2. Review of the Empirical Literature

Remixed songs are the songs from any genres of the songs which are sung again with the new addition of musical instruments, lyrics, RAP, etc. The remixed songs are the byproduct of the original songs. The songs may sing by the same singer or the different one. Nowadays in remixed songs, it is found that the third person may introduce the RAP.

According to Hawkins(2004):

> Popular kind of music remix involves taking bits and pieces of existing
>
> songs and splicing them together or over one another. This originally
>
> required two or more vinyl record turntables and a mixer (a machine

allowing artists to alter the tempo, dynamics, pitch and sequence of songs) or access to music studios to physically splice two-track tapes to create a single multitrack recording. Software like Garage Band and Cakewalk now mean "the tracks from any song, regardless of original tempo, can be digitally altered to work over a wide range of tempos and keys" and can be mixed and remixed in countless ways (Hawkins, 2004, p. viii).

Code-mixing in Nepali remixed songs is an important field of research which helps the researcher the Nepali remixed songs up to now different researchers have carried out research in 'code-mixing'. Some of them are as follows:

Subedi (2001) carried out a research entitled "Code Mixing in Gorkhapatra: A Descriptive Study". The objective of his study was to find out and analyze English words that are used in "The Gorkhapatra Daily". He concluded that urban people make use of maximum English words in comparison to rural people. Similarly the researcher further states that the use of English acronym is very popular in Nepali newspapers. So far as code mixing is concerned, Subedi has described code mixing only in Nepali newspapers that is limited only to analysis of code mixing in Gorkhapatra Daily for a week but he has not talked about any literary genre, i.e. poem, story, songs, etc.

Rai (2003) carried out a research entitled "An Analysis of English Used in live Cricket Commentaries". The main objectives were to analyze and described the characteristic feature of the English language used in cricket commentaries in terms of syntactic features and vocabularies. Both primary and secondary data were used in the research. The research stated that English structures used in ordinary English are also used in live cricket commentaries with different meanings. It also states that no typical syntactic structures were used and it had its own grammar and less important verbs are often left out. Regarding

language functions, greeting, farewell, welcoming, and introducing were the main language function used.

Similarly, Pangeni (2005) conducted "A Descriptive and Practical Study of Code Mixing in Kantipur and Classic FM Radio Programme in Nepal". The study concluded that English code mixing in Nepali language took place while speaking various kinds of English expressions covering language structures, functions and topic areas were occurred in mixing in the highest frequency and sentence level had the least frequency in mixing. Similarly, expressions related to various languages function appeared in mixing. For socializing purpose, he concluded speakers mixed English codes mostly.

Likewise, Baral (2005) conducted a descriptive study and particular study of code mixing in "Nepali Cinemas". The objective of his study was to find out the use of English in Nepali Cinemas. His overall study concluded that, English simple words and sentences were maximally used in Nepali Cinemas. Similarly, the uses of contracted forms were found quite frequent in this field.

Luitel (2005) carried out a research on "Code mixing in Nepali Stories". He has found that English words are used repeatedly in Nepali stories. The words used are higher in comparison to last ten years. He also states that some words have already been assimilated into Nepali language. He further stated that mostly nouns are mixed in the stories.

Paudel (2005) carried out a research on "Code switching in T.U. premises". The objectives were to find out the frequency and modality of code switching. The research made use of both primary and secondary data and data were collected using simple random sampling procedure. The finding of the study showed that switching doesn't take place only there is lexical gap, instead there are more semantic or pragmatic reasons for the motivation for code switching. It also states that many compound words are formed with one element from English and other from Nepali.

Dahal (2006) carried out the research entitled "Code Mixing in the Gorkhapatra and the Kantipur Daily: A comparative Study". The main objective of his study was to find out and classify the English expression mixed in the Nepali language used in the Gorkhapatra and the Kantipur Dailies. His overall study concluded that the mixing of English words in Kantipur daily was found in higher position than Gorkhapatra daily in a week and the mixing of abbreviated words are being increased day by day. Sentence level mixing in Nepali newspaper has the least occurrence in both of the newspapers.

Regmi (2006) carried out a research entitled "The Mixing of English Codes in Nepali Public Speaking". The main objective of the research was to find out the English words that are repeatedly used in Nepali speech. The findings of the study showed that the common words, which are used in Nepali language are frequently mixed also in public speaking. Mostly, nouns and non-derivate words are mixed in Nepali public speaking as shown by the study. The study showed mixing of English code depends on the topic, context and type of the speakers.

Neupane (2007) carried out a research entitled "An Analysis of English Code Mixing in Nepali Folk Songs". The objective of his study was to find out English code mixing in Nepali Folk songs in terms of word classes, frequency of occurrence of words and context in which code mixing takes place. The finding of his work showed that there is large amount of English code mixing in Nepali folk songs followed by adjectives and adverbs.

No research has yet been carried out on the status of English code mixing in Nepali songs particularly Remixed songs under the Department of English Education T.U. Therefore, I aim to find out the trend of code mixing in Nepali remixed songs.

2.3.   Implications of the Review for the Study

The above mentioned reviewed literature helped directly and indirectly in my further research. Findings of previous studied field somehow became the foundation to step forward for fetching new issues. Most of the former researchers threw spotlight on the language used in code mixing in different genre's songs. I got chance to posit a point of departure by engaging with diverse perspectives while evolving a fresh standpoint on the on-going process of remixing songs regarding the word class, sentence types, and the language functions of some Nepali remixed songs that are released for the public. However the reviewed literature had grounded in my field as secondary sources that sharpened me to conceptualize and develop the framework.

2.4.   Theoretical/Conceptual Framework

Theoretical/Conceptual framework refers to how the researcher or writer of the report not only questions but also develops the thoughts on what the possible answers should be, then these thoughts and theories are grounded together into themes that frame the subjects. It is the process of identifying a core set of connectors within the topic and showing how they fit together.

The conceptual framework is the representation of the understanding of the theories by the researchers and his/her own conceptualization of the relationship between different relationships between different variables. According to Miles Huberman (1994, p. 18), conceptual framework is a written or visual representation that "explains either graphically, or in narrative form, the main things to be studied- the key factors, concepts, or variables and the presumed relationship among them" (as cited in Ojha and Bhandari, 2013,, p. 325). While carrying out this research, I also consulted different theories, literatures etc. and developed my concept/conceptual framework.

The study on "English code mixing in Nepali remixed songs" was based on the following conceptual framework.

```
                          ┌─────────────────────┐
                          │     Nepali Songs     │
                          └─────────────────────┘
                                     │
                          ┌─────────────────────┐
                          │ Nepali remixed songs │
                          └─────────────────────┘
                                     │
                          ┌─────────────────────┐
                          │ English codes mixed Nepali │
                          │   remixed songs      │
                          └─────────────────────┘
                                     │
         ┌───────────────────────────┼───────────────────────────┐
┌────────────────────┐   ┌────────────────────┐   ┌────────────────────┐
│ Word level code mixing │ │ Sentence level code │ │ Language functions │
│                    │   │       mixing        │   │       mixed        │
└────────────────────┘   └────────────────────┘   └────────────────────┘
         │
┌────────┬────────────┬────────────┬────────────┐
┌──────────┐ ┌──────────┐ ┌──────────┐ ┌──────────┐
│  Nouns   │ │  Verbs   │ │ Adverbs  │ │Adjectives│
└──────────┘ └──────────┘ └──────────┘ └──────────┘
```
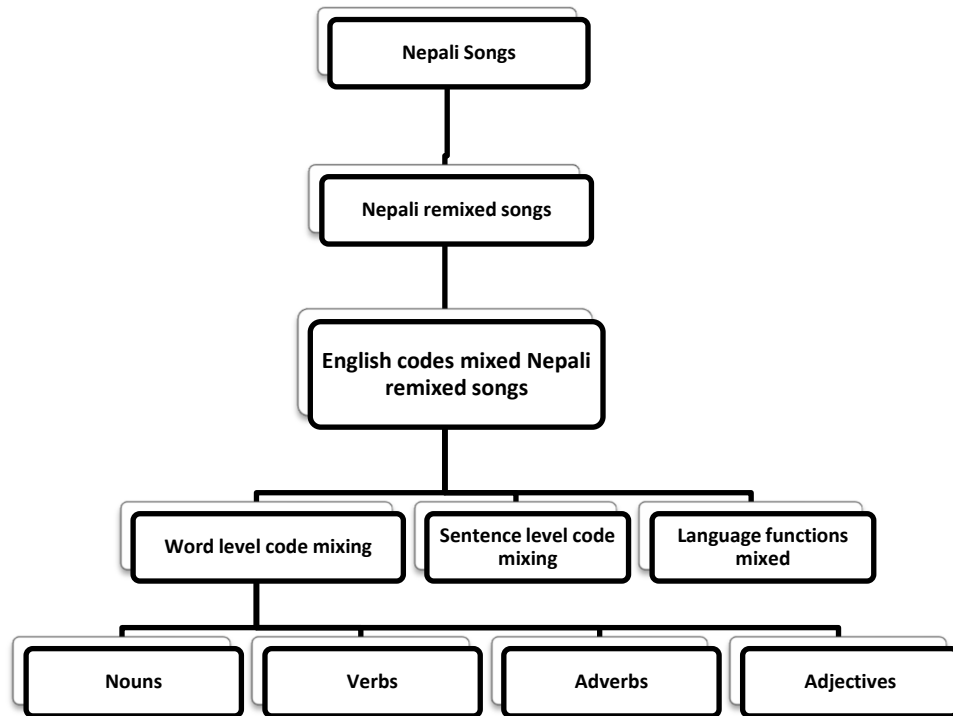
CHAPTER III

METHODS AND PROCEDURES OF THE STUDY

This chapter deals with the methodological procedures used in the collection of data while carrying out this present work. I adopted the following methodology to carry out study.

3.1 Design of the Study

In research process, the researchers follow different research designs like experimental, action, survey and so forth in accordance with their objectives and their contextual framework. Similarly, my research curbed in survey research by the qualitative and quantitative nature of my study. In this survey research, I listened to the different Nepali remixed songs, jotted down the English codes mixed in them and analyzed the data systematically.

Survey research is most commonly used in educational research. It is very important for social enquiry, politics and developmental studies and most significantly used for the education and linguistic aspects. Survey research in education can be carried out either by a group of researcher or by an individual. It mainly depends upon the nature of study. In survey research, data are collected only at a single point of time aiming to obtain overview a phenomenon, event, issue or situation. It is conducted in natural setting.

In case of educational survey research, Cohen et al. (2010, p. 208) states, "Survey can be both descriptive and analytical. Descriptive survey simply describes data on variables in interest, whereas analytical survey operates with hypothesized predicators or explanatory variables that are tested for their influence in dependent variables."

The main purpose of survey research was to find out the actual behaviours, attitudes and opinions of the people on certain issues, events, situations or phenomena. In survey research, data are gathered from relatively large numbers

of population using certain sampling procedure. Survey deals with clearly defined problems and objectives.

To sum up, Survey research is conducted in large number of populations in reference to the educational information. It is useful to gather factual information from both present and past. Survey research collects data on a one-shot basis and hence is economical and efficient.

3.2 Sources of Data

I collected secondary sources of data.

3.2.1 Secondary Sources of Data

Secondary sources of data for this study were the following Nepali remixed songs. The name of original singers and remix singers are mentioned in Appendix I and English codes which were selected for this study are mentioned in Appendix II in detail.

Table No. 1
The Title of the Songs

S.N.	Title of the Songs
1.	Banma Fulyo Ful
2.	Kalkatte Kainyo
3.	Paani Khane Nihule
4.	Isharale Bolaunu Pardaina
5.	Man Chhade Maichyang Lai
6.	Jham Jham Istakot
7.	Hiun Bhanda Chiso
8.	Sarhai Mitho Raichha
9.	Resham Firiri
10.	Ankhako Naani Hau Timi
11.	Ban Kaali Maai
12.	Timi Hunchha Bhana

13.	By road Baatoma
14.	Kura Yasto Chha
15.	Maya Basyo Mutuma
16.	Purbai Jaane Rail
17.	Baiguni Chhau Bhanau Bhane
18.	Raato Raani Fulejhain
19.	Ukalima Pani Hajur
20.	Suna Suna Sanam
21.	Chiththi Aayena
22.	Ghar Beti Nani
23.	Bakhari Bakhari
24.	Timro Man Ta Chakku Chhuri
25.	Lekali Ho Ho

(Sources: Different music Companies, Kantipur FM lab, Youtube.com, Musicnepal.com)

Similarly, different magazines and programmes (Radio and Television) related to Nepali remixed songs like "Fast Track Express", "Mechi Dekhi Mahakali Samma" (Image FM) "Tiffin Box" (NTV), www.musicnepal.com, www.youtube.com, www.canadanepal.com, www.cybersansar.com. Some of the books like Wardhaugh, R. (2000), Firth, S. (2001), Hudson, R.A. (1980), etc. were also consulted.

3.3   Population and Sample

The population of the study consists of 25 Nepali remixed songs released for the public. Similarly, I also consulted different persons related to Nepali remixed songs like Sambhujit Baskota (Singer/Lyricist), Anil Singh (Singer), Roj Moktan (Singer).

3.4   Sampling Procedure

I selected twenty-five Nepali remixed songs which were released for the public. For this, I have listened more than 400 remixed songs. I used purposive non-random sampling procedure to collect the data from those above-mentioned Nepali remixed songs.

3.5   Data/ Information Collection Tools

I prepared checklist(s) before listening to those selected Nepali remixed songs. The checklists contained the details about the items such as word class, sentence type, and context in which code mixing took place. Likewise, I met different Nepali remix stars for the history and trends of code mixing in Nepali remixed songs.

3.6   Data/ Information Collection Procedure

I listened to the selected songs at least four times. I jotted down the instances of code mixing in those songs in checklists focusing on word class, sentence type and the context in which they are used. For confirmation I listened to these songs time and again. I listened to those songs using Adobe Audition 1.5 version which makes possible to listen to the songs playing slowly on my laptop. When I found the instances of code mixing I replayed the songs and jotted down the instances in my notebook. For the long instance, I listened to the examples repeatedly. I listened to those songs from the CD player as well as from Adobe Audition software by making those songs very slow which were of very fast bit. Then I jotted down the instances of code mixing in checklists. I also sought the help of my colleagues who had similar linguistic background to collect the data.

3.7   Data Analysis and Interpretation Procedure

The data collected from those songs were analyzed and interpreted using simple statistical tools, like: total number of words and percentages and they were represented using tables, charts, etc.

CHAPTER IV
RESULTS AND DISCUSSION

This chapter provides the results and discussion regarding the English codes mixed in the Nepali remixed songs in terms of word class, sentence type and the language functions used in them.

4.1 Results/Findings

The major findings of the study are as follows:

On the basis of the analysis and interpretation of the data, the following findings have been extracted regarding the use of English in Nepali remixed songs.

a. Word level code mixing was found higher than the sentence level code mixing. There were altogether 247 words mixed in the sampled Nepali remixed songs where as the number of sentences mixed were 73.

b. Simple sentences were used more than compound and complex sentences in Nepali remixed songs. Out of 73sentences, the member of simple sentences was 59 that is 80.82%, the number of compound and complex sentences was 11 and 3 i.e. 15.07% and 4.11% respectively. For example, *Look at the guys hanging out, I'll be your Raja, You are mine, I love you so much* etc.

c. Regarding language functions expressing love, stating, requesting, expressing want, liking etc., were mainly used in sampled Nepali remixed songs. For example*, I wanna hold you in my arms, come on, love is to travel* etc.

d. Regarding word level code mixing in Nepali remixed songs, nouns and verbs were highly used followed by adverbs and adjectives. There were 99

nouns, 95 verbs 37 adverbs and 16 adjectives mixed. For example, *love, come, forever, rock, quiet, ladies, visit* etc.

e. Words that are used in daily communication are used in maximum in Nepali remixed songs. For examples, *baby, dance, love, girl, life* etc.

f. The number of nouns were found very high in the song "Banma Fulyo Ful" which used 12.12% of the total nouns whereas no nouns were found in the song "Ghar Beti Naani"

g. The song "Banma Fulyo Ful" have used the highest number of verbs i.e., 11 and comprised the highest percentage i.e., 11.58 whereas the songs "Isarale Bolaunu Pardaina" and "By Road Ko Batoma" have not used any verbs.

4.2 Discussion and Interpretation

I discussed and interpreted the study by analyzing the information descriptively with listing and tabulating data comparatively. Word wise, sentence wise, context wise and holistic analysis can be interpreted in the following ways.

4.2.1. Analysis of Word Class

Word class is categorized into four different type viz. noun, verb, adjective and adverb. The words were classified in the following table with their total number and the percentages they obtained.

Table No. 2
Word Classes Mixed in Nepali remixed songs

S. N.	Title of the songs	Word Classes				Total	%
		Noun	Verb	Adj.	Adv.		
1.	Banma Fulyo Ful	12	11	1	0	24	9.72
2.	Kalkatte Kainyo	2	2	0	0	4	1.62

3.	Paani Khane Nihule	6	4	1	2	13	5.26
4.	Isharale Bolaunu	4	0	0	0	4	1.62
5.	Man Chhade	9	4	1	1	15	6.07
6.	Jham Jham Istakot	4	1	1	0	6	2.43
7.	Hiun Bhanda Chiso	7	7	2	2	18	7.29
8.	Sarhai Mitho Raichha	5	9	2	8	24	9.72
9.	Resham Firiri	8	7	0	4	19	7.69
10.	Ankhako Naani Hau	4	4	1	3	12	4.86
11.	Ban Kaali Maai	3	6	0	1	10	4.05
12.	Timi Hunchha Bhana	4	9	3	1	17	6.88
13.	By road ko Baatoma	2	0	0	0	2	0.81
14.	Kura Yasto Chha	1	1	0	1	3	1.21
15.	Maya Basyo	2	3	1	0	6	2.43
16.	Purbai Jaane Rail	2	2	0	1	5	2.02
17.	Baiguni Chhau	6	6	1	6	19	7.69
18.	Raato Raani	1	1	0	1	3	1.21
19.	Ukalima Pani Hajur	4	1	0	0	5	2.02
20.	Suna Suna Sanam	5	5	1	0	11	4.45
21.	Chiththi Aayena	1	1	0	1	3	1.21
22.	Ghar Beti Nani	0	2	1	0	3	1.21
23.	Bakhari Bakhari	1	1	0	4	6	2.43
24.	Timro Man Ta	4	4	0	0	8	3.24
25.	Lekali Ho Ho	2	4	0	1	7	2.83
	Total	99	95	16	37	247	100.00

The table above shows the word classes used in the sampled remixed songs where the total words were analogues to the frequency of those words. The distribution of the word class shown in the table above presents that the use of English words in Nepali remixed songs were a natural phenomenon. The remixed song "Banma Fulyo Ful" used the highest number of English words,

i.e. 24, which was 9.72% of the total English words mixed in Nepali remixed songs whereas "By Road ko Batoma" was the song that used the least number of English words in it i.e. 2, which was 0.81% for both of the total English words.

Following examples have been extracted from the remixed songs under the study keeping in the view their frequencies.

- ♫ *Look at the guys hanging out* (Banma Fulyo Ful)
- ♫ *Table* Ma Aina Chha (Kalkatte Kaiyo)
- ♫ Disake Kati Timilai *excuse* (Pani Khane Nihule)
- ♫ Sangai Hami Mili Basi Banayau *Rimix, Yah!* (Isharale)
- ♫ Man Chhade, *She is back from the bass with the brand new track* Maichyang Lai (Man Chhade)
- ♫ *Golden duck* Bhako Jasto *Cricket* Ko *Game* Ma (Jham Jham Istakot)
- ♫ *Ladies and Gents, this is DJ 69. (*Hiun Bhanda chiso)
- ♫ *Common baby girl, come to me now* (Ankhako Naani)
- ♫ *Oh girl,* Timi Bujhihera, *wanna be your lover* Sochihera (Timi Hunchha Bhana)
- ♫ *Motor* Gudaudai, *Byroad* Ko Batoma Dhulo Udaudai (Byroad ko Batoma)
- ♫ *Come on sweet girl! (*Maya Basyo)
- ♫ Purbai Jaane *Rail, are you ready? (*Purbai Jaane*)*
- ♫ Lnchhu Timlai *Motor* Ma Rakhera (Rato Rani)
- ♫ Jagirako *Pension* Hajur Unkai Ama Linchhan (Ukali Ma Pani Hajur)
- ♫ Timro Lagi Sanam Yo Chhati *Centre jail* (Sunasuna Sanam)

4.2.1.1.   Analysis of Nouns Mixed in Nepali Remixed Songs under Study

Here, the nouns used in sampled remixed songs are analyzed and interpreted using simple statistical tools like total numbers and percentage. This can be shown in the following table.

Table No. 3
Nouns Mixed in Nepali Remixed Songs

S.N.	Title of the Song	Total	Percentage
1	Banma Fulyo Ful	12	12.12
2	Kalkatte Kainyo	2	2.02
3	Paani Khane Nihule	6	6.06
4	Isharale Bolaunu Pardaina	4	4.04
5	Man Chhade	9	9.09
6	Jham Jham Istakot	4	4.04
7	Hiun Bhanda Chiso	7	7.07
8	Sarhai Mitho Raichha	5	5.05
9	Resham Firiri	8	8.08
10	Ankhako Naani Hau Timi	4	4.04
11	Ban Kaali Maai	3	3.03
12	Timi Hunchha Bhana	4	4.04
13	By road ko Baatoma	2	2.02
14	Kura Yasto Chha	1	1.01
15	Maya Basyo	2	2.02
16	Purbai Jaane Rail	2	2.02
17	Baiguni Chhau Bhanau Bhane	6	6.06
18	Raato Raani Fulejhain	1	1.01
19	Ukalima Pani Hajur	4	4.04
20	Suna Suna Sanam	5	5.05
21	Chiththi Aayena	1	1.01
22	Ghar Beti Nani	0	0.00
23	Bakhari Bakhari	1	1.01

24	Timro Man Ta Chakku Chhuri	4	4.04
25	Lekali Ho Ho	2	2.02
	Total	99	100.00

The abovetable shows that "Banma Fulyo Ful" was the song in which the percentage of noun was very high i.e., 12.12% whereas "Gharbeti Naani" did not use any noun at all. The percentage of nouns mixed in other songs was in between 1.01% to 12.12%. Some nouns used in "Banma Fulyo Ful" were: guy, suicide, life, mistake, money, girl, music, etc.

The following are the examples of nouns mixed in Nepali remixed songs.

- ♫ Yadi *we won't have any money* Bhana kasari bitchha yo jindagani (Banma Fulyo Ful)

- ♫ *This is what life says, enjoy but don't do any mistakes* (Banma Fulyo Ful)

- ♫ Aayeko chha feri hami majhma *Radio* ani Ghar dailoma (Kalkatte Kaiyo)

- ♫ *Table* ma Aina chha (Kalkatte Kaiyo)

- ♫ *Hey baby don't be so rude change your attitude* (Pani Khane Nihule)

- ♫ *DJ* Tenjing ra *Unity* le yasma lagayo mit. (Isharale Bolaunu Pardaina)

- ♫ *She is back from the bass with the brand new track* (Man Chhade)

- ♫ *Come on, come on, come on baby*! (Jham Jham Istakot)

- ♫ *The DJ is to feel to stay awake completely seven days*. (Sarai Mitho Raichha)

- ♫ *I'm your man.* (Ankhako Naani)

- ♫ *Common baby hold my hand*. (Bankali Mai)

- ♫ *Be with girl, live with girl*. (Timi Hunchha Bhana)

- ♫ Lanchhu timlai *motor* ma rakhera.(Rato Rani)

♬ Ukalima pani hajur *motor* guddo raichha. (Ukalima pani hajur)

4.2.1.2. Analysis of Verbs Mixed in Nepali Remixed Songs under Study

In the table below the English verbs used in Nepali remixed songs are analyzed in terms of their total numbers and the percentages they obtained.

Table No. 4
Verbs Mixed in Nepali Remixed Songs

S.N.	Title of the Song	Total	Percentage
1	Banma Fulyo Ful	11	11.58
2	Kalkatte Kainyo	2	2.11
3	Paani Khane Nihule	4	4.21
4	Isharale Bolaunu Pardaina	0	0.00
5	Man Chhade	4	4.21
6	Jham Jham Istakot	1	1.05
7	Hiun Bhanda Chiso	7	7.37
8	Sarhai Mitho Raichha	9	9.47
9	Resham Firiri	7	7.37
10	Ankhako Naani Hau Timi	4	4.21
11	Ban Kaali Maai	6	6.32
12	Timi Hunchha Bhana	9	9.47
13	By road ko Baatoma	0	0.00
14	Kura Yasto Chha	1	1.05
15	Maya Basyo	3	3.16
16	Purbai Jaane Rail	2	2.11
17	Baiguni Chhau Bhanau Bhane	6	6.32
18	Raato Raani Fulejhain	1	1.05
19	Ukalima Pani Hajur	1	1.05
20	Suna Suna Sanam	5	5.26
21	Chiththi Aayena	1	1.05

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22	Ghar Beti Nani	2	2.11
23	Bakhari Bakhari	1	1.05
24	Timro Man Ta Chakku Chhuri	4	4.21
25	Lekali Ho Ho	4	4.21
	Total	95	100.00

The above mentioned table shows that out of the total number of verbs used in sample remixed songs i.e. 95, one song *Banma fulyo ful* used 11 verbs and comprised the highest percentage i.e. 11.58% whereas the songs *Isharale Bolaunu Pardaina* and *Byroad ko Baatoma* did not use any verbs at all.

The following examples present the instances of verbs used in Nepali remixed songs.

- ♫ *I'll be your* raja *and you'll be my* rani (Banma Fulyo Ful)
- ♫ Yadi *we won't have any money* bhana kasari bitchha yo jindagani (Banma Fulyo Ful)
- ♫ *I like it.* (Kalkatte Kainyo)
- ♫ *Don't be so rude, change your attitude* (Pani Khane Nhule)
- ♫ *I'll do my singing rap* (Man Chhade)
- ♫ *Come on babby!* (Jham Jham Istakot)
- ♫ *Here we go!* (Sarhai Mito Raichha)
- ♫ *How can you touch me?* (Ankhako naani hau timi)
- ♫ *Common on baby hold my hand!* (Bankali Mai)
- ♫ Sochihera *love is to travel.* (Timi Hunchha Bhana)
- ♫ *Common sweet girl, go… go… go…* (Maya Basyo)
- ♫ *Are you ready?* (Purbai Jane Rail)
- ♫ *I know that what you say* (Timro Man ta Chakku chhuri)
- ♫ *What can I think?* (Lekali Ho Ho)

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♫ *You know you were great!* (Ghar Beti Nani)

4.2.1.3. Analysis of Adjectives Mixed in Nepali Remixed Songs under Study

The section includes the analysis of adjectives used in sampled remixed songs with their total numbers and percentage they obtained. This can be shown in the following table.

Table No. 5
Adjectives Mixed in Nepali Remixed Songs

S.N.	Title of the Song	Total	Percentage
1	Banma Fulyo Ful	1	6.25
2	Kalkatte Kainyo	0	0.00
3	Paani Khane Nihule	1	6.25
4	Isharale Bolaunu Pardaina	0	0.00
5	Man Chhade	1	6.25
6	Jham Jham Istakot	1	6.25
7	Hiun Bhanda Chiso	2	12.50
8	Sarhai Mitho Raichha	2	12.50
9	Resham Firiri	0	0.00
10	Ankhako Naani Hau Timi	1	6.25
11	Ban Kaali Maai	0	0.00
12	Timi Hunchha Bhana	3	18.75
13	By road ko Baatoma	0	0.00
14	Kura Yasto Chha	0	0.00
15	Maya Basyo	1	6.25
16	Purbai Jaane Rail	0	0.00
17	Baiguni Chhau Bhanau Bhane	1	6.25
18	Raato Raani Fulejhain	0	0.00
19	Ukalima Pani Hajur	0	0.00

20	Suna Suna Sanam	1	6.25
21	Chiththi Aayena	0	0.00
22	Ghar Beti Nani	1	6.25
23	Bakhari Bakhari	0	0.00
24	Timro Man Ta Chakku Chhuri	0	0.00
25	Lekali Ho Ho	0	0.00
	Total	16	100.00

The above mentioned table shows that the numbers of adjectives were, in total, less than verbs and nouns used in Nepali remixed songs. Out of the 25 sampled songs, only 12 songs used adjectives. The maximum numbers of adjectives were used in the song *Timi Hunchha Bhana* i.e. 3, 18.75% that is very less in number in the comparison to nouns and verbs. Likewise 2 adjectives were used in the song *Hiun Bhanda Chiso* i.e. 12.50% of the total whereas the songs *Paani Khane Nihule, Man Chhade, Jham Jham Istakot, Ankhako Naani Hau Timi, Maya Basyo, Baiguni Chhau Bhanau Bhan, Suna Suna Sanam and Ghar Beti Nani* used the least number of adjectives i.e.1, which is 6.25% each of the total adjectives used.

The following examples show the instances of adjectives used in Nepali remixed songs.

- ♫ *Dance to the music, make it loud (*Banma Fulyo Ful)
- ♫ *She is back from the bass with the brand new track of the DJ LX* (Man Chhade)
- ♫ *Golden duck* bhako jasto *cricket* ko *game* ma.(Jham Jham Istakot)
- ♫ *Every time becomes romantic weather.* (Sarhai Mitho Raichha)
- ♫ *That's all right* (Ankhako Naani)
- ♫ *I'm not so bad, you're my loving girl* (Timi Hunchha Bhana)
- ♫ *You know you were great* (Ghar Beti Naani)

4.2.1.4. Analysis of Adverbs Mixed in Nepali Remixed Songs under Study

The section deals with the analysis of adverbs used in the sampled songs. The analysis is based on the total numbers and percentages they obtained. This can be shown in the following table.

Table No. 6
Adverbs Mixed in Nepali Remixed Songs

S.N.	Title of the Song	Total	Percentage
1	Banma Fulyo Ful	0	0.00
2	Kalkatte Kainyo	0	0.00
3	Paani Khane Nihule	2	5.41
4	Isharale Bolaunu Pardaina	0	0.00
5	Man Chhade	1	2.70
6	Jham Jham Istakot	0	0.00
7	Hiun Bhanda Chiso	2	5.41
8	Sarhai Mitho Raichha	8	21.62
9	Resham Firiri	4	10.81
10	Ankhako Naani Hau Timi	3	8.11
11	Ban Kaali Maai	1	2.70
12	Timi Hunchha Bhana	1	2.70
13	By road ko Baatoma	0	0.00
14	Kura Yasto Chha	1	2.70
15	Maya Basyo	0	0.00
16	Purbai Jaane Rail	1	2.70
17	Baiguni Chhau Bhanau Bhane	6	16.22
18	Raato Raani Fulejhain	1	2.70
19	Ukalima Pani Hajur	0	0.00
20	Suna Suna Sanam	0	0.00
21	Chiththi Aayena	1	2.70
22	Ghar Beti Nani	0	0.00
23	Bakhari Bakhari	4	10.81
24	Timro Man Ta Chakku Chhuri	0	0.00
25	Lekali Ho Ho	1	2.70
	Total	37	100.00

The abovementioned table displays the adverbs used in sampled remixed songs. The song *Sarhai Mitho Raichha* contained 8 adverbs which came out to be 21.62 percent of the total adverbs. The adverbs used frequently in this song were here, together, forever, so, completely, now, etc. Out of twenty-five sampled songs, ten songs did not use any adverbs. Eight songs viz. *Man Chhade, Timi Hunchha Bhana, Kura Yasto Chha, Purbai Jaane Rail, Bankali Mai, Raato Raani Fulejhain, Chiththi Aayen a*and *Lekali Ho Ho* used only one adverb in each which was 2.70% of the total adverbs.

The following instances will help to exemplify the adverbs mixed in Nepali remixed songs.

> ♫ The DJ is to feel to stay awake *completely* seven days (Sarhai Mitho Raichha)
>
> ♫ I'm not *so* bad don't get *so* sad (Timi Hunchha Bhana)
>
> ♫ Make *some* noise (Kura Yasto Chha)
>
> ♫ Everybody this is remix *all* (Purbai Jane Rail)
>
> ♫ Aakha Judhauchhau.*Sure!* (Baiguni Chhau Bhanau Bhane)
>
> ♫ Maya Lukauchhau. *Why?* (Baiguni Chhau Bhanau Bhane)
>
> ♫ Hey DJ *where* is the bag? (Chiththi Aayena)
>
> ♫ I can see *now* that. (Lekali Ho Ho)

4.2.1.5. Holistic Analysis of Word Class

This section deals with the analysis and interpretation of the word class holistically. Again, holistic comparison is done on the basis of their total numbers and their percentages they obtained. The total number is analogues to the number of respective word class in the table below.

Table No. 7
Holistic Comparison of Word Class

S.N.	Word Class	Total	Percentage
1	Noun	99	40.08
2	Verb	95	38.46
3	Adjective	16	6.48
4	Adverb	37	14.98
	Total	247	100.00

The above mentioned table clearly shows that there are altogether 247 words which were mixed in the sampled songs. Out of the total word class, the number of English nouns mixed in Nepali remixed songs was the highest i.e. 99, which was 40.08% of the total. Similarly, verbs occupied the second rank, adverb the third and adjectives the last i.e. 38.46%, 14.98% and 6.48% respectively. The most frequently used nouns were baby, DJ, boy, life, love, girl, relationship etc. Similarly, the most frequently used verbs were come, love, say, have, do, go, make, keep, give etc. Adverbs that were frequently used were never, always, soon, just, even, together, forever etc. Likewise, adjectives that were used frequently used were loud, bad, sad, sweet, loving, psycho, golden etc.

4.2.2. Analysis of Sentences

There are three types of sentences used in the Nepali remixed songs viz. simple, compound and complex. The following table presents the types of English sentences used in Nepali remixed songs.

Table No. 8
Sentences Mixed in Nepali Remixed Songs under Study

S.N.	Title of the Songs	Sentence Type			Total
		Simple	Compound	Complex	
1	Banma Fulyo Ful	6	1	1	8

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2	Kalkatte Kainyo	2	0	0	2
3	Paani Khane Nihule	4	0	0	4
4	Isharale Bolaunu Pardaina	0	0	0	0
5	Man Chhade	5	0	0	5
6	Jham Jham Istakot	1	0	0	1
7	Hiun Bhanda Chiso	1	2	1	4
8	Sarhai Mitho Raichha	6	0	0	6
9	Resham Firiri	4	2	0	6
10	Ankhako Naani Hau Timi	2	2	0	4
11	Ban Kaali Maai	1	2	0	3
12	Timi Hunchha Bhana	5	2	0	7
13	By Road ko Baatoma	0	0	0	0
14	Kura Yasto Chha	1	0	0	1
15	Maya Basyo	3	0	0	3
16	Purbai Jaane Rail	2	0	0	2
17	Baiguni Chhau Bhanau	5	0	0	5
18	Raato Raani Fulejhain	2	0	0	2
19	Ukalima Pani Hajur	1	0	0	1
20	Suna Suna Sanam	3	0	0	3
21	Chiththi Aayena	0	0	0	0
22	Ghar Beti Nani	0	0	0	0
23	Bakhari Bakhari	2	0	0	2
24	Timro Man Ta Chakku	1	0	1	2
25	Lekali Ho Ho	2	0	0	2
	Total	59	11	3	73

The above table shows the division of English sentences mixed in Nepali remixes songs. Out of 25 sampled songs, only 21 songs mixed sentences in them. The total amount of English sentences used in Nepali remixed songs was 73. There were maximum sentences mixed in the song *Banma Fulyo Ful*,

where I found 6 simple, one compound and one complex sentence. The songs *Jham Jham Istakot*, *Kura Yasto Chha, and Ukalima Pani Hajur* used the least number of sentences i.e. 1. The songs *Hiun Bhanda Chiso, Resam Firiri, Ankhako Naani, Bankali Mai* and *Timi Hunchha Bhana* used the highest number of compound sentences in them i.e. 2. The songs *Banma Fulyo Ful, Hiun Bhanda Chiso* and *Timro Man Ta Chakku Chhuri* used only one complex sentence in each. Most of the songs mixed only simple sentences in them.

The following examples shows the sentences mixed in the sampled remixed songs.

- ♬ Look at the guys hanging out (Banma Fulyo Ful)
- ♬ Come to the dance and make it loud (Banma Fulyo Ful)
- ♬ Will you baby? (Banma Fulyo Ful)
- ♬ I like it. (Kalkatte Kaiyo)
- ♬ Change your attitude. (Pani Khane Nihule)
- ♬ She is back from the bass with the brand new track of the DJ LX. (Man Chhade)
- ♬ The DJ is to feel to stay awake completely seven days. (Sarhai Mitho Raichha)
- ♬ I'll be your Romio. . (Sarhai Mitho Raichha)
- ♬ Come on baby girl come to me now. (Aankhako Naani)
- ♬ Come on baby hold my hand and let's dance. (Bankali Mai)
- ♬ Don't get so sad. (Timi Hunchha Bhana)
- ♬ Get on the dance floor. (Raato Raani)
- ♬ Make some noise. (Kura Yasto Chha)
- ♬ Let's go to visit the cosmic of another land. (Baiguni Chhau)
- ♬ Are you ready? (Purbai Jane Rail)
- ♬ Come on baby keep it up. (Maya Basyo Mutuma)

♫ I know that what you say but you are in my memory. (Timro Man Ta Chakku)

♫ I am telling you right baby. (Lekali Ho Ho)

♫ I wanna hold you in my arms. (Resam Firiri)

♫ Check out. (Ukalima Pani Hajur)

4.2.2.1. Holistic Analysis of Sentences

This section presents the holistic analysis of sentences used in sampled songs. Regarding the sentences types, three types of sentences have been used in them. This can be shown in the table with their total numbers and percentages they obtained.

Table No. 9
Comparison of Sentences

Sentence Type	Total	Percentage
Simple	59	80.82
Compound	11	15.07
Complex	3	4.11
Total	73	100.00

The above mentioned table shows that maximum simple sentences were used out of the total sentences. They occurred 59 times which was 80.82% followed by 11 compound sentences i.e. 15.07%, 3 complex sentences i.e. 4.11%. It can be assumed that the singers and producers or writers used maximum simple sentences in comparison to the complex and compound sentences to express their feelings.

The sentences extracted from the study are as follows.

♫ Yah! This is what life is. (Banma Fulyo Ful)

♫ We won't have any money. (Banma Fulyo Ful)

♫ Please Rewind OK. (Kalkatte Kaiyo)

♫ You are mine. (Pani Khane Nihule)

♫ I will do my singing rap. (Man Chhade)

♫ I love you more than you love me together, forever, every time becomes romantic weather. (Sarhai Mitho Raichha)

♫ I love you so much.(Sarhai Mitho Raichha)

♫ You'll have some, how can you touch me? (Aankhako Naani)

♫ Hey you come on everybody, come on now. (Bankali Mai)

♫ I'm in love. (Timi Hunchha Bhana)

♫ This is the begin. (Raato Raani)

♫ Come on to the dreamland to fulfill the life long waiting love. (Baiguni Chhau)

♫ Everybody, this is remix all in all. (Purbai Jane Rail)

♫ Just keep quite. (Timro Man Ta Chakku Chhuri)

♫ What can I think? (Lekali Ho Ho)

♫ Come back into my life and never go away. (Resam Firiri)

4.2.3. Analysis of Language Functions

This section involves the analysis of language functions used in the sampled Nepali remixed songs. The British linguist Halliday (1998) considers language as having three main functions i.e. ideational, interpersonal and textual functions. A function in a language means the purpose for which an utterance of language is used. Such functions are often described as categories of behavior. For example, request, apology, complements, offers, etc. According to Crysal (2003) "Function refers to the analysis of an utterances (or texts) in terms of the information they contain the role of each utterance part being evaluated for its semantic description to the whole (p.193)

Regarding the language functions used in Nepali remixed songs, the tradition of using language function is customary from their starting but the role is increasing day by day. The reason may be either due to the influence of foreign culture or due to the increased number of educated people and the urban context that urges the interlocutors to use more language function than in rural contexts. This may be due to the habit of Nepali people.

Scholars distinguish language functions in their own way. Wilkins (1976) distinguishes light language functions viz. modality, moral suasion, argument, rational inquiry, and exposition, personal emotions, emotional relations and interpersonal relation. Similarly, Van Ek (1976) distinguishes six main functions of communication viz. imparting and seeking factual information, expressing and finding out intellectual attitudes, expressing and finding out moral attitudes, getting things done and socializing. Another scholar Finocchiaro (1983) groups five functions viz. personal, interpersonal, directives, referential and imaginative. All these functions by Willams (ibid), Van Ek (ibid) and Finocchiaro (ibid) can be observed in the sampled Nepali remixed songs for language functions used in them with their total number and percentage can be presented in the following table.

Table No. 10
Description of Language Functions Used in Sampled Nepali Remixed Songs

S.N.	Title of Songs	Total	Percentage
1	Banma Fulyo Ful	5	8.20
2	Kalkatte Kainyo	2	3.28
3	Paani Khane Nihule	2	3.28
4	Isharale Bolaunu Pardaina	0	0.00
5	Man Chhade	3	4.92
6	Jham Jham Istakot	1	1.64
7	Hiun Bhanda Chiso	4	6.56
8	Sarhai Mitho Raichha	3	4.92

9	Resham Firiri	4	6.56
10	Ankhako Naani Hau Timi	4	6.56
11	Ban Kaali Maai	3	4.92
12	Timi Hunchha Bhana	7	11.48
13	By road ko Baatoma	0	0.00
14	Kura Yasto Chha	1	1.64
15	Maya Basyo	3	4.92
16	Purbai Jaane Rail	2	3.28
17	Baiguni Chhau Bhanau Bhane	5	8.20
18	Raato Raani Fulejhain	1	1.64
19	Ukalima Pani Hajur	0	0.00
20	Suna Suna Sanam	3	4.92
21	Chiththi Aayena	1	1.64
22	Ghar Beti Nani	1	1.64
23	Bakhari Bakhari	2	3.28
24	Timro Man Ta Chakku Chhuri	2	3.28
25	Lekali Ho Ho	2	3.28
	Total	61	100.00

From the above table the use of language function in sampled Nepali remixed songs has been analyzed. Out of total language functions used in Nepali remixed songs i.e. 61, their distribution seemed fluctuating. Out of 61 language functions, 7 were found in *Timi Hunchha Bhana* which ranked top among all songs i.e. 11.48%. Similarly three songs *Isarale Bolaunu Pardaina*, *By road Ko Batomaa*, and *Ukalima Pani Hajur* were the Nepali remixed songs in which no language functions were found. The songs *Jham Jham Istakot, Kura Yasto Chha, Rato Rani Fulejhain, Chitthi Aayena* and *Ghar Beti Naani* were the songs where the least number of language functions were found. Out of total language functions used in total sampled Nepali remixed songs, only one language function used in those songs which was the 1.64% of the total percent of language functions.

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The following examples are taken from the Nepali remixed songs under study to illustrate the use of language functions.

- ♫ Look at the guys hanging out. Come to the dance and make it loud. (Inviting- Banma Fulyo Ful)

- ♫ Will you baby? (Asking for permission: Banma Fulyo Ful)

- ♫ I like it. (Liking: Kalkatte Kainyo)

- ♫ Hey baby, don't be so rude. Change your attitude. (Suggesting: Pani Khane Nihule)

- ♫ You are so Babbal. (Praising: Pani Khane Nihule)

- ♫ What do you mean? (Questioning: Man Chhade)

- ♫ Come on come on come on baby! (Persuading: Jham Jham Istakot)

- ♫ I love you so much. I love you more than you love me together, forever, every time becomes romantic weather. I'll be your Romio. You'll be my Juliet. (Expressing Love: Sarhai Mitho Raichha)

- ♫ Come on baby girl come to me now. (Persuading: Ankhako Naani)

- ♫ Come on baby hold my hands and let's dance. (Persuading: Bankali Mai)

- ♫ Wanna be your lover. (Expressing want: Timi Hunchha Bhana)

- ♫ Be with me girl, live with me girl. (Inviting: Timi Hunchha Bhana)

- ♫ Make some noise. (Requesting: Kura Yasto Chha)

- ♫ I am getting crazy. (Stating: Suna Suna Mayalu Jodi)

- ♫ Let's go to visit the cosmic of another land. (Asking for favour: Baiguni Chhau Bhanau Bhane)

- ♫ Come on baby keep it up. (Encouraging: Maya Basyo Mutuma)

- ♫ Just keep quiet! (Ordering: Timro Man ta Chakku Chhuri)

- ♫ Come back into my life and never go away. (Inviting: Resam Firiri)

- ♫ I wanna hold you in my arms. (Expressing want: Resam Firiri)

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♫ All right. (Accepting an offer: Resam Firiri)

♫ Ladies and gents, this is DJ 69. (Introducing: Hiun Bhanda Chiso)

♫ Love only remains in relationship. (Stating: Bakhari Bakhari)

♫ What can I think? (Questioning: Lekali Ho Ho)

Similarly, most of the language functions found in Nepali remixed songs which were used in day to day casual conversation such as expressing love, stating, encouraging, greeting, expressing want, liking etc.

CHAPTER V
SUMMARY, CONCLUSIONS AND IMPLICATIONS

5.1 Summary

The major focus of this research was to find out the English codes mixed in Nepali remixed songs and analyze and interpret them in terms of word class, sentence types and the language functions used in them. The twenty five Nepali remixed songs were selected for the study. Those songs were selected by using purposive non-random sampling procedure so as to find out the English codes mixed in those songs. I carefully presented data in tables and then analyzed and interpreted them under the different headings to achieve the objectives by using simple statistical tool and check lists.

The following table shows the summary of the data analysis. This section includes the summary of English words, sentences and functions used in Nepali remixed songs. The rank of English used in Nepali remixed songs holistically can be presented in the following table.

Table No. 11
Rank of Songs Regarding All Components

S.N.	Title of Songs	Words	Sentences	Functions	Rank
1	Banma Fulyo Ful	24	8	5	I
2	Sarhai Mitho Raichha	24	6	3	II
3	Timi Hunchha Bhana	17	7	7	III
4	Resham Firiri	19	6	4	IV
5	Baiguni Chhau Bhanau	19	5	5	V
6	Hiun Bhanda Chiso	18	4	4	VI
7	Man Chhade	15	5	3	VII
8	Ankhako Naani Hau Timi	12	4	4	VIII
9	Paani Khane Nihule	13	4	2	IX

10	Suna Suna Sanam	11	3	3	X
11	Ban Kaali Maai	10	3	3	XI
12	Maya Basyo	6	3	3	XII
13	Timro Man Ta Chakku	8	2	2	XIII
14	Lekali Ho Ho	7	2	2	XIV
15	Bakhari Bakhari	6	2	2	XV
16	Purbai Jaane Rail	5	2	2	XVI
17	Kalkatte Kainyo	4	2	2	XVII
18	Jham Jham Istakot	6	1	1	XVIII
19	Raato Raani Fulejhain	3	2	1	XIX
20	Ukalima Pani Hajur	5	1	0	XX
21	Kura Yasto Chha	3	1	1	XXI
22	Isharale Bolaunu Pardaina	4	0	0	XXII
23	Chiththi Aayena	3	0	1	XXIII
24	Ghar Beti Nani	3	0	1	XXIV
25	By road ko Baatoma	2	0	0	XXV
	Total	247	73	61	

The above table shows that the song *Banma Fulyo Ful* has mixed maximum components and stood in the first rank, regarding word classes, sentence types and language functions. So, it is attributed as the first in the rank. It has mixed 24 words, 8 sentences and 5 language functions. Similarly, the song *by road Ko Batomaa* has mixed the least number of components and stood in the last rank. It has mixed only two words but no sentences and language functions at all.

5.2 Conclusions

On the basis of the analysis and interpretation of the data, the following conclusions have been made regarding the use of English in Nepali remixed songs.

a. Regarding word level codes mixing in Nepali remixed songs, nouns and verbs were highly used followed by adverbs and adjectives. There were 99 nouns, 95 verbs 37 adverbs and 16 adjectives mixed. For example, *love, come, forever, rock, quiet, ladies, visit* etc.

b. Words that are used in daily communication are used maximally in Nepali remixed songs. For examples, *baby, dance, love, girl, life* etc.

c. Word level code mixing was found higher than the sentence level code mixing. There were altogether 247 words mixed in the sampled Nepali remixed songs where as the number of sentences mixed were 73.

d. Regarding the English sentences used in Nepali remixed songs, the total amount of sentences used in Nepali remixed songs is 73 and only 21 songs have mixed the sentences on them out of 25 songs.

e. Simple sentences were used more than compound and complex sentences in Nepali remixed songs. Out of total sentences 73, the member of simple sentences was 59 that is 80.82%, the number of compound and complex sentences was 11 and 3 i.e. 15.07% and 4.11% respectively. For example, *Look at the guys hanging out, I'll be your Raja, You are mine, I love you so much* etc.

f. Regarding language functions expressing love, stating, requesting, expressing want, liking etc., were mainly used in sampled Nepali remixed songs. For example, *I wanna hold you in my arms, come on, love is to travel* etc.

g. Out of 61 language functions, 7 were found in *Timi Hunchha Bhana* which stands on the top rank among all songs and no language functions were used in three songs *Isharale Bolaunu Pardaina, By road Ko Batoma* and *Ukalima Pani Hajur.*

5.3 Implications

This research study can be implied in following ways.

5.3.1. Policy Level Implication

- ♫ This research can suggest the lyricists to choose appropriate vocabularies which touch the heart of audience.
- ♫ This research helps to know the kind of songs are being remixed and make plan accordingly.
- ♫ This research helps to design syllabus according to the users' perspectives.
- ♫ The learners learn the subject matter more quickly and easily with the help of songs and rhymes rather than the normal text reading. So the text book writer should make the course content more practical, interesting and realistic than idealistic.

5.3.2. Practice Level Implications

- ♫ This research can help to perceive positively the mixed language in Nepali songs.
- ♫ This research can help to develop an insight for teaching register in particular (field based) and the English language in general.
- ♫ This research can provide insights towards the contexts and language functions of code mixing which elaborate the theoretical knowledge about code mixing as well.
- ♫ Songs can be supplementary materials for language teaching so the teachers can use such songs to teach English.
- ♫ This remixed song helps to make the study area enjoyable rather than bothering.

♫ This research helps to make the course content closer to the learners' daily activities.

5.3.3. Implication for the Further Research

No work is final and no research is complete in itself. Regarding the further research in Nepali remixed songs, it is important that a large scale qualitative research should be carried out including maximum number of songs. It is so, because one of the key limitations of this study was the sample size and it was not enough to find out the codes mixed in these songs.

Similarly, this study attempts to find out the codes mixed in Nepali remixed songs in terms of word class, sentences and language functions. So, it is thought to be more relevant to carry out research separately for the in-depth study of those responses and to draw clear inferences concerning these aspects.

Likewise, this study was only limited to Nepali remixed songs. The same study can be conducted among other genre of songs like *Adhunik Geet, Lok Dohori Geet etc.* Moreover, this study has been centralized on the word level, sentence level and function level of code mixing, so the other researchers interested in this field can study the causes of code mixing, context of code mixing and so forth. Thus, further researches can be focused on the other various issues related to the field of the Nepali remixed songs.

So this research study explores varied issues related to the English code mixing in Nepali remixed songs as the area for the further studies.

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