

# CHAPTER ONE

## INTRODUCTION

This chapter includes the general background of the present work, provides information about songs and traces the origin as well as literatures of Nepali folk songs.

### 1.1 General Background

Language is the special gift for human beings. It is the most highly developed and most frequently used means of communication. Communication is a process of transmitting, interchanging, ideas, thoughts, information etc from one person to another or one place to another place. Language is concerned for human beings which distinguishes him from animal.

Trudgill (1983:1) states “language is not just a means of communicating information. It is a way of establishing and maintaining relationship with other people.” Language is a system of sounds, words, patterns and feelings. Language is a systematic communication by vocal system. It is the universal characteristics of human species. According to Sapir (1921), “language is purely human and non-instructive method of communicating emotions and desires voluntary produced symbols”. Similarly, Robins (1964:14) defines language as "a symbol system..... based on pure or arbitrary convention ..... infinitely extendable and modifiable according to the changing needs of the speakers.”

Language is a system of arbitrary vocal symbols used for a unique feature of human beings and most effective means of communicating ideas, feelings, emotion and thoughts (Wardhaugh, 1972:3). Scholars define language in their own way but no language is superior or inferior in terms of communicating ideas. People use language to faster their communicating. In the process of communication one perceives the clear picture of the whole world through the language. It is a means, which helps to think, interpret, perceive and express about the real world. Most of the language, e.g. transmitting human civilization, thought, literature, diplomatic activities human achievement etc.

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

In Nepal English has a status of a foreign language. For years it has been used mostly for academic purpose and it will remain so for years to come. There is no particular speech community as such that uses English for oral day to day communication however we can see that the new generation developing almost bilingual and bicultural skill in English. One of the most importance role of English in Nepal is that it has become the only voice of human rights and democracy and is helping people to fight for these causes. Through this they receive information and make their voices heard. This is

the only language with which the educated mass, intellectuals, freedoms fighters and human rights activities can need their dialogue with the rest of the world. The nation would be surrounded in darkness of operation and atrocity if there were no English language (Bhattarai, 2006:3).

That is why the regular use of two or more language is a worldwide phenomenon. Because of the growing effects of English language in every sector, people are directly or indirectly compelled to use English language, specially educated and urban people use English in their speech and writing in Nepal. Linguistically, this process is called code mixing and code switching, one of the characteristic features of the present bilingual and multilingual societies.

### **1.1.1 Sociolinguistic 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, 1986:86). He further says both human beings and animals use a code which may be linguistic and non-linguistic. Human beings use both linguistic and non-linguistic codes. Language is a linguistic code and different bodily movements, gestures, traffic signals and light systems are non-linguistic codes. There must be at least a code to communicate. Language is most widely used code in the system of human communication.

Crystal (2003:78) opines code as “a set of convention for converting one signaling system in to another. The term has come to fore in

sociolinguistics, where it is mainly used as a natural level for any system of communication involving language and which avoids sociolinguists having to commit themselves to such terms as DIALECT, LANGUAGE, OR VARIETY, which have a special status in the theories."

Code is used instead of language, speech variety or dialect. It is sometimes considered to be a more natural term than the others. People also used code when they want to stress the use of a language or language variety in a particular community. For example, a 'Puerto Rican' in New York city may have two codes, English and Spanish. He or she may use one code (English) at work and another code (Spanish) at home or when talking to neighbor (McCormick, 1994: 856).

### **1.1.2 Code switching**

Code switching is a universal feature. Command of only one language is rare phenomenon today. Most people have command over several languages of different varieties of a language they speak, Bilingualism or multilingualism is the norm for many people throughout the world rather than unilingualism. When a bilingual, a person who knows and uses two languages, or a multilingual, a 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 (2003:51), "the switching of words in the beginning of borrowing, which occurs when the new words becomes more

or less integrated in to second language. One bilingual individual using a word from language A in language B is a case of switching. If we study the language system in our society we may find monolingual and bilingual status among people. Monolingual is a person who can use only one language where as a bilingual is a person who can speak two languages”. 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. 1985:43). 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, 2000:183).

Asher (1994:581) states “code switching refers to the juxtaposition of elements from two or more languages or dialects”. For Trudgill (1983:73), code mixing means when the “switching from one variety to another when the situation demands”. Code switching is a communicative skill which speakers use as a verbal strategy in much the same way that skillful writers switch in a short story (Gumperz,1982:98). Krishnaswamy et al. (1989:18) describe the situation of code switching in India. According to him code switching takes place between two or more language 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 speakers 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 more generally multilingualism). Anyone who speaks more than one languages chooses between them according to circumstances. The first

consideration, of course, 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. Typically one language is registered exclusively for use at home and other is used in wider community (Hudson, 1980:52).

By and large, there are three types code switching discussed in sociolinguistics.

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

#### **a) Situational Code Switching**

According to Wardhaugh (1986:103), "situational code switching occurs when the languages are changed according to situation in which conversants find themselves: they speak one language in one situation and another in a different one".

For example, In the context of Nepal students in their classroom speak English but as soon as they come out of the classroom, they speak Nepali. They switch Nepali to English in the classroom because of the demand of situation. Similarly Nepali Hindus switch to Sanskrita when they perform certain religious rituals: this kind of code switching is called situational code switching (Rai, 2000:184).

## **b) Metaphorical code switching**

When a change of topic requires a change in the language used we have metaphorical code switching. The interesting point here is that some topic may be discussed in either code but the choice adds a distinct flavor to what is said about the topic. The choice occurs when conversants used both languages together to the extent that they change from one language to other in the course of single utterance (Wardhaugh 1986:103). For example, Nepali speakers switch from Nepali to English when they have to talk scientific topics refers to metaphorical code switching.

## **c) Conversational code switching**

Speakers may switch codes within a single sentence and may even do so many times, Gumperz (1976) suggests the terms conversational code switching for this type in order to distinguish it from situational code switching, in which each point of switching corresponds to a change in situation in conversational code switching, nor is there any change in the topic which might lead to metaphorical code switching. Instead, one gets the impression that the aim is simply to produce instances of the two varieties in some given proportion. The balance in uses of the two languages may be achieved by expressing one sentence in one variety and the next one in the other, and so on, but it is equally possible for the two varieties to be used in different parts of a single sentence.

### **1.1.3 Code-mixing**

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

Code mixing occurs when 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 in to another language (Wardhaugh, 1986:103). According to Hudson (1980:53), “code mixing is a linguistic cocktail in which the speakers 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 somewhat ambiguous situation for which neither language on its own would be quite right. To get the right effect the speakers balance the two languages against each other as a kind if linguistic cocktail-a few words of one language, then a few words of the other, then back to the first for a few more words and so on. The changes takes place more or less randomly as far as subject matter is concerned. But they seem to be limited by the sentence structure.

Similarly, Verma and Krinshnashwami (1989:18) 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 begin in one language, then makes use of words or grammatical features belonging to another (Crystal, 2003:72). Mixing of two codes or languages, usually without a change of topic, is called code mixing. This is quite common in

bilingual or multilingual communities and it often a mark of solidarity, between bilingual friends or colleagues in an informal situation. Code mixing can involve various levels of language e.g. phonology, morphology, grammatical structures of lexical items. Bilingual or Multilingual speakers for example, may think that one of their language e.g. English has more appropriate lexical items for expressing anything and they think other language to express other things. So that they incorporate these languages.

Hockett (1985:404) says “the speaker of ‘A’ must have same motive, overt, or covert 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.

In this case of Nepal, English is spoken by the educated people. When one educated Nepali meets another, he mixes the English words and phrases with in Nepali sentences. For example,

a) Krishna dherai *intelligent* chha.

b) *Decision* garna garho bhayo.

In the first example, the English word *intelligent* has been used in the structure of Nepali language. Similarly in the second example, the English word *decision* has been used in the structure of Nepali language.

Due to the rapid growing effect of English language in every step of our life, people are compelled to use English directly or indirectly. When

people mix codes for a long time, it becomes their automatic habit to use the words of another language. In some situation, people mix some words or even sentences of English mainly to make concept clear. But they seem to be limited by sentence structure.

#### **1.1.4 Differences between code switching and code mixing**

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

- a) Code switching is a change from one language to another in the same utterance or conversation whereas code mixing is the use of elements, most typically nouns from one language in an utterance predominately in another language.
- b) Code switching is an absolute shift for example; *I am sorry*, ma ghar janna. Here, the first sentences *I am sorry* is in English language and the second sentence ma ghar janna is in Nepali language. Therefore the shifting from Nepali language is absolute, not partial. But code mixing is a lexical or partial shift. For example u *intelligent* chha (he is intelligent). Here the English word *intelligent* has been used in the structure of Nepali language. In this sentence, a lexical word from one language has been used in the structure of another language. Therefore code mixing is a lexical or partial shift.
- c) In code switching the point at which the languages change corresponds to a point where the situation changes, either on its own or precisely because the language changes. There are other cases, however, where fluent bilingual talking to another fluent speaker

changes languages. Language without any change at all in the situation this kind of alternation is called code mixing.

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

Code switching	Code mixing
<p>1) A change from one language to another in the same conversation.</p> <p>2) Code switching is a absolute shift from one language to another language e.g. ma gharma chhu, so I don't go to library.</p> <p>3) Condition by situation and topic change.</p>	<p>1) The use of elements most typically nouns from one language in an utterance predominantly in other language.</p> <p>2) Code mixing is a lexical shift: u intelligent chha. (he is intelligent).</p> <p>3) Irrelevant of situation and topic change.</p>

### 1.1.5 Songs and Folk songs

Any art if it is to have life must be able to trace its origin to fundamental human needs. Such needs must promote expression among people even in their most primitive and non cultivated state. To do this the art of music is no exception. Since the dawn of civilization, man has been searching different media and amusement to satisfy his mental appetite and mental tension. This quest of novelty variegated forms of entertainment resulted in yet new discoveries, invention and aesthetic aspect like mimicry, caricature, music, dance songs etc. Songs is relatively brief, simple vocal composition, usually setting of poetic text for accompanied solo voice, belief to be the earliest musical form. It is natural human means of music by the

help of which singers can convey message to their listeners. The words of songs are set to music already provided or which is adapted to bring set to music (Oxford Dictionary of Music, (1994:563). In this sense, song is typically for a solo singer though also be a duet, trio, or for more voices (works with more than one voice to a part, however, are considered choral). Songs can be different types. They can be art songs, popular songs, folk songs and so on.

The collection of songs can be said as folk songs which are opposed to art music, the artistic expression of those individuals who are musically trained. It has been said that if we did not know by experience of folk songs we should have to presuppose it theoretically to account for the art of music. Folk music has, of course, its limitations. To start with, folk-music like all primitive art is an applied art, the vehicle for the declamation of a ballad or the stepping of a dance and it is therefore, bounded by the structure of the stanza or the dance figure. Secondly folk music is non-harmonic; there is nothing but the melodic line. But these limitations have their compensating advantages. A tune which is only eight bar long, which has to be repeated as often as 20 times to accompany a ballad or a dance, must have certain peculiar qualities if it is not to become wearisome; and we find that the best folk songs tune only show their tune quality after several repetition. It is sometimes held that the word 'folk song' should be used in what is called a 'broad' sense so as to songs of a popular character which are habitually sung by the people of the country (Rakesh, 1990: 81).

### **1.1.6 Nepali Folk Songs**

It is but natural for each and every ethnic group to have the musical tradition and repertory of some simple lyrics with various phases of daily life which are generally imbued with romance, happy, pangs of separation, spontaneous outburst of feelings towards nature etc. The collection of such traditional songs can be said as folk songs. Such lyrics of different communities have certain characteristic features which represent the general traits of each communal people. It is not uncommon to have different melodies in different ethnic groups as can be found in various nationalities (Thapa, 1974:29). Rakesh (1990:81) states "folk songs have been the storehouse of pains and pleasure, smile and fear and up and down of people from time immemorial we get an excellent insight into the human heart in some of these folk songs such as Jhaure, Chudka and Rodhi etc". Verya (1992:39) says "folk songs as a medium of expression and reflection of love. Folk songs are the expression of emotions and sentiments of people."

With the distinct character of their own, Nepalese folk songs and dances are predominantly steeped in the innocent felling of rural life. Generally preponderance of romance and charm as well as mirth-excitation is noted for the characteristic of Nepalese folk songs which are inevitably laden with sorrows and peace. In Nepal varieties of melodies folk songs which generally characterized with the lyrics are the component parts of people life. There are numerous ethnic groups in Nepal with varieties of melodies folk songs which generally characterized with the lyrics attuned to dancing, are the component parts of the people's life. These songs can be roughly categorized as devotional songs like Chutka, Balan etc. Songs attuned to dances like Sorathi, Masuni, Ghatu Ghintamuni etc. Songs

dialogued in love affairs like Juhari etc; festival songs like Sangeen, Dyausire, Yomari, etc. Seasonal songs like Mala Shree, Dain Geet, Holi Me etc. formenting songs like Karkha etc narrative songs like Charitra etc (Rakesh, 1990:83-84).

There are many folk songs in different ethnic groups of Nepal among which Chutak, Charitra, and Ghatu are popularly sung. The chutka song is generally attuned to dance which, though simple, involves physical exertion demonstrating the art of dance. This time-honoured song, attuned to dance had come down from generation to generation to be popularly held in respect among the people. This song, in which the young sexes participate equally, is sung in accompaniment with Khajari in the religious spirit among Kshetriyas and the Brahmins; the way of singing this song is very peculiar. The lyric is commenced with some lines by a single person to be chorused by a number of persons for about two or three lines after which they come to a halt. Again the same person makes a start telling the story of some epic to chorus it by the same group in this way the performance takes place in Chutka.

The song Jhyaure, which is very popularly sung in the parbatian communities, is generally sung with melodious tune along with simple gay tenor and any one hearing it can't but feel cheerful and joy. It exercises a marvelous effect on the mind of the audience.

In the festival of lights (tihar) two folk songs are sung in the parbatia community to beg in kinds or cash one is known as Dyausire and the other as Bhailo Khelne, while singing the former, a seasoned man says something in the form of songs and group of other men or children chruses the slogan

‘Dyausire’. This song is sung in the evening of Gowerdhan pooja. The song Bhailo Khelne is also sung in group which consists of children and female youngsters.

On the Tij festival which falls on the month of September parbatia women sing folk songs while fasting for religious purpose. On the western hill side of Nepal Gora or ho balo festival is held in the same month when all the women, irrespective of caste, go on fasting religious ground. They sing and dance the whole night while observing fast (Thapa, 1974) and Rakesh(1990:81).

### **1.1.7 History of Nepali folk song**

The history of Nepalese folk songs too being in an unexplored state, is still involved in darkness as opposed to that of the western folk songs that has been traced back to belong to the 17<sup>th</sup> and 18<sup>th</sup> centuries. To quote a few instances it can be said that all the current folk songs of Germany date back to about 1800, those of Italy are still more recent, while the English folk songs give evidence to have their origination at an earlier period around 16<sup>th</sup> and 17<sup>th</sup> centuries (Verya, 1991:39).

If we look the history of Nepali folk songs, it has a long history, Nepalese sang Nepali folk songs in the beginning of human civilization. Songs were used as a medium of expression and reflection of love. People expressed their feelings thought, pains and pleasure, smile and tear and ups & downs through folk songs. It is found that Nepalese folk songs were used at the time as unification of Nepal to show their braveness in the battle. In

the history of the folk songs it was found that Birkha Pun of Parbat and Hansa Rai of Dargelling went London to show their art of folk songs.

The formal recording of Nepali folk songs was started from 1990 B.S. The recording of every song would take place in India because there was no recording studio in Nepal before 2007 B.S. With the establishment of democracy in 2007 B.S. radio Nepal was established. It brought light in the musical field in Nepal but was not equipped with much musical instruments that were needed to expand the quality of songs. After the established of Radio Nepal the formal recording of Nepali folk songs and other songs was started in Nepal. Kajiman Kandangwa and Dharma Raj Thapa established folk song museum in 2010 B.S. which was the landmark in the history of Nepali folk songs. Starting in 2011 B.S the Ratna Recording Trust(later recognized as Ratna Recording Corporation) began producing phonograph records of Nepali music.

King Mahendra had keen interest in Nepali folk songs, he requested the singers to come in the palace and sing the songs. He inspired them on folk songs. He himself involved to sing the songs with the singers. As time passed, lokgeet (20011) and Hamro Lok sanskriti (2014) were published and different cultural programmes were organized relating to the folk songs. Great influence was left on folk songs when radio Nepal, Nepal television and cultural organization were established.

Before 2030 B.S. the recording of songs in Nepal was so expensive so that many great folk singers could not record their songs. After 2040 B.S. many private recording studios were established and the recording of Nepali

folk songs is growing day by day. Nowadays many cultural and other programmes are conducted to preserve and promote Nepali folk songs.

According to Yukta Gurung, the old folk singer, English code mixing in Nepali folk songs was started before 2039 B.S. Then after many other singers, song writers used to mix English code in Nepali folk songs. In the beginning the lyrists (song writers) used to mix English code in Nepali folk songs to make the songs rhythmic. For example,

*Khairanima gate antai maya basyo ki niramaya hunai chhadyo bhet.*

But nowadays, the trend has been changed and singers mix English words sentences in Nepali folk songs to make it famous among urban people and to show their so called modernization and civilization.

## **1.2 Review of Related Literature**

Up to now different research has been carried out related code-mixing and code switching some of them areas follows:

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

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

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

Paudel (2005) has conducted a research on Code Switching in T.U Premises. The main objectives of his study were to find out the switching of English/Nepali language in Tribhuvan University Premises. The specific objectives of the study were to find out the frequency of code switching, to pinpoint modality of code switching. The researcher made uses of both primary and secondary data. Data was collected using sample random sampling procedure. The finding of this study shows that switching doesn't take place only there is lexical gap; instead, there are more semantic and pragmatic reasons for motivation for code switching. It also states that many compound words are with one element from English and other from Nepali. His study also shows that urban people (students) usually mix English words and sentences while talking with their friends and other peoples.

Luitel (2005) has carried out a research entitled English Code Mixing in Nepali Stories. The main purpose of his study was to find out the mixed

English words and expressions in Nepali stories. The specific objectives of his study were to find out the frequency of mixed English expressions and to compare the trend of mixing English words in the stories from 2052 B.S to 2062 B.S. This study shows that the English words are used repeatedly in Nepali stories. The modern story writer mixes English words while writing stories. The words used are higher in comparison to last ten years. He further states that mostly nouns are mixed. The researcher also states that some English words have already been borrowed into Nepali language.

Baral (2005) has conducted a research on Code Mixing in Nepali Cinemas. The general objectives of this study was to find out the English code mixing in Nepali Cinemas and the specific objectives of this study were to analyze the English code mixing in Nepali Cinemas in terms of word class, sentence type and language functions used in code mixing, for this study fifteen sampling cinema were chosen using judgemental sampling procedure. This research shows that English code mixing in Nepali Cinema is a natural phenomenon. It shows that words that are used in day to day communication are used maximamllly in Nepali Cinemas. This research also shows that greeting, talking leave introducing etc types of language function are used in Nepali Cinemas, the further states that simple sentences are maximamllly used in Nepali Cinemas compared to the number of complex and compound sentences.

Humangin (2006) carried out a research untitled code mixing in Nepali pop songs. The main objective of this research is to find out English code mixing in Nepali pop songs. The specific objectives of this research were to analyze English code mixing in terns of word class, sentence types and language functions. The researcher selected 25 Nepali pop songs for his

study by using judgemental sampling procedure. In this research the 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 objectives are mixed more often than verbs and adverbs. He further states that simple sentences are mixed more often than compound and complex sentences.

Although the research work mentioned above are related to code mixing, no research has been carried out about code mixing in Nepali folk songs. In previous research, the researchers depended only secondary data but in this research, the researcher aims to find the reasons for English code mixing in Nepali folk songs with the help of primary data: listeners, songwriters and singers of Nepali folk songs. Thus this study will differ from all above mentioned study. So the researcher has selected this topic for the study.

### **1.3 Objectives of the study**

The study has the following objectives:

a) To find out analyze English code mixing in Nepali folk songs in terms of:

❖ Word classes

➤ Noun

➤ Verb

➤ Adjective

➤ Adverb

- ❖ Frequency of the occurrence of words
- ❖ Context in which code mixing takes place

b) To find out the reasons for English code mixing in Nepali folk songs.

c) To suggest some pedagogical implications.

#### **1.4 Significance of the study**

Songs, one of the genres of literature is a lyrical poem or ballad so that this study will be significant to the students to understand the text through the help of songs. Folk songs are often extremely popular among the young, so the teacher can make use of this fact to get his pupils to learn the English words. This study will be great help to the song writers and singers of Nepali folk songs. This research will be significant to the students and teachers of language especially who are learning and teaching the language of songs as well as curriculum designers of the respective course. This study will be vital to the students and teachers of sociolinguistics who are interested in code switching and code-mixing.

#### **1.5 Definition of specific terms**

**Code:** Code is a cover term, which may denote a dialect, register or a language. It is a system used for communication between two or more parties. It is also defined as a system of convention for converting one signaling system into another.

**Code switching:** Switching from one variety to another either of same language or different languages in speech and writing. It is a change by a speaker (writer) from one language to another.

**Code mixing:** When a person uses a structure of one language and inserts some lexical items or elements of other language, is called code mixing.

**Monolingual:** A term used in sociolinguistics to refer to a speech community which makes use of only one language.

**Bilingual:** A term used in sociolinguistic to refer to a speech community which makes use of two languages equally well.

**Multilingual:** A term used sociolinguistics to refer to a speech community which use of two or more languages.

**Folk songs:** the collection traditional songs of a country or community can be said folk songs which are opposed to art music, the artistic expression of those individuals who are musically trained.

**Rhythm:** Rhythm covers everything pertaining to the time aspects of music as distinct from the aspect of pitch i.e. it includes effect, beats, accent, measure, grouping of notes into beats grouping of measure into phrases.

**Solo:** Any combination of two performances.

**Tiro:** Any of three perfumes together or piece of music written for them to perform.

## **UNIT - TWO**

### **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 source of data, secondary sources of data, population of the study, sampling procedure, tools for data collection, process of data collection and interpretation are included in this chapter.

#### **2.1 Source of data**

Both primary and secondary sources were used for data collection.

##### **2.1.1 Primary sources of Data**

The primary sources of data were the writers, singers and listeners of Nepali folk songs. To find out the reasons for English code mixing in Nepali folk songs the researcher visited different writers and singers of Nepali folk songs such as: Ram Thapa, Yukta Gurung, Bima Kumari Dura etc. with a questionnaire. Similarly the researcher visited the listeners of Nepali folk songs to find out listeners attitudes towards English code mixing in Nepali folk songs.

##### **2.1.2 Secondary sources of the data**

Secondary sources of the data for this study were 25 Nepali folk songs released for the public. Similarly, different magazines and programmes (Radio and Television) related to Nepali Folk songs like folk songs collection, (magazines), Nepali Lok Suseli, Lok chautari (Radio and T.V

programme), articles, these approved in Department of English language Education were also consulted. Similarly, some books like Hudson (1980), Wardhaugh (1978), Gumperz, (1982), etc were consulted. Some of the books related to Nepali folk songs like Rakesh (1990), Thapa, (1957) and different theses related to Nepali folk songs were also consulted.

## **2.2 Population of the study**

The population of the study consists of 25 Nepali folk songs released for the public. Similarly the researcher also contacted 25 listeners of Nepali folk songs and 25 singers and song writers of Nepali folk songs.

## **2.3 Sampling procedure**

The researcher selected 25 Nepali folk songs which were released for the public. For that the researcher has listened more than 200 Nepali folk songs. Judgemental or purposive non-random sampling procedure was applied for selecting 25 Nepali folk songs from those 200 Nepali folk songs. The researcher also contacted 50 individuals for collecting data. Out of 50 people, 25 were listeners of Nepali folk songs and 25 were singers and song writers of Nepali folk songs.

## **2.4 Tools for data collection**

The main tools for data collection were observation and questionnaire. The researcher made check lists containing the details about the items such as; word class, frequency of words, context in which code mixing takes place. To find out reasons for code mixing in Nepali folk songs, the

researcher made a questionnaire for listeners, singers' and songwriters of Nepali folk songs.

## **2.5 Process of data collection**

The researcher collected data for his study in two phases.

### **First phase**

At first the researcher visited the field and contacted the authority. He explained the purpose and process of the research. After convincing with the authority, the researcher collected Nepali folk songs from Radio Nepal, Sagarmatha FM, Radio City Fm etc. The researcher also collected Nepali folk songs from different magazines (folk songs collection) and other related books. The researcher collected different books which help him to conduct his research.

### **Second phase**

The researcher listened to the selected songs at least 4 times. He jotted down the instances of code mixing in those songs 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. He listened to those songs using audio cassette and CD player. When he found the instances of code mixing he replayed the CD player and jotted down the instances in his notebook. Then the researcher jotted down the instances of code mixing in checklists. The researcher also took help of folk songs collection (written) for collecting data.

To find out the people's attitude towards English code mixing in Nepali folk songs, the researcher visited the listeners, songwriters and singers of Nepali folk songs and contacted with them. He explained the purpose and process of the research. After convincing them the researcher collected data with the help of questionnaire. At last he thanked to the responders for being participation in the questionnaire.

## **2.6 Limitations of the study**

The study has following limitations:

- a) The study area is based on English words and expressions mixed in Nepali folk songs only.
- b) The study is based on 25 Nepali folk songs having more English code mixing on them.
- c) The study is limited only major word class (noun, verb adjective, adverb), frequency of the occurrence of words, context in which code mixing takes place in the folk songs selected for study.
- d) This study does not account mixed codes of other languages.
- e) This study is limited only those songs which are released for public.

## **CHAPTER THREE**

### **ANALYSIS AND INTERPRETATION**

In this chapter the data collected from different sources are analyzed and interpreted to fulfill the specified objectives.

The data are analyzed under the following headings.

1. Analysis of mixed English expressions in term of:
  - a. Holistic Analysis
  - b. Word class (noun, verb, adjective, adverb)
  - c. Frequency of mixed English words
  - d. Context in which code mixing takes place
2. Analysis and Interpretation of listeners and singers attitudes towards code mixing in Nepali folk songs.

#### **3.1 Analysis of Mixed English Expressions**

Under the heading the data are analyzed from different ways as below

##### **3.1.1 Holistic Analysis**

There are 755 English expressions mixed in sampled Nepali folk songs in total (of appendix I and II). Among them, 668 words have occupied 86.19 % of the total mixing. There are 61 phrases, so the expression at phrase level occupied 7.87 % of total expressions in mixing. There are altogether 6 English clauses so that the clause level occupied 0.77 % of the total expressions in mixing. Similarly, there are 11 sentences found in sampled folk songs so that sentences cover 1.41 of the total mixing. There

are also 9 abbreviations so they occupy 1.16 % of total English code mixing in Nepali folk songs.

These categories can also be presented in the following table.

**Table no. 1**

**Holistic Analysis of Code Mixing in Nepali Folk Songs**

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

From the above table, it can be analyzed that word level occupies maximum portion of mixing in sampled Nepali folk songs. On the other hand clause and sentence level occupied minimum part of mixing in Nepali folk songs.

**3.1.2 Analysis of Word Classes**

Word class is categorized into four different types viz. noun, verb, adjective and adverb. The words are classified in the following table with their frequencies and percentage they obtained.

**Table No. 2****Word Classes Mixed in Nepali Folk Songs**

S.N.	Title of the songs	Word classes				F	%
		Noun	Verb	Adjective	Adverb		
1	School campusma	41	4	4	-	49	7.33
2	Hario dollar	18	8	3	1	38	5.68
3	Kya ramri beautiful	14	1	10	-	25	3.74
4	Driver dai	14	2	1	-	17	2.54
5	Herahera kasto style	19	9	1	-	20	2.90
6	Meter taxima	34	1	2	1	37	5.53
7	New road jane gate	11	2	11	-	23	3.44
8	Honi resam jagir trekking ko	15	1	1	-	17	2.54
9	Laichheu besana	9	-	5	-	14	2.09
10	Batauliko bus	29	1	3	1	33	4.94
11	Fail hunale padhai banda bho	10	3	1	-	14	2.09
12	Campus padhne nani	16	2	1	-	19	2.76
13	Butwal buspark	14	3	-	-	17	2.54
14	Beauty number one	18	-	1	-	19	2.73
15	SLC diiyo	15	21	2	-	38	5.68
16	Jhil jhil motor car	27	1	-	-	28	4.19
17	Mero photo	4	3	1	-	8	1.19
18	Hongkong I.D. le	30	2	-	-	35	4.74
19	Bhaisi ko kasama	-	-	-	-	29	4.49
20	Welcome to Nepal	15	12	1	-	38	5.69
21	P.N. campus	30	5	-	-	35	5.19
22	Lahure ko krimo	9	-	-	-	9	1.30
23	Udigane jet	7	1	-	-	8	1.19
24	Kasle layo gate	9	-	-	-	9	1.30
25	Kura chatai ma	15	3	-	-	18	2.69
	Total	532	87	49	3	668	100

The table above shows the word classes used in the sampled Nepali folk songs where the total words are analogues to the frequency of those

words. The distribution of the word class shown in the table above presents that there are 668 words mixed in Nepali folk songs. Among them there are 532 nouns which occupied maximum part of mixing in Nepali folk songs. The word class 'noun' occupies 79.64 % of total words mixed in Nepali folk songs. There are 87 verbs mixed in Nepali folk songs which cover 13.09 % of the total English words in Nepali folk songs. 49 English adjectives are mixed in sampled Nepali folk songs so the mixing at adjective level occupied 7.33 % of the total English words. The word class adverb is rarely found in sampled Nepali folk songs. There are only three adverbs found in sampled Nepali folk songs.

The song *school campusma* contains highest number of English words i.e. 49, which is 7.33 % of the total English words mixed in Nepali folk songs whereas *Hongkong ID le* is the Nepali folk songs that contains the least number of English words in it i.e. 5, which is 0.74 % of the total English words.

### **3.1.3 Analysis of Nouns Mixed in Nepali Folk Songs under Study**

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

**Table No.3**

**Nouns Mixed in Nepali Folk Songs with their Frequency and Percentage**

<b>S.N.</b>	<b>Title of the Song</b>	<b>Frequency</b>	<b>Percentage (%)</b>
1.	School campus ma	41	7.7
2.	Hario dollar	18	3.38
3.	Kya ramri beautiful	14	2.63
4.	Driver dai man paryo malai	14	2.63
5.	Hera hera kasto style	19	3.57
6.	Meter taxima	34	6.39
7.	New road jane gate	11	2.06
8.	Honi resam jagir trekkingko	15	0.93
9.	Laichheu besana	9	1.69
10.	Batauliko bus	29	5.41
11.	Fail hunale padhai banda bho	10	1.87
12.	Campus padhne nani	16	3.07
13.	Butwal buspark	14	2.63
14.	Beauty number one	18	3.38
15.	SLC diiyo	15	2.83
16.	Jhil jhil motor car	27	5.07
17.	Mero photo	4	0.75
18.	Hongkong ID le	30	5.6
19.	Bhaisiko kasam	29	5.3
20.	Welcome to Nepal	15	2.81
21.	P.N. Campus	30	5.6
22.	Lahureko Karimo	19	3.57
23.	Udijane jet	7	1.31
24.	Kasle layo gate	9	1.69
25.	Kura chataima	15	2.81
	Total	532	100

The table above shows that *school campusma* is the song in which the percentage of noun is very high i.e. 7.7 % whereas *mero photo* is the song in which the percentage of noun is very low i.e. 0.75 % of total nouns mixed in

Nepali folk songs. The percentage of noun mixed in other songs is between 0.75 to 7.7 %.

The following instances of nouns used in Nepali folk songs.

- *Commerce* hoina *science* nai linchhu *CA* hoina *doctor* banne chhu.(School campus ma)
- Bidesiko hario *dollar*, *dollar* le bigaryo *colour* niraa salala (hario dollar)
- *Restaurant*, *disco* dhaune basyo tinko bani manchhe herdha sani sani baschhana *beer* tani. (hera hera kasto style)
- *Shirt* *pant* ma kya ramra bhakachhau sachai bhana ke bhanna laka chhau (kya ramri beautiful)
- Majimtarko mailo pani bhaisakecha Michael americako *city* tira hakdo raichha *cycle*. (hario dollar)
- *Motorcycle*, *car* lii *restaurant* ma jane *waiter* ai sodhyo raichha *sir madum* ke khane. (hera hera kasto style)
- Basa maya *cabin* ko *seat* ma linna paisa laijanchhu sitaima (Batauliko bus)
- Ma pani ta padhchhu tyahi *campus* ma *job* garchhu *airport* ko bhansarma. (Butwal buspark).

### **3.1.4 Analysis of Verbs Mixed in Nepali Folk Songs under Study**

This session deals with the analysis of verbs used in the sampled Nepali folk songs. The analysis is based on the frequency and percentages they obtained. This can be shown in the following table.

**Table No. 4****Verbs Mixed in Nepali Folk Songs**

<b>S.N.</b>	<b>Title of the songs</b>	<b>Frequency</b>	<b>Percentage</b>
1.	School campusma	4	4.69
2.	Hario dollar	3	3.44
3.	Kya ramri beautiful	1	1.14
4.	Driver dai man paryo malai	2	2.29
5.	Hera hera kasto style	9	10.34
6.	Meter taxima	1	1.14
7.	New road gane gate	2	2.29
8.	Honi resam jagir trekkingko	1	1.14
9.	Laichheu besana	0	0
10.	Batauliko bus	1	1.14
11.	Fail hunale padhai banda bho	3	3.44
12.	Campus padhne nani	2	2.29
13.	Butwal buspark	3	3.44
14.	Beauty number one	0	0
15.	SLC diiyo	21	24.13
16.	Jhil jhil motor car	1	1.14
17.	mero photo	3	3.44
18.	Hongkong ID le	2	2.29
19.	Bhaisiko Kasama	-	-
20.	Welcome to Nepal	12	13.79
21.	P.N. campus	5	5.74
22.	Lahureko karimo	0	0
23.	Udi jane jet	1	1.14
24.	Kasle layo gate	0	0
25.	Kura chataima	3	3.44
	<b>Total</b>	<b>87</b>	<b>100</b>

The above-mentioned table display some verbs used in sampled Nepali folk songs. The song *SLC diiyo* contains 21 verbs out of the total

number of verbs 87, which come out to be 24.33 percent. The verb used frequently in this songs are *pass*, *fail*, *conform*, *wait* etc. out of twenty-five sampled songs, only twenty songs have used verbs. The songs, *kasle layo gate*, *lahureko karimo*, *Bhaisiko kasama*, *beauty number one* and *Laichheu besan* don't have mixed English verbs. The frequency and percentage of verbs used in other songs is in between 1 (1.14 %) to 21 (24.13 %) respectively.

The following instances will help to exemplify the verbs mixed in Nepali folk songs.

- SLC diiyo, keko, pir line ho *pass* bhaya. ta thikri bho *fail* bhaya ta pheri dine ho (SLC diiyo)
- Alikati paesi bolne niu, bhando raichha gorilai I *love* you nira salala. (Hario dollar)
- *Contact* garda phone number villain ma *ya* *g* garda banayau vilane. (New road jane gate)
- *Phone* garchhu sanjhako time ma vethunna ki telephone line ma (Jhil jhil motor car)
- *Welcome* to Nepal
- P.N. Campus, a *u* basa mayalu garau time *pass* (P.N. campus)
- eutila *i* ta phasaechha how *do* you it bhani akhairima tyo mori pani raichha green card nabhaki. (Hario dollar)
- bhanna thalyo *excuse* me dear tanna thalyo whisky ra beer nira salala.

### 3.1.5 Analysis of Adjectives Mixed in Nepali Folk Songs under Study

In the table below the English adjectives used in sampled Nepali folk songs are analyzed in term of their frequencies and percentage they obtained.

**Table No. 5**

#### **Analysis of Adjectives Mixed in Nepali Folk Songs**

<b>S.N.</b>	<b>Title of the songs</b>	<b>Frequency</b>	<b>Percentage</b>
1.	School campusma	4	8.16
2.	Hario dollar	3	6.12
3.	Kya ramri beautiful	10	20.40
4.	Driver dal man paryo malai	1	2.04
5.	Hera hera kasto style	2	2.04
6.	Meter taxima	2	4.08
7.	New road jane gate	11	22.44
8.	Honi resam jagir trekking ko	1	2.04
9.	Laichheu besan	5	10.20
10.	Batauliko bus	3	6.12
11.	Fail hunale pdhai banda bho	1	2.04
12.	Campus padhne nani	1	2.04
13.	Butwal buspark	0	0
14.	Beauty number one	1	2.04
15.	SLC diiyo	2	4.08
16.	Jhil jhil motor car	0	0
17.	Mero photo	1	2.04
18.	Hongkong ID le	0	0
19.	Bhasiko kasama	0	0
20.	Welcome to Nepal	1	2.04
21.	P.N. campus	0	0
22.	Lahureko karimo	0	0
23.	Udi jane jet	0	0

24.	Kasle layo gate	0	0
25.	Kura chaitaima	0	0
	Total	49	100

The above mentioned table shows that there are 49 English adjectives mixed in sampled Nepali folk songs which are less than verbs and nouns used in Nepali folk songs. Out of the 25 sampled songs, only 16 songs have used adjectives. The song *New road jane gate* contains maximum numbers of adjectives i.e. it in number which cover 22.44 % of total adjectives used in sampled Nepali folk songs. The songs *driver dai man paryo malai, beauty number one, hera hera kasot style* contains the least number of adjectives 1, which is 2.04 % of the total adjectives mixed in sampled Nepali folk songs.

The following examples present the instances of adjectives used in Nepali folk songs.

- Board *first* hoina ayo *first* division timilai nai samjhanhhu maile jhan. (school campusma)
- Eutilati ta phasaechha HI! I how are bhani akhirima tyo mori pani raichha *green* card na bhaiki, (Hario dollar)
- Kya ramri *beautiful* lobhi najar gajalu aankhaima mai pare ranabhul. (Kya ramri beautiful)
- Folding seat rainachha khali *last* seatma pariyo yaspali. (Batauliko bus)
- *Handsome* number one pahila pahila bhandani ramri bhaechhau jhan.(beauty number one)
- *New road jane gate* mayale samjhe ta hundoraichha bheth. (New road jane get)

- Timilai heri basekichhu photoma large size gari rakhichhu kothama.  
(mero photo)

### 3.1.6 Analysis of Adverb Mixed in Nepali folk Songs under Study

Out of 25 sample Nepali folk songs only three folk songs contain adverbs. Only three adverbs are found in sampled Nepali folk songs, they are late, how, slowly used in Nepali folk songs meter taxima, hario lolar and batauliko bus respectively. The adverbs mixed in sampled Nepali folk songs cover 0.44 % of total words mixed in Nepali folk songs.

## 3.2 Analysis and Interpretation of the most frequently mixed words

This sub unit concentrates on the song wise frequent English words and frequency – wise analysis of the total English words that were found in 25 sampled Nepali folk songs.

### 3.2.1 Song-wise Analysis

**Table No. 6**

#### **Song wise Analysis**

<b>S.N.</b>	<b>Title of the songs</b>	<b>Words</b>	<b>Frequency</b>
1.	Hario dollar	Dollar Green card	2 2
2.	School campus	School Campus Commerce Science	10 10 2 2
3.	Kya ramri beautiful	Beautiful	10

		Phone Number Hero Zero	3 5 5 5
4.	Driver dai man paryo malai	Driver Minibus	10 2
5.	Meter taxima	Meter Taxi Phone	9 9 2
6.	Hera hera kasto style	Style Love	10 5
7.	New road jane gate	Gate Road New	10 10 10
8.	Honi resam jagir trekking	Trekking Airport Hotel	8 3 4
9.	Laichheu besana	Height Fashion	3 10
10.	Batauliko bus	Bus Horn Seat	9 9 5
11.	Fail hunale padhai bandha bho	Fail	8
12.	Campus padhne nani	Campus Love	9 5
13.	Butwal buspark	Buspark	11
14.	Beauty number one	Beauty Number One	8 8 8
15.	SLC diiyo	Pass Fail	10 10
16.	Jhil jhil motor car	Motor Car	9 9
17.	Mero photo	Photo	7
18.	Hongkong ID le		0
19.	Bhaisiko kasama	Tension Hero	2 2

20.	Welcome to Nepal	Welcome Raffing	6 3
21.	P.N. campus	Campus Pass Time	11 10 10
22.	Lahureko karimo	Pension	3
23.	Udi jane jet	Jet	6
24.	Kasle layo get	Gate	8
25.	Kura chatai ma	Chat Internet Email Phone	5 4 3 2

The table above exhibits that, most frequent words mixed in Nepali folk songs were school, campus, dollar, drivers, love fashion, gate, road, phone, pass, fail, restaurant, etc. Those words have high occurrence with in sampled Nepali folk songs.

### 3.2.2 Frequency – wise Analysis

Frequency of shifted English words has listed from the lowest to the highest and described below:

**Table No. 7**

#### **Frequency-wise Analysis of Mixed English words**

<b>S.N.</b>	<b>Occurrence</b>	<b>Total words</b>	<b>Total frequency</b>
1.	Single	390	390
2.	2 times	110	220
3.	3 times	31	93
4.	4 times	21	84
5.	5 times	15	75
6.	6 times	13	68
7.	7 times	7	49
8.	8 times	5	40

9.	10 times	4	40
10.	18 times	3	54
11.	21 times	3	63
12.	26 times	2	56
13.	31 times	2	62
14.	37 times	1	37
15.	44 times	3	742
	Total	668	1087

The table above exhibits the occurrence of mixed English words, their total number in each occurrence and their total frequency in each occurrence with in 25 Nepali folk songs. Hence the highest number of occurrence of mixed English word was 44 and the researcher found only three words: gate, pass, fail. Likewise the word 'phone' occurred 31 times. Similarly, the word fashion, bus seat occurred 26 times. This entails the strong possibility of assimilation because their frequency ranges from 2 to 44 within 25 Nepali folk songs.

### **3.3 Context wise Analysis**

Context refers to the situation in which language is used. Regarding the context in which code mixing takes place, there is not only one condition or situation that persuades the interlocutors to mix the code. Context plays vital role to determine the function and meaning of linguistics units. In this research, songwriters mix English words or even sentences in the following situation.

- If songwriters and singers describe about education.

For example:

SLC lai bhandachhan *Irongate, iron gate* mai. bhako ho hamro bhet school campusma mayako bolile chhaina thau basma (school campusma), *Bag* boki *restaurant* duliyo *school campus, library* bjuliyo *fail* hunale padhai banda bho padhne bela mayama bhuliyo dekhda pani byathai khel bho (fail hunale padhai banda bho), paribartan yasa bichama garyo pahila *tuition* padhnelai pira paryo SLC diiyo SLC diiyo keko pira line ho *pass* bhae ta thikai bho *fail* bhae ta pheri dine ho (SLC diiyo), aja balla *campus* ma aako chine bhanchha yo keta ke bhako P.N. *campus* au hida mayalu garau *time pass*.

- If there is the sense of love and affection

For example: alikati paesi bolne niu bhando raichha gorilai I love you, nira salala (Hario dollar), hatma linchan sano *bag* rakhchhan *mobile phone, phone* garchhan *boy friend* lai ke chha bauko dhan (aandai chha), dhan kuti chamal ta chamala kuti pitho timi mori beauty mori lauchha maya chhito *campus* padhne nani raichheu baimani (campus padhne nani), timi pani kya ramro *handsome* garho bhayo chinna. Lai ho jhan *handsome number one* pahila pahila bhandani ramra bhachhau jhan (beauty number one).

- If the context or situation is urban rather than rural

For example: *Email* garchhu garnechhu *telephone* mayalule nadukhau pakka man *school campus* ma mayako boile chhaina thau basma (school campusma), bhanna thalyo *excuse me* dear tanna thalyo *whisky* ra *beer* nira salala (Hario dollar), nakkal pari julpi kori aankha mathi chasma kati ramro suhaeko chatta *minibus* ma (driver dai man paryo malai), *restaurant disco* dhaune basyo tinko bani manchhe herda sani sani baschhan *beer* tani (hera

hera kasto style) *job* garchhu *airport* ko bhansarma timi bina kahi chhaina sansarma *meter* taxima laijanchhu tenra butte myaksima (meter taxima), *contact* garda *phone number* milena maya garda banayau villain *new road* jane gate mayalule samjheta hudo rahechha bhet (new road jane gate)

- While describing fashionable girl.

For example: dai ko ho ki bhaiko *pant* kati sarho bhako ho *tight* Laichheu besan, he laichheu besan chinna ni nasakne aichha *fashion*. (laiechheu besan), *jeans* *paint*, *miniskirt*, heal chappal lauda raichhan aaphno lagi apha *boyfriend* rojda raichhan (hera hera kasto style), kapal herda khairo khairo manche thiau kali ahile herda gori bhaichhau *beauty parlor* dhauna thali (campus padhne nani)

- While missing somebody.

Timi bhayau bidesma pardesi mata bhae swadesama pardesi kura chataima bhet haula mayalu *internet* ma (kura chataima) timi gayau *plane* chadhera ankha bhari ho anshu bhara udi jane *jet* namori bache kalaile sacheta hudo raichha bhet (udi jane jet) kasto raichha *hongkong* ko dhan pani dhungai raichha mayako man pani hongkong ID le malai ta birsechha kyare soltile (Hong Kong ID le).

- While describing Nepali people who are working in other countries.

Majimtarko mailo pani bhaisakechha *Michael* *America* ko *city* tira hakdo raichha *cycle*, (Hari dollar), *Email* garchhu garnechhu *telephone* mayalule nadukhau pakka man (school campusma), eutilai phasaechha *hi!*

*how are you bhani akhirima tymori pani raichha green card nabhaki (Hario dollar).*

- While describing scientific terms.

*E-mail garchhu garnechhu telephone mayalule nadukhau pakka man kura chataima bhetaula mayalu internet ma. (kura chataima)*

- To make the song rhythmic

*Kasle layo gate, Kasle layo gate*

*jun gham jastai hune bho timro hamro bhet.*

*Timi bhanda badhichhu knowledge ma*

*School saki padhaichhu college ma.*

From the instances above it is proved that the use of English is higher in those folk songs that are made in urban context. The folk songs, Hera Hera kasto style, Hario dollar, new road jane gate are in urban context in which the researcher has found maximum number of code mixing. Similarly most of code mixing took place while talking about education, love and affection, fashionable girl, describing about scientific terms and to make the song rhythmic.

### **3.4 Analysis of the listeners' perception towards English code mixing in Nepali folk songs.**

This sub-chapter deals with the analysis and the interpretation of the listeners' perception towards the English code mixing in Nepali folk songs. The researcher has analyzed the 13 statements of opinionnaire collected from 25 listeners of Nepali folk songs. The generalization of the statements therefore, has been based on the perception of 25 listeners of the Nepali folk songs.

The population of this study i.e. the 25 listeners of Nepali folk songs had been asked to put a tick mark  $\checkmark$  against each statement in terms of their degrees of attitude (strongly agree, agree, disagree and strongly disagree). Only the educated people were taken as a informant because only the educated people are familiar with English code mixing in Nepali folk songs. The researcher clarified the terms code mixing to those people who were not familiar about his term. First strongly agreed numbers of listeners of Nepali folk songs were counted and similarly agreed, disagreed and strongly disagreed listeners on each statement were counted. The numbers of listeners on the respective degreed of attitude against each statement have been shows in table 8.

**Table 8**

**Listeners' attitudes towards the English Code Mixing in Nepali Folk Songs**

<b>S.N.</b>	<b>Statements</b>	<b>Strongly agree</b>	<b>Agree</b>	<b>Disagree</b>	<b>Strongly disagree</b>
1.	Nepali folk songs having English code mixing are difficult to understand by ordinary people.	17 (68%)	8 (32%)	0 (0%)	0 (%)
2.	English code mixing in Nepali folk songs is a natural phenomenon	2 (8%)	15 (60%)	8 (32%)	0 (0%)
3.	English code is mixed in Nepali folk songs to make the songs rhythmic	9 (36%)	13 (52%)	2 (8%)	1 (4%)
4.	To mix English code in Nepali folk songs is to challenge to Nepali language and culture	0 (0%)	8 (32%)	17 (68%)	0 (0%)
5.	English code is mixed in Nepali folk songs as a fashion	22 (88%)	3 (12%)	0 (0%)	0 (0%)
6.	Nepali folk songs having English code mixing are standard than others.	0 (0%)	1 (4%)	3 (12%)	21 (84%)
7.	English code mixing in Nepali folk songs is the influence of western culture	18 (72%)	5 (20%)	2 (8%)	0 (0%)
8.	English code is mixed in Nepali folk songs because some of the terms are already borrowed from English	4 (16%)	19 (76%)	1 (4%)	1 (4%)
9.	English code is mixed in Nepali folk songs because English language has more	2 (8%)	7 (28%)	10 (40%)	6 (24%)

	prestige than others.				
10.	Nepali folk songs should focus on feelings joys, sorrows of villagers of hills and mountains.	19 (76%)	6 (24%)	0 (0%)	0 (0%)
11.	Nepali folk songs having English code mixing are modern than others.	0 (0%)	8 (32%)	15 (60%)	2 (8%)
12.	Nepali folk songs with English code mixing really do not preserve our language and culture.	7 (28%)	16 (64%)	5 (20%)	0 (0%)
13.	English code is mixed in Nepali folk songs to make the songs famous among urban people.	9 (36%)	13 (52%)	3 (12%)	0 (0%)

The above table shows the whole interpretation of 13 statements. The researcher has exclusively presented the number and percentage of strongly agreed, agreed, disagreed and strongly disagreed listeners of Nepali folk songs on each statement. The analysis and interpretation of the whole statements are as follows.

The first statement on the questionnaire was "Nepali folk songs having English code mixing are difficult to understand by ordinary people." Among 25 listeners of Nepali folk songs 17 (68%) listeners strongly agreed the statement while 8 (32%) listeners only agreed it. There was no listener against the statement. The numbers of strongly agreed listeners were greater than that of agreed listeners on the statement.

Regarding the second statement, "English code mixing in Nepali folk songs is a natural phenomenon". 15 listeners i.e. 60% agreed the statements where as 8 (32 %) listeners disagreed the statement 4 (16%) listeners

strongly agreed the statement. The numbers of agreed listeners were greater than disagreed listeners on the statement. There was not a single strongly disagreed listener on the statement.

In response to third statement, "English code is mixed in Nepali folk songs to make the songs rhythmic." 13 (52%) listeners agreed the statement where as 9 (36%) listeners strongly supported the statement. 2 (8%) listeners disagreed on the statement, while only one listener was strongly disagreed it. This statement was highly agreed by the greater number of listeners.

Disagreed, agreed, strongly disagreed and strongly agreed listeners of Nepali folk songs on the statement. "To mix English code in Nepali folk songs is to challenge to Nepali language and culture" were 17, 8, 0, and 0 respectively. There was no listener strongly agreed and strongly disagreed with the statement.

On the fifth statement, "English code is mixed in Nepali folk songs as a fashion." 22 (88%) listeners strongly agreed and 32 (12%) listeners agreed to the statement. No listener rejected the statement.

The sixth statement, "Nepali folk songs having English code mixing are standard than others." 21 (84%) of listeners strongly disagreed and 3 (12%) listeners disagreed the statement. Only one listener agreed with that statement.

The seventh statement on the questionnaire was, "English code mixing in Nepali folk songs is the influence of western culture." 18 listeners of Nepali folk songs i.e. 72 % strongly agreed it while 5 listeners i.e. 20% agreed it. 2 listeners i.e. 8% disagreed the statement.

In response to eighth statement, "English code is mixed in Nepali folk songs because some of the terms are already borrowed from English." 19 (76%) listeners agreed the statement where as 4(16%) strongly agreed to statement. One listener strongly disagreed the statement.

The majority of the listeners rejected the ninth statement, "English code is mixed in Nepali folk songs because English language has more prestige than other." Only 7 (28%) and 2 (4%) listeners agreed and strongly agreed the statement, respectively.

On the tenth statement, Nepali folk songs should focus on feelings joys sorrows of villagers of hills and mountains." 19 (76%0 listeners are strongly agreed to the statement. Similarly, 6 (24%) listeners agreed to the statement. No listener stood against this statement.

15 (60%) listeners disagreed with the statement, Nepali folk songs having English code mixing are modern than others." 8(32%) listeners agreed with this statement and 2 (8%) listeners strongly disagreed with this statement.

Only 7 (28%) listeners strongly agreed and 16 (64%) listeners agreed the statement, "Nepali folk songs having English code mixing do no preserve or language and culture." 5 listeners i.e. 20% listeners disagreed the statement. Majority of the listeners supported the statement.

The statement thirteenth on the questionnaire was "English code is mixed in Nepali folk songs to make the songs famous among urban people" 13 (52%) listeners agreed the statement. (7 28%) listeners strongly agreed and 3 (12%) listeners disagreed the statement.

Apart from 13 statements, two subjective questions were asked to find out listeners attitudes towards English code – mixing in Nepali folk songs. Some listeners had positive attitudes towards English code mixing in Nepali folk songs and some stood against it. According to the majority of listeners of Nepali folk songs, English code mixing in every sector is growing day by day. So that its influence Nepali folk songs also. 21<sup>st</sup> century is the time of music and media through which the world is being narrower and smaller. So that English code mixing in Nepali folk songs is a natural phenomenon. In Nepal, nowadays, songwriters and singers of Nepali folk song mixed English code in Nepali folk songs as a fashion. They should not follow totally this trend. They should mix those codes which are acceptable to ordinary people and Nepali language. Code mixing in Nepali folk songs is somehow acceptable because people want variation because nothing is stable. It is also necessary to add flavour to cover people of all the area. So that, only the borrowed English terms which are understood by ordinary people can be mixed in Nepali folk songs.

### **3.5 Analysis and Interpretation of Songwriters' and signers' attitudes towards English code mixing in Nepali folk songs.**

This sub-chapter deals with the analysis and interpretation of the songwriters and singers perception toward English code mixing in Nepali folk songs. The researchers has analyzed 14 statements of questionnaire and one subjective questions about English code mixing in Nepali folk songs on the basis of the songwriters and singers attitudes towards English code mixing in Nepali folk songs. The numbers of singers and songwriters on the

respective degree of attitude against each statement has been shown in table 9.

**Table No. 9**

**Songwriters' and Singers' Attitudes towards English code mixing in Nepali folk songs**

S.N.	Statements	Strongly agree	Agree	Disagree	Strongly disagree
1.	Nepali folk songs having English code mixing are easy to sing/write	0 (0%)	2 (8%)	17 (68%)	6 (24%)
2.	English code mixing in Nepali folk songs is a natural phenomenon.	1 (4%)	13 (52%)	9 (36%)	2 (8%)
3.	English code is mixed in Nepali folk songs to make the songs rhythmic.	8 (32%)	15 (60%)	2 (8%)	0 (0%)
4.	To mix English code in Nepali folk songs is to challenge to Nepali language and culture	0 (0%)	1 (4%)	29 (76%)	5 (20%)
5.	English code is mixed in Nepali folk songs as a fashion.	0 (0%)	9 (36%)	14 (56%)	2 (8%)
6.	Nepali folk songs having English code mixing are standard than others	5 (20%)	16 (64%)	4 (16%)	0 (0%)
7.	Code mixing in Nepali folk songs is the influence of western culture.	15 (60%)	8 (32%)	2 (8%)	0 (0%)
8.	English code is mixed	5 (20%)	17 (68%)	1 (4%)	1 (4%)

	in Nepali folk songs because some of the terms are already borrowed from English language.				
9.	English code is mixed in Nepali folk songs because English language has more prestige than others.	0 (0%)	13 (52%)	10 (40%)	2 (8%)
10.	Nepali folk songs should focus on feeling, joys, sorrows of villagers of hills and mountains.	18 (72%)	5 (20%)	2 (8%)	0 (0%)
11.	Nepali folk songs having English code mixing are modern than others.	6 (24%)	15 (60%)	3 (12%)	1 (4%)
12.	Nepali folk songs with English code mixing really do not preserve our language and culture	8 (32%)	12 (48%)	4 (16%)	1 (4%)
13.	English code is mixed in Nepali folk songs to make the songs famous among urban people	2 (8%)	15 (60%)	8 (32%)	0 (0%)
14.	It is our tradition to mix English code in Nepali folk songs.	0 (0%)	1 (4%)	5 (20%)	19 (76%)

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

The first statement on questionnaire was "Nepali folk songs having English code mixing are easy to sing/write" Among 25 songwriters and singers 17 (68 %) songwriters and singers disagreed the statement while 6 (24 %) of them strongly disagreed and only 2 (8%) songwriters and singers agreed it. The number of disagreed songwriters and singers were greater than agreed songwriters and singers on the statement.

In response to the second statement, "English code mixing in Nepali folk songs is a natural phenomenon." Fifty two percentages of the singers and songwriters agreed the statement, while 9 (36 %) singers and songwriters disagreed the statement. 2 (8 %) singer and songwriters strongly disagreed the statement.

Regarding the third statement, "English code is mixed in Nepali folk songs to make the songs rhythmic" 16 (60 %) singers and songwriters of Nepali folk songs agreed the statement, 8 (32 %) singers and song-writers strongly agreed the statement. Only two (8 %) singers and songwriters of Nepali folk songs disagreed the statement.

Disagreed, strongly disagreed and agreed singers and songwriters on the forth statement, "to mix English code in Nepali folk songs is to challenge to the Nepali language and culture", were 19 (76 %), 5 (20 %) and 7 (4 %) respectively. This statement was highly disagreed by the greater number of singers and songwriters of Nepali folk songs.

On the fifth statement, "English code is mixed in Nepali folk songs as a fashion", 14 singers and songwriters of Nepali folk songs i.e. 56 %

disagreed and 9 (36 %) agreed the statement. 3 (%) singers and songwriters of Nepali folk songs strongly disagreed the statement.

The sixth statement on the questionnaire was, "Nepali folk songs having English code mixing are standard than others". Only 5 (20 %) singers and songwriters of Nepali folk songs strongly agreed it while 16 (64 %) of them agreed it. 4 singers and songwriters of Nepali folk songs disagreed the statement.

15 (60 %) singers and songwriters strongly disagreed the seventh statement, "English code mixing in Nepali folk songs is the influence of western culture". 8 (32 %) and 2 (8 %) singers and songwriters of Nepali folk songs agreed and disagreed the statement respectively.

Regarding eighth statement, "English code is mixed in Nepali folk songs because some of the terms are already borrowed from English Language." 17 (68 %) singers and songwriters of Nepali folk songs agreed the statement. 5 (20 %) singers and songwriters strongly agreed the statement while 1 (4 %) singers strongly agreed the statement.

13 singers and songwriters i.e. 52 % agreed the ninth statement, "English code is mixed in Nepali folk songs because English language has more prestige than other." 10 (40 %) singers and songwriters disagreed the statement and 2 (8%) of them strongly disagreed with this statement.

The tenth statement, "Nepali folk songs should focus on feelings, joys, sorrows of villagers of hills and mountains", was strongly agreed by 18 (72%) of the singers and song writers of Nepali folk songs. (20 %) and 2 (8 %) singers and songwriters of Nepali folk songs agreed and disagreed with

this statement. This statement was highly agreed by the greater number of singers and songwriters of Nepali folk songs.

Majority of singers and songwriters agreed eleventh statement, "Nepali folk songs having English code mixing are modern than others" is (60 %) and 6 (24 %) singers and songwriters agreed and strongly agreed this statement respectively. 3 singers and songwriters of Nepali folk songs disagreed the statement.

The statement twelfth on the opinionnaire was "Nepali folk songs with English code mixing really do not preserve our language and culture", agreed by 12 (48 %) singers and songwriters of Nepali folk songs and 8 (32 %) of them strongly agreed it. 4(16%) and 1(4%) singers of Nepali folk songs disagreed and strongly disagreed it..

In response to thirteen statement "English code is mixed in Nepali folk songs to more the songs famous among urban people" 15 (60%) singers and songwriters of Nepali folk songs agreed the statement and 8(32%) of them disagreed with this statement 2(8%) singers and songwriter of Nepali folk songs strongly agreed with this statement.

The fourteenth statement, "It is our tradition to mix English code in Nepali folk song", was strongly disagreed by majority of singers and songwriters of Nepali folk songs. 19 (76 %) of them strongly disagreed it and 5 (20 %) of them disagreed with it. Only one singer agreed with this statement.

One subjective question is asked to find out singers and songwriters attitudes towards English code mixing in Nepali folk songs. The question

was "please write your opinion towards English code mixing in Nepali folk songs". Majority of singers and songwriters who have mixed English code in Nepali folk songs have positive attitudes towards English code mixing in Nepali folk songs. According to them, 21<sup>st</sup> century is the time of music and media through which the world is being narrower and smaller. So it is the case, world is melting pot that's why English code mixing in Nepali folk songs is on going process. They think English code mixing in Nepali folk song is a cultural problem. Since the world is globalized, people can't live being influenced by other. English language is an international language. It influences each and every sector so that it influences Nepali folk songs also, singers and songwriters mixed English code in Nepali folk songs because some terms are already borrowed from English.

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

After analyzing singers and song-writers attitudes towards English code mixing in Nepali folk songs, it is found that in bilingual and multilingual country or society, code mixing is usual phenomenon. Code mixing can be found everywhere today. Because of the rapid development of science, technology, commerce and communication, many societies coming in contact with other societies and in this condition, the people must borrow words from other languages. In our context, people use a lost of English

words and phrases when they speak and write the Nepali language. In Nepal, English language is taught as a foreign language in schools and campuses. Many books and magazines are found in English. Due to the growing effect of English language in every step of our life people are compelled to use it directly or indirectly. Nepali folk songs are the heart of Nepalese. They give moral lesson, entertainment and reflects Nepalese language and culture. English code mixing in Nepali folk songs is considered as a fashion and natural too. It is said that 21 century is the time of music and media through which the world is being narrower and smaller so that code mixing is a usual phenomenon. But songwriters and singers of Nepali folk songs should consider about the understanding level of normal people. Only acceptable and borrowed English terms should be mixed in Nepali folk songs.

## CHAPTER FOUR

### FINDINGS AND RECOMMENDATIONS

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

#### 4.1 Findings of the Study

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

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

- Out of 87 verbs used in Nepali folk songs, the verbs like phone, love, pass, fail, contact, use etc. were found higher occurrences in Nepali folk songs.
- Out of 49 adjectives mixed in Nepali folk songs adjectives like new, first green, beautiful etc mixed maximally in Nepali folk songs. Adverbs like how, late, slowly were found in Nepali songs.

### 3. In terms of frequency occurrence of words

- Words that are used in day-to-day communication were used maximally in Nepali folk songs. For example, love, phone, late, time, pass, fail, science, commerce etc.
- The words school, campus, love, driver, fashion, gate, bus park, road and love had higher frequency of occurrences in Nepali folk songs than other words.

### 4 In terms of context in which code mixing takes place

- While describing about education

For example – SLC lai bandanchhan *iron gate*, *iron gate* mai bhako ho hamro bheta, *school*, *campus* ma □□maya □ko bolile chhaina thaun basma□

- If the context or situation is urban rather than rural.

For example: *job garchhu airport ko bhansarma timi bina kahi chaina sansarma meter taxi ma laijanchu tanera nanilai butte maxima.*

➤ While Describing Scientific Terms

For example: *Email garchhu garnechhu telephone mayalule nadukhau pakka man kura chataima bhetula mayalu internet ma.*

➤ To make the songs rhythmic

For example: Udi jane jet, Udi jane jet,

Namori bacheta kalale sache ta hudoraichha bhet.

5 Reasons for English code mixing in Nepali folk songs.

- English code is mixed in Nepali folk songs to make the songs famous among urban people.
- Songwriters and singers think that Nepali folk songs having English code mixing are standard than others.
- English code is mixed to make the songs rhythmic. For example *khairanima gate antai dila basyoki niramaya hunai chhadyo bhet.*
- English code is used in Nepali folk songs because the influence of English in every sector is growing day by day.
- English code is mixed in Nepali folk songs because some terms have no Nepali equivalent. For example, radio, coat, coffee.
- English code is mixed in Nepali folk songs because some English words are familiar with Nepali people for example, pass, fail, time, phone etc.

## 4.2 Pedagogical Implications and Recommendations

The following pedagogical implications and recommendations have been suggested on the basis of the findings of the study, which are listed below:

- The study shows that code mixing is a natural phenomenon. It occurs in every walk of life and Nepali folk song is not an exception to it. While teaching about singers and songwriters of the Nepali folk songs, care must be taken to emphasize on what they use frequently.
- This research can provide insights towards the context of code mixing which elaborate the theoretical knowledge about code mixing as well.
- The implications of this research may be the acute analysis of Nepali language in term of English code mixing.
- Different units of language from one language to another is 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.
- This study will be fruitful to the students who are studying about folk literature of Nepal.
- Anyone who is interested in Nepali folk song must have the ideas of typical vocabulary used in this field that will help them to approach the language used in Nepali folk songs.

- Songs themselves are supplementary materials for language teaching. So that this research can be helpful for ELT as well.
- Most of the instances of English code mixing in Nepali folk songs have been found in urban contexts so the students should be made aware of the fact that it will help them to understand the contexts clearly.
- Workshops, seminars, talk programmes and conferences of teachers, linguists, scholars, course designers should be organized to find out the effectiveness of code mixing and code switching.
- Mixed words of other languages besides English should also be the topic of research.
- English code mixing in other Nepali literary genres: e.g. poem, drama, novel have to be also studied.

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## Appendix – I

### English words mixed in Nepali folk songs with their word class

S.N.	Title of Song	Word Classes							
		Noun	F	Verb	F	Adjective	F	Adverb	F
1.	School campus ma	School	10	Phone	3	First	1		
		Campus	10	Pass	1	Good	3		
		Iron	2						
		Gate	2						
		Division	3						
		Telephone	2						
		Doctor	1						
		Commerce	2						
		Science	2						
		Pilot	2						
		Subject	3						
		Airport	1						
		Email	1						
2.	Hariyo dollar	Dollar	1	Love	1	Green	1	How	1
		City	1	Are	1	Beautiful	2		
		Cycle	1	Am	2				
		Pizza	1	Do	2				
		Club	1	Excuse	2				
		Whisky	1						
		Beer	2						
		Card	5						
		Disco	2						
		Club	3						
3.	Kya ramri beautiful	Chock	1	Phone	3	Beautiful	10		
		Pant	1						
		Shirt	1						
		Hero	10						
		Number	1						
4.	Driver dai man paryo malai	Driver	10	Drive	1	Long	1		
		minibus	2	Care	1				
		Tie	1						
		Boot	1						
		Horn	1						
		Road	1						
5.	Hera hera kasto style	Style	10	Do	1	Short	1		
		Motorcycle	1	Know	1				
		Restaurant	3	Love	5				
		Waiter	2	Sorry	1				
		Miniskirt	1	Choose	1				
		Disco	1	Phone	1				
		Waiter	1						
		Whisky	1						

		Beer Car	1 1						
6.	Meter taxima	Meter Taxi Maxi Job Airport Campus Chance	10 10 10 1 1 1 1	Phone	1	High	1	Late	1
7.	New road jane gate	Road Gate Message	10 10 1	Contact Convince	1 1	New First	10 2		
8.	Ho ni resam jagir trekkingko	Trekking Tourist Hotel Airport Rafting	1 1 4 3 1	Guide	1	Beautiful	1		
9.	Laicheu besana	Pant Fashion Cap Disco Bag Gate Bike Miniskirt	1 1 1 1 1 1 1 1			Tight Handsome	3 2		
10.	Batauliko bus	Seat Bus Cabin Horn Bore Mutton Chicken	5 10 1 10 1 1 1	Drive	1	Last Careful	1 1	Slowly	1
11.	Fail hunale padhai banda bho	Disco Dance Bag Bore Division School Campus Library Bag	1 1 2 1 1 1 1 1 1	Fail Pass Choose	1 1 1	First	1		
12.	Campus padhne nani	Beauty Campus Girl Friend Restaurant	1 10 1 3 1	Love Wait	3 1	Half	1		

13.	Butwal Buspark	Buspark Job Campus Bore	Walk Exercise Care	1 1 1					
14.	Beauty number one	Beauty Number School Job Campus Sandal Tie Boot	1 1 1 1 1 1 1 1			Handsome	1		
15.	SLC diiyo	Guard Cheat Tuition Question Tension	1 1 1 1 1	Pass Fall Conform	10 10 1	First Second	1 1		
16.	Jhil jhil motor car	Motor Car Telephone Line Taxi Job Airport Campus Professor	1 1 1 1 1 1 1 1 1	Phone	1				
17.	Mero photo	Photo Size Number Album	1 1 1 1	Phone Contact Change	1 1 1				
18.	Hongkong Idle	Photo Job	1 1	Phone Wait	1 1				
19.	Bhaisiko kasama	Tension Hero Tie Dingo Vilene Dad Pilot	2 2 1 1 1 1 1						
20.	Welcome to Nepal	Rafting Trekking Training Mountains Tourist	3 1 1 1 1	Welcome Guide Come	10 1 1	Beautiful	1		
21.	P.N. Campus	Campus Time	1 10	Conform Pass	1 10				

		Canteen	1	Confuse Sorry Phone	1 1 1				
22.	Lahure ko kari mo	Pension Pilot Bomb	5 1 2						
23.	Udi jane jet	Jet Plane Photo	5 1 1						
24.	Kasle layo gate	Gate Knowledge School College	5 1 2 2						
25.	Kura Chaitaima	Chat Internet Dollar Cyber Coffee Chatting Email	1 5 2 1 1 2 1	Use Phone	1 1				
		Total	532		87		49		3

## Appendix – II

### English phrases found in Nepali folk songs

S.N.	Title of the songs	Phrases	Frequency
1.	School campus ma	Iron gate First division Board first	2 3 1
2.	Hario dollar	Green card My dear	3 1
3.	Kya ramri beautiful	Number hero Jeans pant	8 1
4.	Driver dai	Motor car Suit boot Jeans pant	1 1 1
5.	Meter taxima	Meter taxi Taxi car	5 1
6.	New road ja <sub>ne</sub> gate	New road	5
7.	Honi resam jagir trekking	Lake side	1
8.	Audai cha	Boy friend Mobile phone Jeans pant	1 1 1
9.	Laichhau besana	Beauty parlor	1
10.	Batauliko bus	Folding seat First seat Last seat Cabin seat	2 1 1 1
11.	Fail hunale padhai banda bho	Disco dance First division	1 1
12.	Campus padnne nani	Boy friend Girl friend	1 2
13.	Butwal buspark	Bus park Morning wolk	1 2
14.	Beauty number one	Jeans pant Number one	1 5
15.	SLC diiyo	Question paper Answer sheet	1 2
16.	Jhil jhil motor car	Motor car Telephone line	5 1
17.	Mero photo	Phone number	1
18.	Hongkong ID le		

19.	Bhaisiko kasama	Suit boot	1
20.	Welcome to Nepal	Welcome Nepal	3
21.	P.N. campus	Time pass	8
22.	Udijane jet		
23.	Lahure ko karimo		
24.	Kasle layo gate		
25.	Kura chaitaima	Cyber cafe	1
		Mobile phone	2
	Total		61

#### English clauses found in Nepali folk songs

S.N.	Title of folk songs	Clauses	Frequency
1.	Hario dollar	...., I love you.	2
2.	Hario dollar	...how do it?	1
3.	Hario dollar	I am sorry, .....	1
4.	Audai cha	I don't know .....	1
5.	Hario dollar	Hi !.....	1
		Total	6

#### English sentences found in Nepali folk songs

S.N.	Title of the songs	Sentences	Frequency
1.	Hario dollar	Hi.	1
2.	Hario dollar	How are you?	1
3.	Hario dollar	Excuse me dear.	1
4.	Hario dollar	I am sorry.	1
5.	Welcome to Nepal	Welcome to Nepal Welcome.	3
6.	P.N. Campus	Sorry.	1
		Total	11

#### English Abbreviations found in Nepali folk songs

S.N.	Abbreviation	Full form	Frequency
1.	SLC	School leaving certificate	2
2.	CA	Charter Accountant	1
3.	ID	Identity	1
4.	P.N.	Prithivi Narayan	1
5.	P.K.	Padmakanya	1
6.	B.A	Bachelor of Arts	1
7.	SLR	Single – lens reflex	1
8.	NTC	Nepal Telecom Corporation	1
		Total	9

**Appendix III**  
**Title of songs, their lyricists, singers, album and their distributor**

S.N	Title of songs	Album	Lyrists	Singers	Distributor
1.	School campus ma	School campus ma	Yakdev poudel	Yakdev poudel and Laxmi Neupane	Music.com
2.	Hario dollar	Lokgeet collection	Premraja mahat	Premraja mahat and	
3.	Kya ramri beautiful	Beautiful	Nabaraj Gurasaini	Nabaraj Gurasaini and Bhaja Dangol	Music.com
4.	Driver dai man paryo malai	Driver dai	Bishnu Majhi	Bishnu Majhi and Khem Sapkota	Dhaulagiri cassette center
5.	Hera Hera Kastyo style	Auda cha	Hasta gurung	Yukta Gurung	Rima recording studio
6.	Meter Taxima	Muglin getaima	Nabaraj Ghurasaini	Bimala Roka Sarmila Gurung	Hisariya Interprizes
7	New Road Jane Gate	Maya ko Tasbir	Hari Bahadur Rahut	Hari Bahadur Rahut and Rashmi Bhatta	Dhaulagiri cassette center
8.	Jagir Trekking ko	Kanchi yar	Yam Thapa	Yam Thapa Sindhu Malla	Hisariya Interprizes
9.	Laichheu besan	Sankalan	Narayan Rayamajhi	Narayan Raymajhi and Sindhu Malla	Rima recording studio
10.	Batauliko bus	Batauuko bus	Yak Narayan Bhandari	Raju Pariyar and Bishnu Majhi	Rara recording concern
11.	Fail hunale Padhai banda bho	Kura kateko	Rudra Rijal	Rudra Rijal and Bishnu Majhi	Shila cassette center
12.	Campus padhne nani	Bihe pachi hola jhagada	Madav Dahal	Madav Dahal and Sindhu Malla	Hisriya enterprizes
13.	Butwal buspark	Butwal buspark	Pawan Wali	Pawan Wali and Bima Kumari Dura	Jharana sangeet
14.	Beauty number one	Beauty number one	Badri pangani	Badri pangani and Laxmi Neupana	Dhaulagiri cassette center
15.	S.L.C Diiyo	S.L.C Dieyo	Yak Dev paudel	Yak Dev paudel and Laxmi Neupane	Dhaulagiri cassette center

16.	Jhil Jhil motor car	beaytiful	Nabaraj Gurasaini	Nabaraj Gurasaini and Bhagawati Dangol	Music. com
17.	Mero photo	Mero photo	Bidhur gurasaini	Bidhur gurasaini and Geeta Thapa	Pulchoki music center
18.	Honkong I.D.Le	Honkong I.D.Le	Bimal dagi Laxmi Neupane	Bimal dagi	Kalinchok cassette center
19.	Bhaisiko kasam	Bhaisiko kasam	Shree Prasad Thapa	Kesav Sapkota "Bhaisi"	Parsanti cassette center
20.	Welcome to Nepal	Milan	Milan Lama	Milan Lama	Dhaulagiri cassette center
21.	P.N. campus	P.M campus	Badri pangani	Badri pangani and Laxmi Neupana	Dhaulagiri cassette center
22.	Laure ko karimo	Laure ko karimo	Shree Prasad Thapa	Shree Prasad Thapa and Deepa shree Niraaula	Jharana sangeet
23.	Udi Jane Jet	Udi Jane Jet	Rishi adhakari	Rishi adhakari and Bimaku Dura	Parsanti cassette center
24.	Kasle Layo gate	Mutu ko dhadkan	Hari Thapa	Ramila Neupane	Music.com
25.	Internetai ma	Kura chattaima	Sattya Kala Rai	Sattya Kala Rai	Music.com

## Appendix IV

### Questionnaire

This questionnaire is prepared to accomplish a research work on **Analysis of the Code Mixing in Nepali Folk Songs** for the purpose of fulfillment of M.Ed. Dissertation in English under the guidance of **Dr. Bal Mukunda Bhandari**, Lecturer, Department of English Education, T.U. Kirtipur. It is hoped that your cooperation will be invaluable for the accomplishment of this research work.

Researcher

*Ghanashyam Neupane*

T.U. Kirtipur, Kathmandu

Questionnaire to the listeners of Nepali folk songs

Name:

Occupation:

Sex:

You are requested to give your opinion on each of the following statements. Please indicate your opinion by putting tick (✓) on the response.

1. Nepali folk songs having English code mixing are difficult to understand by ordinary people.  
a) Strongly agree  
b) Agree  
c) Disagree  
d) Strongly disagree
2. English code mixing in Nepali folk songs is a natural phenomenon.  
a) Strongly agree  
b) Agree  
c) Disagree  
d) Strongly disagree
3. English code is mixed in Nepali folk songs to make the songs rhythmic.  
a) Strongly agree  
b) Agree  
c) Disagree  
d) Strongly disagree
4. To mix English code in Nepali folk songs is to challenge to Nepali language and culture.  
a) Strongly agree  
b) Agree  
c) Disagree  
d) Strongly disagree



13. English code is mixed in Nepali folk songs to make the songs famous among urban people.

a) Strongly agree

b) Agree

c) Disagree

d) Strongly disagree

14. Please write your opinion towards English code mixing in Nepali folk songs.

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15. What do you suggest to songwriters and singers about English code mixing in Nepali folk songs?

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**\*\*Thank you for your cooperation \*\***

## Appendix V

### Questionnaire

This questionnaire is prepared to accomplish a research work on **Analysis of the Code Mixing in Nepali Folk Songs** for the purpose of fulfillment of M.Ed. Dissertation in English under the guidance of **Dr. Bal Mukunda Bhandari**, Lecturer, Department of English Education, T.U. Kirtipur. It is hoped that your cooperation will be invaluable for the accomplishment of this research work.

Researcher

*Ghanashyam Neupane*

T.U. Kirtipur, Kathmandu

Questionnaire to the singers and writers of Nepali folk songs

Name:

Occupation:

Sex:

You are requested to give your opinion on each of the following statements. Please indicate your opinion by putting tick (✓) on the response.

1. Nepali folk songs having English code mixing are easy to sing/write.
  - a) Strongly agree
  - b) Agree
  - c) Disagree
  - d) Strongly disagree
2. English code mixing in Nepali folk songs is a natural phenomenon.
  - a) Strongly agree
  - b) Agree
  - c) Disagree
  - d) Strongly disagree
3. English code is mixed in Nepali folk songs to make the songs rhythmic.
  - a) Strongly agree
  - b) Agree
  - c) Disagree
  - d) Strongly disagree
4. To mix English code in Nepali folk songs is to challenge to Nepali language and culture.
  - a) Strongly agree
  - b) Agree
  - c) Disagree
  - d) Strongly disagree



13. English code is mixed in Nepali folk songs to make the songs famous among urban people.

a) Strongly agree

b) Agree

c) Disagree

d) Strongly disagree

14. It is our tradition to mix English code in Nepali folk songs.

a) Strongly agree

b) Agree

c) Disagree

d) Strongly disagree

15. Please write your opinion towards English code mixing in Nepali folk songs.

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**\*\*Thank you for your cooperation \*\***

