

CHAPTER ONE

INTRODUCTION

1.1 General Background

In its common parlance, language is a tool consisting of voluntarily produced vocal symbols which are used to express one's thoughts, feelings and emotions. It is primarily a means of communication through which human desires and sentiments are shared with each other. Richards et al. (1985) define language as "The system of human communication by means of a structured arrangement of sounds (or their written representation) to form larger units, e.g. morpheme, words, sentences ..." (p.153). The definition reveals that language makes use of different sounds which are properly structured and arranged to form larger units such as morphemes, words, sentences and so on. Language is such a tool which distinguishes human being from the rest of the living beings. It not only serves as a means of communication but also functions as a bridge which connects human hearts. Language is often characterized as species specific.

Along with human civilization, language also got birth in the human kingdom. Although there are other means of communication such as aural- oral, olfactory, gustatory, tactile and visual, language is the most widely used one which is under the aural-oral mode. For Sapir (1978), "It is a purely human and non-instinctive method of communicating ideas, emotions and desires and so on by means of a system of voluntarily produced symbols" (p.8). Thus, Sapir's definition also reveals the fact that language, a property entirely belongs to human, is a method of sharing ideas, feelings, desires, emotions and so forth through voluntary vocal symbols. It is a precious ornament that embellishes the human world. Without language, we would be blind even having two eyes and handicapped even having hands and legs.

Every language is a code by means of which people express their thoughts, feelings, emotions, etc. Defining code, Wardhaugh (1986) says, "The particular dialect or language one chooses to use on any occasion is a code, a system used for communication between two or more parties" (p.99). In case of a multilingual community, a speaker chooses a particular code depending upon the ethnic background, sex, age and level of education of the speaker and the person to whom he/she is speaking to. In course of communication, people sometimes switch from one code to another or mixes one code into another due to the context and other variables associated with communication.

There exist many languages in the world. Among them, English is the most widely used language. It is being used as an international lingua franca among the people with different languages. In the present day world, English is growing richer and richer and everyone dwelling across the globe is ardent to learn English. It is claimed that one in every seven human beings can speak English. Similarly, two-third of the world's scientific books are written in English. Other languages are being overshadowed due to the influence of English as it has been the most dominant language in almost all areas. In a single sentence, English has become a must for everyone in this era of 21st century. In the context of Nepal, English is taught as a compulsory subject from Primary to Bachelor level. It is also used in different offices, media, travel agencies, tourism, etc. Henceforth, English seems to be a window through which we can peep the whole world. Its importance can not be exaggerated so far.

1.1.1 Code Switching and Code Mixing

By and large, we do not find monolingual society in the present day world for every human being is at least a bilingual. It means we can hardly find a person speaking only one language. Moreover, there are many individuals who can

speak more than two languages. Code switching is a term which falls under the domain of sociolinguistics. If the code shifts from one language to another absolutely, it is known as code switching. It is a universal feature. Trudgill (1974) views code switching as "switching from one language variety to another when the situation demands"(p.82).

As mentioned in Wardhaugh (1986), there are two types of code switching: situational and metaphorical. Situational code switching occurs when a language is changed according to the situation. The speaker speaks one language in one situation and another in a different situation. When a change of topic requires a change in a code used, we talk of metaphorical code switching. In addition to these two types, Rai (2005) adds one more type called conversational code switching. Here, the speaker essentially chooses one code but elements of another code are also mixed up in the course of one single utterance. However, Wardhaugh (1986) calls it 'code mixing.'

Code mixing is the shift from one language to another in the middle of the sentence (lexical shift). Wardhaugh (1986) writes, "It is a change not entirely from one language to another but only the elements of one code are mixed into another"(p.103). Similarly, Hudson (1980) says, "the use of different varieties at different times"(p.56). By these remarks given by Wardhaugh and Hudson, it can be stated that in code mixing, we mainly find the shift of different elements from one language to another. More specifically, we can call it a lexical shift. Regarding code mixing, Halliday (1988) says, "The speaker moves form one code to another and back, more or less rapidly in course of a single sentence"(p.65). Likewise, Hudson (1980) opines, "It is a change from one language's lexicon to the next because of the meet between fluent bilinguals"(p.53).

Similarly, Gumperz (1982) defines code-mixing as "The juxtaposition within the same speech exchange of passages of a speech belonging to two different grammatical system or sub- systems" (p.59). In the same way, Wardhaugh

(1986) says, "The speaker essentially chooses one code but elements of another code are mixed up in course of a single utterance"(p.100).

While analyzing the above definitions and other remarks put forward by different linguists what we can infer is that code mixing is the shift of code within a sentence. And very often, we find the lexical items of one language mixed to the structure of another language. Code mixing can be observed in every sphere of human life where bilingualism and multilingualism exist. It is found not only in the spoken form of language but also in the written form. We can observe code mixing in different literary genres such as poems, stories, plays and so on. So, Nepali poetry cannot be the exception to this respect. Different English words/phrases are found to be used in the poems especially composed in the modern age. Consider the following example:

Sab *kanfyuj* chan

Ragtamya dhartile

Dhumil k shm ain hereko bel .

-Banira Giri

Bhok k sam c r ra *report* haru sunchan

Ra tyo sundar *photography*

Ra santulit *coverage* ko prasams gardai

M nisharuk k l , kupr , dadhek ra kuchiyak

jieuharu dherai barṣasamma hernu nashaki

Channel pherchan

-Min Bahadur Bista

1.1.2 Purpose of Code Mixing

As code mixing has become a common feature among the bilingual and multilingual communities, there are different reasons and purposes behind its practice.

The purpose of code-mixing seems to symbolize a some what ambiguous situation for which neither language on its own would be quite right. To get the right effect, the speaker balances the two languages against each other as a linguistic cock-tail a few words of one language then few words of the other, then back to the first for a few more words and so on ... (Hudson, 1980, p.53).

Hence, it is clear that people mix two or more codes in course of communication to avoid ambiguity and also to deal with a certain topic explicitly. Moreover, people use mixed expressions to feel themselves elite and more intellectual because they think that one variety or code is more prestigious than the other. It happens in case of English in Nepalese context.

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

1.1.3 Differences between Code Switching and Code Mixing

As we already discussed in the previous section, code switching and code mixing are very closely related terms which are sometimes used interchangeably. Code switching is the shift from one variety to another. In other words, it is the change from one language into another in speech or writing. On the other hand, when a person uses the structure of one language and inserts some lexical items of another language, then it is known as code mixing. It mainly occurs within a sentence. More typically, nouns, verbs and adjectives are used from one language into another in course of either speaking or writing.

After discussing the two terms, viz. code switching and code mixing, now, we can pinpoint some differences between these. They are as follows:

| Code Switching | Code Mixing |
|--|--|
| 1. A change from one language to another in the same conversation is code switching. | 1. The use of elements most typically nouns and verbs from one language to another in an utterance is code mixing. |
| 2. It is an absolute shift. | 2. It is a lexical shift. |
| 3. It is conditioned by situation and topic. | 3. It is irrelevant of situation and topic change in most of the cases. |

1.1.4 Poetry: An Introduction

Poetry is one of the popular genres of literature which makes use of different forms and styles of language that are different from the normal use of language. To be more specific, many deviated forms of language are highly used in poems. There is a special use of language, a 'poetic diction' which includes words, phrases and figures not current in ordinary discourse of the time.

William Wordsworth views poetry as the spontaneous overflow of powerful feelings recollected in tranquility. Similarly, for T.S. Eliot, poetry consists of

imaginary gardens with real toads in them. Poetry may take the form of measures consisting of patterns of stresses (metric feet) or patterns of different length syllables. And they may or may not utilize rhyme. Similarly, Collie and Slater (2000) say, "Reading poetry enables the learner to experience the power of language outside the strait-jacket of more standard written sentence structure and lexis"(p. 226). This view shows that the learners experience a distinctive language with special structure and lexis in poetry which differs from the ordinary use. For Maley and Duff (1989), "Poetry offers a rich resource for input to language learning as such it is at least as relevant as the more commonly accepted types of input ...so, it should be given at least equal weight"(p.7).

After analyzing the above definitions given by different scholars, we can say that poetry is one of the most interesting and popular genres of literature which is manifested in different forms and styles of language, different from the usual or ordinary ones. It is a means by which realities of human life are expressed. Moreover, poetry is such a bridge which connects our heart and mind. It has connotation, meditation, imagery, aesthetic and didactic reality, metrics, music and variable shape. Different prosodic features (meter, foot, rhyme, etc.) and figures of speech (simile, metaphor, irony, etc.) are chiefly used in poetry.

1.1.4.1 A Short Glimpse on Modern Nepali Poetry

When we go through the history, we find that Nepali poetry has crossed different turnings and fluctuations to come up in this position. Historically speaking, the real Nepali literature existed in the 19th century. Although some scholars claim that it marked its beginning before the 19th century there is no evidence to prove this. Anyway, this shows that poetry is the oldest literary genre in the Nepali literature. So far as the modern Nepali poetry is concerned,

it can be traced back to 1975 B.S. to date. This period is known as the 'developmental age' in Nepali poetry. Different trends in writing poetry can be seen in this period. The dawn of Nepali poetry really starts from this era. We can find different uses in the field of this genre in this phase. Moreover, the influence of western literature can also be observed vividly in the modern Nepali poetry. Many poets have been mixing English code in their poems. Moreover, their writings are oriented towards post modernism which is an emerging philosophy.

There are many poets who contributed a lot in the development of Nepali poetry during the modern age. Some of them include Lekh Nath Poudel, Laxmi Prasad Devkota, Gopal Prasad Rimal, Bal Kirshna Sama, Hari Bhakta Katuwal, Bhupi Sherchan and so on. Similarly, there are other many poets who have been playing a pivotal role to grow the modern Nepali poetry richer and richer. Some of those literary figures include Madhav Prashad Ghimire, Modh Nath Prashrit, Basudev Tripathi, Banira Giri, Chhetra Pratap Adhikari, Abhi Subedi, Ram Chandra Bhattarai, Rishi Ram Bhusal , Dil Sahani, Bund Rana, Shrawan Mukarung , Momila, Bikram Subba, Ram Prasad Gyawali, Netra Atom, Gopal Parajuli, Sarubhkta, Min Bahadur Bista and so forth. However, there are many modern poets whose names cannot be included in this short description.

Some major characteristics of modern Nepali poetry can be subsumed below:

- i) The real dawn of Nepali poetry broke out in this modern era.
- ii) Different trends such as romanticism, progressivism, pragmatism, etc. in writing poetry can be seen in modern Nepali poetry.
- iii) Modern Nepali poetry is leading poetry towards post modernism.
- iv) Many sub-genres have been added within the genre of poetry at present.
- v) Modern Nepali poetry has been influenced by western literature and culture.

(Source: Bhandari and Poudel, 2063 B.S.)

1.2. Review of the Related Literature

Many research works have been carried out on code mixing. Some of them are summarized as follows:

Subedi (2001), Poudel (2007) and Poudel (2008) carried out the researches on code-mixing in the print media *The Gorkhapatra Daily*, *The Annapurna Post Daily* and *The Kantipur Daily* respectively. Most of their findings are similar. They found out that urban people can use and understand English words more than rural people. Similarly, they came with the finding that nouns and verbs are used maximally in Nepali newspapers than adjectives and adverbs.

Likewise, the English words which are assimilated with Nepali culture and society were found to be used more. Though the researchers contributed a lot to flourish the area, 'code mixing' by carrying out their researches they made no any significant attempt to find out the reasons for code mixing.

Baral (2005), Pangeni(2005), Ghimire (2007) and Kafle (2007) also conducted the researches on code mixing in the electronic media such as radio, television, F.M and even cinema. Their major findings are that simple words and simple sentences are maximally used in the electronic media (Radio, TV, FM, etc.). The interlocutors in the cinema use mixed code when they are either drunk or in a romantic mood. Likewise, it was found that the VJs and RJs in the phoning programme use English expressions to catch the sentiments of young audience and listeners. Their next common finding was that the interlocutors mix code depending upon the situation, mode of the speakers and their performance level and so on. However, none of the researchers has pin-pointed the reasons for code-mixing.

Humagain (2006) and Neupane(2007) carried out the researches on code mixing in Nepali pop songs and folk songs respectively. It was found that

more English expressions are used in Nepali pop songs than in other types of songs. In addition to nouns, verbs and adjectives, some sentences were also found to be used in those songs. Similarly, nouns and verbs were used maximally in the Nepali folk songs. Though they made a significant effort to widen the area (i.e. code mixing) no any noticeable attempt was made to analyze the reasons for code mixing.

Bhattarai (2003), Poudel (2005), Lamichhane (2006) and Regmi(2006) conducted the researches on code mixing at the tourist spots of Kathmandu, in T.U. premises, in the Supermarkets and in public speaking respectively. Regarding English code mixing in the above areas, it was commonly found that English expressions are used according to the situation and performance level of the interlocutors. Moreover, the words used in day to day communication were mixed in Nepali expressions. Similarly some simple sentences were also used in course of speaking. The language functions like greeting, welcoming, taking leave, etc. were also used. No doubt, the researchers added some more stones in the development of this area but they made no any attempt to throw light on the reasons for code-mixing through their research works.

Although many research works have been carried out on code mixing no one has yet carried out a research on code mixing in Modern Nepali poems. In addition, no one has sufficiently thrown light on the reasons for code-mixing in any literary genre. So, I am very ardent to analyze the mixed English expressions in Nepali poetry and also to find out the main reasons for code-mixing with regard to the very genre of Nepali literature. In this way, my study differs from the rest of the studies carried out so far on various topics in the department till present date. I hope that this research work will be a fresh one and of great significance.

1.3 Objectives of the Study

The objectives of the present work were as follows:

- a. To find out and analyze the English code mixing in modern Nepali poems.
- b. To find out the reasons behind English code-mixing in modern Nepali poems.
- c. To suggest some pedagogical implications.

1.4 Significance of the Study

As this is the first research carried out on code-mixing in the field of modern Nepali poetry, its essence will lie immensely on the part of students, teachers, textbook writers, syllabus designers and more particularly, to those who are directly or indirectly involved in teaching and learning of Nepali poetry. Moreover, this study will prove to be very useful to those who are indulged in analyzing, describing, learning and teaching the nature of mixed English words and phrases in the modern Nepali poems.

The study will be crucial to those who are ardent in widening their horizon of theoretical knowledge on code mixing. Similarly, this work will be very significant to the students of sociolinguistics as they get acquainted with the theoretical insights as well as various instances of English code mixing in the modern Nepali poetry. Hopefully, the present work will have wider articulation and global significance.

1.5 Definition of the Specific Terms

Some specific terms used in the study have been defined briefly as follows:

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 into another either of same or different languages in speech and writing is known as code switching. It is a change by a speaker (writer) from one language into another.

Code Mixing: When a person uses the structure of one language and inserts some lexical terms or elements of another language, then it is called code mixing.

Monolingual: A term used in sociolinguistics to refer to a speech community which makes use of only one language. This term also refers to a person who speaks only one language.

Bilingual: A term used in sociolinguistics to refer to a speech community which makes use of two languages. The same term may also refer to an individual who uses/speaks two languages.

Multilingual: The term is used to refer to a speech community which uses more than one language. This term also refers to an individual who speaks/uses more than one language.

Deconstructionism: The term refers to a philosophical theory propounded by Jacques Derrida which takes everything as derivative. This theory states that there is nothing original, so originality or purity is always relative/derivative.

Post modernism: The term refers to an emerging philosophical movement in which every human idea has been challenged by another, or all human understanding is interpretation and no interpretation is absolute or final. This is the motto of post modernism.

CHAPTER TWO

METHODOLOGY

To fulfil the set objectives of the proposed study the following methodology was adopted.

2.1 Sources of Data

So far as my study is concerned, both primary and secondary sources have been used to collect the required data.

2.1.1 Primary Sources of Data

The primary sources of data include the composers and readers of modern Nepali poems.

2.1.2 Secondary Sources of Data

The secondary sources of data are all the literary works of different Nepali poets out of which the required poems were extracted. Moreover, different literary versions published by different literary organizations (governmental and non- governmental) have also been used as the secondary source.

Similarly, some versions of 'Garima' and 'Madhupark' (Nepali literary journals) have also been used as the secondary source. In addition to these all, the following books and research works have been exploited in my study as the secondary source of data.

Books

Kumar (1999)

Romaine (1992)

Trudgill (1974)

Wardhaugh (1986)

Research works

Subedi (2001)

Neupane (2007)

Poudel (2008)

2.2 Population of the Study

The total population of the study consists of all the composers and readers of modern Nepali poems.

2.3 Sampling Procedures

I selected the thirty modern Nepali poems using judgmental non- random sampling. Fifteen poems were selected from the works of renowned and established poets and the rest fifteen poems were chosen from the works of emerging poets. It was decided on the basis of their national status and honour given by the nation. Similarly, fifteen composers and fifteen readers of the modern Nepali poems were selected through judgmental non- random sampling.

2.4 Tools for Data Collection

As it is a descriptive study, the main tool of research for collecting data was the notebook where I noted down the instances of mixed codes while going through the poems. Likewise, questionnaire and observation schedule were also used in the study.

2.5 Process of Data Collection

- a. At first, I visited the Central Library and other places where the required literary texts could be found.
- b. Then, I selected only thirty modern Nepali poems using judgmental non-random sampling.
- c. And then, I jotted down the instances of English code-mixing in my field notebook.
- d. Finally, I visited the composers and readers of the modern Nepali poems and selected only thirty out of them. And I requested them to fill the questionnaire and deduced the required information.

2.6 Limitations of the Study

The study had the following limitations.

- a. The study was limited to find out the English expressions mixed in the modern Nepali poems.
- b. The study was limited with in the analysis of word classes, phrases, sentence types (if any) and abbreviations.
- c. The study had focused on the reasons for code mixing in Nepali poetry.
- d. The study was limited only to the thirty poems composed during the modern era.

CHAPTER THREE

ANAYSIS AND INTERPRETATON

In this section of the study, the data collected from different sources have been analyzed and interpreted to fulfil the specified objectives. Here, the data are analyzed under the following headings:

1. Analysis of mixed English expressions in terms of:
 - a. Holistic Analysis
 - b. Word classes (Nouns, Verbs, Adjectives, Adverbs)
 - c. Phrases
 - d. Sentences
 - e. Abbreviations

2. Analysis and interpretation of readers' and composers' attitudes towards English code mixing in modern Nepali Poems.

3.1 Analysis of Mixed English Expressions

Under this heading, the collected data are analyzed through different angles which are presented below:

3.1.1 Holistic Analysis

There are altogether 355 English expressions mixed in the sampled modern Nepali poems. Among them, 280 words have occupied 78.87% of the total mixing. Similarly, there are 56 phrases occupying 15.77% of the total mixed expressions. Likewise, there are only 5 English sentences that occupy 1.40% of the total expressions mixed in the sampled poems. However, no any expression is found at clause level mixed in those poems. There are also 14 abbreviations that occupy 3.94% of the total mixing.

These categories can be presented vividly through the following table.

Table No. 1

Holistic Analysis of English Code Mixing in Modern Nepali poems

| S.N. | Expression Level | No | Percentage (%) |
|------|------------------|-----|----------------|
| 1 | Word | 280 | 78.87 |
| 2 | Phrase | 56 | 15.77 |
| 3 | Sentence | 5 | 1.40 |
| 4 | Abbreviation | 14 | 3.94 |
| | Total | 355 | 100 |

From the above table, it can be analyzed that word level carries the largest portion of mixing while sentence level occupies the smallest portion of mixing in modern Nepali poems.

3.1.2 Analysis of Word Classes

Word class is categorized into four types, viz nouns, verbs, adjectives and adverbs. The words mixed in the sampled poems are presented in the following table along with their frequency and percentage.

Table No.2

English Word Classes Mixed in Modern Nepali Poems.

| SN | Title of the poems | Noun | Verb | Adjective | Adverb | F | % |
|----|--|------|------|-----------|--------|----|------|
| 1 | E Samundra | 16 | - | 1 | - | 17 | 6.07 |
| 2. | Planchet ko Table | 5 | - | - | - | 5 | 1.78 |
| 3 | Kabita Sarbechhan | 17 | - | 2 | - | 19 | 6.78 |
| 4. | Altitude Sickness | 7 | - | - | - | 7 | 2.5 |
| 5 | Nepal Bandha | 14 | - | - | - | 14 | 5 |
| 6 | Blue Blouse | 4 | - | 1 | - | 5 | 1.78 |
| 7 | Aadhunik Website | 6 | - | 1 | - | 7 | 2.5 |
| 8 | Master ko Coat | 12 | - | - | - | 12 | 4.28 |
| 9 | Pratyekpalta Clolumbusharu America ma | 14 | - | - | - | 14 | 5 |

| | | | | | | | |
|----|--|-----|---|----|---|-----|------|
| 10 | Bhale Baseko Nasuniyako Dheri Vayachha | 8 | - | - | - | 8 | 2.85 |
| 11 | Ajako Kathmadaun | 4 | - | - | - | 4 | 1.42 |
| 12 | Traffic Saptaha | 7 | - | - | - | 7 | 2.5 |
| 13 | Sakili ko Desh | 5 | - | - | - | 5 | 1.78 |
| 14 | Aansu ra Pasina ko Hisabkitab | 7 | - | 1 | - | 8 | 2.85 |
| 15 | Desh Vokaharu ko Roti Hoena | 10 | 1 | 1 | - | 12 | 4.28 |
| 16 | Sanjha ko Nayasadak Jindagi ko Jatra | 4 | - | 2 | - | 6 | 2.14 |
| 17 | Rameshman, Bigyan ra Jiban | 8 | - | - | - | 8 | 2.85 |
| 18 | Kathmadaun | 7 | - | - | - | 7 | 2.5 |
| 19 | Santan ko Ghau | 3 | - | - | - | 3 | 1.07 |
| 20 | Typist | 8 | - | - | - | 8 | 2.85 |
| 21 | Bartaman ra Manchhe | 8 | 1 | 5 | - | 14 | 5 |
| 22 | Hajurba! Tapain ko Batauli Ahile Butwal Baneko Chha | 7 | - | - | - | 7 | 2.5 |
| 23 | Junkiriharu Orlirahechan | 5 | - | - | - | 5 | 1.78 |
| 24 | Nayabarsa, Timi Hatar- hatarma Aayau | 5 | - | - | - | 5 | 1.78 |
| 25 | Curfew ko Bela | 1 | - | - | - | 1 | 0.35 |
| 26 | Proof Mistake | 5 | - | - | - | 5 | 1.78 |
| 27 | Bisaun Satabdi ko Hangover | 10 | - | 2 | - | 12 | 4.28 |
| 28 | Bhok ra Television | 9 | - | - | - | 9 | 3.21 |
| 29 | Aajako Kathmadaun | 18 | 1 | 4 | - | 23 | 8.21 |
| 30 | Sarubhaktaharu | 20 | - | 3 | - | 23 | 8.21 |
| | Total | 254 | 3 | 23 | 0 | 280 | 100 |

The above table shows that there are 280 English words mixed in the sampled poems. Among them, there are 254 nouns which occupy maximum part of the total mixing. To be more specific, nouns occupy 90.71% of the total words mixed in the sampled poems. Similarly, there are 3 verbs mixed in those poems which occupy 1.07% of the total mixed words. Likewise, we find altogether 23 adjectives occupying 8.21% of the total mixed English words. However, no any adverbial expression is found to have been mixed in the sampled modern Nepali poems.

The poems entitled *Ajako Kathmandaun* and *Sarubhaktaharu* contain the highest number of English words, i.e. 23/23. So, they occupy 8.21/8.21% of the total English words mixed in the sampled (thirty) poems. On the other hand, the poem entitled *Curfew ko Bela* contains the least number of English words, i.e. 1 which occupies 0.35% of the total mixed English words.

3.1.2.1 Analysis of Nouns Mixed in Modern Nepali Poems

This section includes the analysis of English nouns mixed in the sampled Nepali poems along with their frequency and percentage by employing simple statistical tools like frequency and percentage. This can be shown in the following table:

Table No.3

English Nouns Mixed in Modern Nepali Poems

| S.N. | Title of the poems | Frequency | Percentage |
|------|--|-----------|------------|
| 1 | E Samundra | 16 | 6.29 |
| 2. | Planchet ko Table | 5 | 1.96 |
| 3 | Kabita Sarbechhan | 17 | 6.69 |
| 4. | Altitude Sickness | 7 | 2.75 |
| 5 | Nepal Bandha | 14 | 5.51 |
| 6 | Blue Blouse | 4 | 1.57 |
| 7 | Aadhunik Website | 6 | 2.36 |
| 8 | Master ko Coat | 12 | 4.72 |
| 9 | Pratyekpalta Clolumbusharu America ma | 14 | 5.51 |
| 10 | Bhale Baseko Nasuniyako Dheri Vayachha | 8 | 3.14 |
| 11 | Ajako Kathmadaun | 4 | 1.57 |
| 12 | Traffic Saptaha | 7 | 2.75 |
| 13 | Sakili ko Desh | 5 | 1.96 |
| 14 | Aansu ra Pasina ko Hisabkitab | 7 | 2.75 |
| 15 | Desh Vokaharu ko Roti Hoena | 10 | 3.93 |
| 16 | Sanjha ko Nayasadak Jindagi ko Jatra | 4 | 1.57 |
| 17 | Rameshman, Bigyan ra Jiban | 8 | 3.14 |

| | | | |
|----|--|-----|------|
| 18 | Kathmadaun | 7 | 2.75 |
| 19 | Santan ko Ghau | 3 | 1.18 |
| 20 | Typist | 8 | 3.14 |
| 21 | Bartaman ra Manchhe | 8 | 3.14 |
| 22 | Hajurba! Tapain ko Batauli Ahile Butwal Baneko Chha | 7 | 2.75 |
| 23 | Junkiriharu Orlirahechan | 5 | 1.96 |
| 24 | Nayabarsa, Timi Hatar- hatarma Aayau | 5 | 1.96 |
| 25 | Curfew ko Bela | 1 | 0.39 |
| 26 | Proof Mistake | 5 | 1.96 |
| 27 | Bisaun Satabdi ko Hangover | 10 | 3.93 |
| 28 | Bhok ra Television | 9 | 3.54 |
| 29 | Aajako Kathmadaun | 18 | 7.08 |
| 30 | Sarubhaktaharu | 20 | 7.87 |
| | Total | 254 | 100 |

The table above shows that the poem *Sarubhaktaharu* contains the highest number of nouns (i.e. 20) which occupies 7.87% of the total English nouns mixed in the sampled poems. On the other hand, the poem entitled *Curfew ko Bela* contains the least number of nouns, i.e. 1 which occupies only 0.39% of the total English nouns mixed in the very poems.

The following instances show how English nouns are mixed in the selected poems for this study.

*Bhok k sam c r ra *repor*tharu sunchan

Ra tyo sundar *photograāphy*

Ra santulit *converage* ko prasams gardai

M nisharuk k l , kupr , ḍaḍhek ra kucciyak

Jieuharu dherai barṣasamma herna nasaki *channel* pherchan

(Bhok ra Television)

* Tara t Janat k pasin

Aasth ra sw bim nk *sapling*haru um rera

Basti - basti phuld hol n

Anakantar registani il k m

Oasis banera sitalt d da hol n (Aansu ra pasina ko Hisabkitab)

* Bidroha ra swik r k antardwandaharu!

Horn please ra *accident* m guthiyak muhurtaharu (Traffic Saptaha)

* *Trip* m magna hippu kum r ko a galom

Ardhanagna pit mber s di- *blouse* m flower baby hippu maiyã

Nayã sadak m h dche (Sanjha ko Nayasadak Jindagi ko Jatra)

* Bartam n m m nche *machine* Jha vayeko cha

Ra n cirahecha *motor* bhitra ko *dinamo* jastai

(Bartaman ra Manchhe)

3.1.2.2 Analysis of Verbs Mixed in Modern Nepali Poems

This section deals with the analysis of English verbs mixed in the sampled modern Nepali poems.

While going through the collected data it is found that out of 280 words only 3 verbs are used which occupy only 1.07% of the total words mixed in the selected poems. Hence, verbal expressions are the least found English expressions among nouns, verbs and adjectives. The poem entitled *Desh Bhokaharu ko Roti Hoena* contains a single verbal expression, i.e. fry. Similarly, the next poem entitled *Bartaman ra Manchhe* also has a single verb i.e. confuse and the poem *Aajako Kathmadaun* contains a verb, i.e. march.

For example:

* Lumbiniharu *fry* h daichan

Sagarm th haru icecream Jha Chuh daichan

(Desh Bhokaharu ko Roti Hoena)

* A jako M nche pratek pal- pal

Confuse bhayera j ban gujarirahecha (Bartaman ra Manchhe)

* Sadak ra galliharu m Ardhanagna slim yubatiharu *march* garirahenchan

(Aajako Kathmadaun)

3.1.2.3 Analysis of Adjectives Mixed in Modern Nepali Poems

This topic deals with the analysis of English adjectives mixed in the sampled poems along with their frequency and percentage. In the table below are the English adjectives used in the selected modern Nepali poems with their frequency and percentage.

Table No. 4

English Adjectives Mixed in Modern Nepali Poems

| S.N. | Title of the poems | Frequency | Percentage |
|------|--|-----------|------------|
| 1 | E Samundra | 1 | 4.34 |
| 2. | Planchet ko Table | 0 | 0 |
| 3 | Kabita Sarbechhan | 2 | 8.69 |
| 4. | Altitude Sickness | 0 | 0 |
| 5.. | Nepal Bandha | 0 | 0 |
| 6. | Blue Blouse | 1 | 4.34 |
| 7. | Aadhunik Website | 1 | 4.34 |
| 8. | Master ko Coat | 0 | 0 |
| 9 | Pratyekpalta Clolumbusharu America ma | 0 | 0 |
| 10 | Bhale Baseko Nasuniyako Dheri Vayachha | 0 | 0 |
| 11 | Ajako Kathmadaun | 0 | 0 |
| 12 | Traffic Saptaha | 0 | 0 |
| 13 | Sakili ko Desh | 0 | 0 |
| 14 | Aansu ra Pasina ko Hisabkitab | 1 | 4.34 |

| | | | |
|----|---|----|-------|
| 15 | Desh Vokaharu ko Roti Hoena | 1 | 4.34 |
| 16 | Sanjha ko Nayasadak Jindagi ko Jatra | 2 | 8.69 |
| 17 | Rameshman, Bigyan ra Jiban | 0 | 0 |
| 18 | Kathmadaun | 0 | 0 |
| 19 | Santan ko Ghau | 0 | 0 |
| 20 | Typist | 0 | 0 |
| 21 | Bartaman ra Manchhe | 5 | 21.73 |
| 22 | Hajurba! Tapain ko Batauli Ahile Butwal Baneko Chha | 0 | 0 |
| 23 | Junkiriharu Orlirahechan | 0 | 0 |
| 24 | Nayabarsa, Timi Hatar- hatarma Aayau | 0 | 0 |
| 25 | Curfew ko Bela | 0 | 0 |
| 26 | Proof Mistake | 0 | 0 |
| 27 | Bisaun Satabdi ko Hangover | 2 | 8.69 |
| 28 | Bhok ra Television | 0 | 0 |
| 29 | Aajako Kathmadaun | 4 | 17.39 |
| 30 | Sarubhaktaharu | 3 | 13.04 |
| | Total | 23 | 100 |

The above table clearly displays some adjectives used in the sampled poems. Out of 280 words, only 23 adjectives are mixed in the very poems which are selected for the study. Among the thirty poems, only eleven poems contain the English adjectives. The table shows that the poem entitled *Bartaman ra Manchhe* has the highest number of adjectives, i.e. 5 which occupy 21.73% of the total adjectives mixed. Similarly, the poem *Aajako Kathmadaun* contains 4 adjectives which occupy the second highest position regarding the use of English adjectives in the sampled poems. On the other hand, there are five poems which contain a single adjective. However, nineteen poems have no any English adjective.

The following instances exemplify the adjectives mixed in the sampled poems:

* Bih nai *slim* banne raharm

Morning walk garnah dek yub yubat ra

Budhesk l m tanner hunaniskekaharu sāgai

By njhichah mror jdh n

(Ajako Kathmadaan)

* Hongkong, Tokyo ko underground b r m

Topless Yubatiharu ko br luk unupare pani... (Pratekpalta Columbusharu America ma)

* Yaut m gne aim ile news centre ag ÷i

Suited t t kum r Nepaliko ritto khaltiko x- ray garidince

(Sanjha ko Nayasadak Jindagi ko Jatra)

* Maile khas yajasto pasin

American haru le pani khasa dahuun (Aansu ra Pasina ko Hisakitab)

3.1.3 Analysis of Phrases Mixed in Modern Nepali Poems

Phrases are classified as noun phrase, verb phrase, adjective phrase, adverb phrase and prepositional phrase. In the sampled poems, only noun phrases are mixed which occupy 15.77% of the total English expressions (i.e. 355) mixed in the selected poems. While going through the collected data, it is found that all the poems except four have got English NPs mixed in them. The following table shoes further details of the noun phrases mixed in the poems.

Table No. 5

English Noun Phrases Mixed in Modern Nepali Poems

| S.N. | Title of the Poems | Frequency | Percentage |
|------|--|-----------|------------|
| 1 | E Samundra | 2 | 3.57 |
| 2. | Planchet ko Table | 2 | 3.57 |
| 3 | Kabita Sarbechhan | 3 | 5.35 |
| 4. | Altitude Sickness | 2 | 3.57 |
| 5 | Nepal Bandha | 1 | 1.78 |
| 6 | Blue Blouse | 2 | 3.57 |
| 7 | Aadhunik Website | 1 | 1.78 |
| 8 | Master ko Coat | 3 | 5.35 |
| 9 | Pratyekpalta Clolumbusharu America ma | 1 | 1.78 |
| 10 | Bhale Baseko Nasuniyako Dheri Vayachha | 0 | 0 |
| 11 | Ajako Kathmadaun | 1 | 1.78 |
| 12 | Traffic Saptaha | 1 | 1.78 |
| 13 | Sakili ko Desh | 1 | 1.78 |
| 14 | Aansu ra Pasina ko Hisabkitab | 1 | 1.78 |
| 15 | Desh Vokaharu ko Roti Hoena | 0 | 0 |
| 16 | Sanjha ko Nayasadak Jindagi ko Jatra | 7 | 12.5 |
| 17 | Rameshman, Bigyan ra Jiban | 0 | 0 |
| 18 | Kathmadaun | 1 | 1.78 |
| 19 | Santan ko Ghau | 2 | 3.57 |
| 20 | Typist | 1 | 1.78 |
| 21 | Bartaman ra Manchhe | 3 | 5.35 |
| 22 | Hajurba! Tapain ko Batauli Ahile Butwal Baneko Chha | 2 | 3.57 |
| 23 | Junkiriharu Orlirahechan | 0 | 0 |
| 24 | Nayabarsa, Timi Hatar- hatarma Aayau | 1 | 1.78 |
| 25 | Curfew ko Bela | 3 | 5.35 |

| | | | |
|----|----------------------------|----|------|
| 26 | Proof Mistake | 2 | 3.57 |
| 27 | Bisaun Satabdi ko Hangover | 4 | 7.14 |
| 28 | Bhok ra Television | 1 | 1.78 |
| 29 | Aajako Kathmadaun | 5 | 8.92 |
| 30 | Sarubhaktaharu | 3 | 5.35 |
| | Total | 56 | 100 |

The table above shows that there are altogether 56 NPs in the total mixed expressions. Out of the thirty poems, the poem, *Aajako Kathamadaun* contains maximum number of NPs, i.e. 5 which is 8.92 % of the total noun phrases. On the other hand, eleven poems contain a single NP and four poems have no any NP.

The following expression exemplifies the noun phrases mixed in modern Nepali poems.

* Ardhanagna Pit mber S di - blouse m

Flower baby hipp ma ya nayasadak mā h dche

(Sanjha ko Nayasadak Jindagi ko Jatra)

*Sarubhaktaharu *lamp post* najik ko cafe m

Akhaw r bokera Paschan

(Sarubhaktaharu)

* *Preparatory class* k sas n b ludh n ma by d l gyo

Princhipal le gurum m lahar l ye

(Proof Mistake)

* Sājhapakha ākh lathy dai

Local Bus m ghara pharkincha Butwal

(Hajurba! Tapain ko Batuli Ahile Butwal Bane ko Chha)

* Byap r r Udyogdhand

Green salad bhayak chan

(Desh Bhokaharu ko Roti Hoina)

3.1.4 Analysis of Sentences Mixed in Modern Nepali Poems

While going through the collected data, it is found that only two poems contain sentence level expressions mixed in the sampled poems. So, out of the total English expressions the sentences occupy only 1.40%, which is the least one. The poem entitled *Srubhaktaharu* contains four simple sentences and the poem *Traffic Saptaha* contains one simple sentence. However, no any complex and compound sentences were found.

The following instances show the mixed English sentences in the modern Nepali poems.

* Bidroha ra swikā r kā Antardwandaharu!

Horn Please ra accident mā guthiyakā muhurtaharu

(Traffic Saptaha)

* Kina ki Sarubhaktaharu

" *Seeing is believeing*" m hoina

"*Believing is seeing*" mā biswas garchan (Sarubhaktaharu)

3.1.5 Analysis of Abbreviations Mixed in Modern Nepali Poems

The following table displays the abbreviated forms that are mixed in the sampled modern Nepali poems.

Table No. 6

English Abbreviations Mixed in Modern Nepali Poems

| S.N. | Title of the poems | Frequency | Percentage |
|------|---|-----------|------------|
| 1 | E Samundra | 2 | 14.28 |
| 2. | Planchet ko Table | 0 | 0 |
| 3 | Kabita Sarbechhan | 1 | 7.14 |
| 4. | Altitude Sickness | 0 | 0 |
| 5 | Nepal Bandha | 0 | 0 |
| 6 | Blue Blouse | 0 | 0 |
| 7 | Aadhunik Website | 1 | 7.14 |
| 8 | Master ko Coat | 0 | 0 |
| 9 | Pratyekpalta Clolumbusharu America ma | 0 | 0 |
| 10 | Bhale Baseko Nasuniyako Dheri Vayachha | 3 | 21.42 |
| 11 | Ajako Kathmadaun | 0 | 0 |
| 12 | Traffic Saptaha | 0 | 0 |
| 13 | Sakili ko Desh | 0 | 0 |
| 14 | Aansu ra Pasina ko Hisabkitab | 1 | 7.14 |
| 15 | Desh Vokaharu ko Roti Hoena | 0 | 0 |
| 16 | Sanjha ko Nayasadak Jindagi ko Jatra | 0 | 0 |
| 17 | Rameshman, Bigyan ra Jiban | 0 | 0 |
| 18 | Kathmadaun | 0 | 0 |
| 19 | Santan ko Ghau | 1 | 7.14 |
| 20 | Typist | 0 | 0 |
| 21 | Bartaman ra Manchhe | 3 | 21.42 |
| 22 | Hajurba! Tapain ko Batauli Ahile Butwal Baneko Chha | 0 | 0 |
| 23 | Junkiriharu Orlirahechan | 0 | 0 |

| | | | |
|----|--------------------------------------|----|-------|
| 24 | Nayabarsa, Timi Hatar- hatarma Aayau | 0 | 0 |
| 25 | Curfew ko Bela | 2 | 14.28 |
| 26 | Proof Mistake | 0 | 0 |
| 27 | Bisaun Satabdi ko Hangover | 0 | 0 |
| 28 | Bhok ra Television | 0 | 0 |
| 29 | Aajako Kathmadaun | 0 | 0 |
| 30 | Sarubhaktaharu | 0 | 0 |
| | Total | 14 | 100 |

The above table shows that altogether 14 abbreviations are mixed in the selected poems which occupy 3.94% of the total expressions mixed. Similarly, it is clear that only eight poems have such abbreviated forms out of the sampled poems. The poems entitled *Bartaman ra Manchhe* and *Bhale Baseko Nasuniyako Dheri Vayachha* contain three abbreviations each which is the highest number. On the other hand, four poems have a single abbreviation. The frequency scale of the abbreviated forms ranges from 7.14% to 21.42%. Consider the following examples which show the English abbreviations used in the modern Nepali poems.

* A jak yub yubatiharu

F.M m gitk CD haru chin- chin m badaliya Jastai

Pherchan Fashion ra

Thanchan phul i modern

(Bartaman ra Manchhe)

* Pasin khasnu gh m ko kar mat ho y

45⁰ c temperature ko raunakt (Aansu ra Pasina ko Hisabkitab)

3.2 Attitude of Readers Towards English Code Mixing in Modern Nepali Poems

This sub-chapter deals with the analysis and interpretation of the readers' perception towards English code mixing in modern Nepal poems. I have analyzed the responses to 10 statements and 2 subjective questions of the questionnaire collected from 15 readers of modern Nepali poems. The generalization of the statements therefore is based on the perception of 15 readers of the modern Nepali poetry.

The sampled population of this study, i.e. the 15 readers of modern Nepali poems had been asked to put a tick mark (✓) against each statement in terms of their degree of attitude (strongly agree, agree, disagree and strongly disagree) . In course of sampling, only educated persons were selected as only educated people are familiar with the English code mixing in modern Nepali poetry. Moreover, the questions were clarified in Nepali as well, to those who could not cope with English. The number and percentage of the readers on the basis of their degree of attitude against each statement have been shown in the following table.

Table No. 7

Readers' Attitudes Towards English Code Mixing in Modern Nepali Poems

| S.N. | Statements | Strongly agree | Agree | Disagree | Strongly disagree |
|------|---|----------------|------------|-----------|-------------------|
| 1 | English code mixing in modern Nepali poems is a current trend. | 8 (53%) | 7 (47%) | 0 (0%) | 0 (0%) |
| 2 | English code in mixed in modern Nepali poems to give extra flavour to the | 7 (47%) | 6 (40%) | 1 (7%) | 1 (7%) |

| | | | | | |
|----|---|------------|-------------|------------|------------|
| | readers/ listeners. | | | | |
| 3 | Mixing English code in modern Nepali poems is a natural phenomenon. | 5 (33%) | 6 (40%) | 2 (13%) | 2 (13%) |
| 4 | Modern Nepali poems having English code mixing are more standard than others. | 1 (7%) | 1 (7%) | 6 (40%) | 7 (47%) |
| 5 | English code is mixed in modern Nepali poems just as a fashion. | 3 (20%) | 10 (67%) | 2 (13%) | 0 (0%) |
| 6 | There is the influence of western culture behind English code mixing in modern Nepali poems. | 8 (53%) | 7 (47%) | 0 (0%) | 0 (0%) |
| 7 | English code mixing in Nepali literature reduces proximity towards out culture. | 4 (27%) | 7 (47%) | 1 (7%) | 3 (20%) |
| 8 | Modern Nepali poems having English code mixing have underestimated Nepali language and culture. | 6 (40%) | 6 (40%) | 3 (20%) | 0 (0%) |
| 9 | English expressions are mixed in modern Nepali poems to catch the sentiments of young readers/ listeners. | 4 (27%) | 11 (73%) | 0 (0%) | 0 (0%) |
| 10 | English code is mixed in | 1 | 4 | 1 | 9 |

| | | | | | |
|--|---|------|-------|------|-------|
| | modern Nepali poems for English is more prestigious than other languages. | (7%) | (27%) | (7%) | (60%) |
|--|---|------|-------|------|-------|

The above table shows the exclusive interpretation of 10 statements. The attitudes are presented in the degree of strongly agree, agree, disagree and strongly disagree. The linguistic analysis and interpretation of the above displayed data goes as follows:

The first statement in the questionnaire was "English code mixing in modern Nepali poems is a current trend". Among the 15 readers of modern Nepali poems, 8 (53%) strongly agreed the statement while 7 (47%) readers only agreed it. There was no reader against the statement. The number of readers who strongly agreed the statement was greater than that of the ones who agreed the statement.

With regard to the second statement, "English code is mixed in modern Nepali poems to give extra flavour to the readers/ listeners." Seven (47%) readers strongly agreed while 6 (40%) readers only agreed. Similarly, 1 (7%) reader disagreed and the same number (7%) strongly disagreed. However, the number of strongly agreed readers was greater than the others.

On the third statement, "Mixing English Code in modern Nepali poems is a natural phenomenon", 5 (33%) of the total 15 readers strongly agreed while 6 (40%) just agreed. Similarly, 2 (13%) readers disagreed and again the same number (13%) strongly agreed the very statement. The number of agreed readers was greater than others.

In response to the fourth statement, "Modern Nepali poems having English code mixing are more standard than others," only 1 (7%) reader strongly agreed

while 7 (47%) strongly disagreed. Likewise, 1 (7%) reader agreed the statement and 6 (40%) of them disagreed it.

On the fifth statement "English code is mixed in modern Nepali poems just as a fashion" the strongly disagreed, agreed and disagreed readers were 3 (20%), 10 (67%) and 2 (13%) respectively. The number of agreed readers was greater than the strongly agreed ones. However, nobody strongly disagreed the statement

Regarding, the sixth statement "There is the influence of western culture behind English code mixing in modern Nepali poems", 8 (53%) readers strongly agreed and 7 (47%) of them just agreed the statement. However, no reader was found to disagree and strongly disagree the very statement.

In response to the seventh statement "English code mixing in Nepali literature reduces proximity towards out culture," only 4 (27%) readers strongly supported the statement while 8 (47%) of them just agreed. Similarly, 1 (7%) reader disagreed and 3 (20%) strongly disagreed. The number of agreed readers was the greatest one, i.e.47 %.

On the eighth statement, "Modern Nepali poems having English code mixing have underestimated Nepali language and culture," 6 (40%) readers strongly agreed, again 6 (40%) agreed and 3 (20%) disagreed. However, nobody was found strongly against the very statement.

Out of the 15 readers, 11 (73%) of them agreed and 4 (27%) readers strongly agreed the statement, "English expressions are mixed in modern Nepali poems to catch the sentiments of young readers/ listeners." Nobody was found to stand against the statement.

Regarding the last(i.e. tenth) statement, " English code is mixed in modern Nepali poems for English is more prestigious than other languages," only 1 (7%) of the 15 readers strongly agreed while 4 (27%) of them just agreed. Similarly, 1 (7%) reader disagreed and 9 (60%) readers strongly disagreed. Hence, the number of strongly disagreed readers was the greatest one on the very statement.

Apart from the above 10 statements, 2 open-ended questions were also asked to find out the readers' attitudes behind the reasons for English code mixing in modern Nepali poetry. Majority of the readers opined that English code is mixed in modern Nepali poems due to globalization of the English language and its influence in the arena of world communication. Likewise, to show their so- called intellect some poems use English expression in their poems. As English is an international language, its influence can be observed in every sphere of human life. As a result, some English words are automatically mixed in the modern Nepali poems as well. Similarly, majority of the readers opined that English expressions are used in modern Nepali poetry to make the intended meaning more vivid as there are many English words used in Nepali which have no actual Nepali equivalents. For example, table, radio, computer, type coat, pants, master and so on. Moreover, various English words are assimilated in the Nepali language and culture. So, to give the real flavour on the part of readers/listeners the poets use such words.

Some readers view that due to the influence of post modernism and deconstructionism English code mixing is found in the modern Nepali poems. Likewise, some readers took it as a natural phenomenon and dynamic reality of language. They also asserted that many poets mix such English expressions to catch the sentiments of young readers/listeners. To some extent, English code is mixed in Nepali poetry to make the creation so- called standard.

3.3 Attitude of Composers Towards English Code Mixing in Modern Nepali Poems

This sub chapter deals with the analysis and interpretation of the poem composers' perception towards English code mixing in modern poems. I have analyzed the responses to 10 statements and 2 open- ended questions collected from the 15 composers of modern Nepali poems. The number and percentage of the composers on the respective degree of their attitude against each statement are presented in the table below:

Table No.8

Composers' Attitudes Towards English Code Mixing in Modern Nepali Poems

| S.N. | Statements | Strongly agree | Agree | Disagree | Strongly disagree |
|------|--|----------------|------------|------------|-------------------|
| 1 | English code mixing in modern Nepali poems is a current trend. | 9 (60%) | 6 (40%) | 0 (0%) | 0 (0%) |
| 2 | English code in mixed in modern Nepali poems to give extra flavour to the readers/listeners. | 7 (47%) | 8 (53%) | 0 (0%) | 0 (0%) |
| 3 | Mixing English code in modern Nepali poems is a natural phenomenon. | 8 (53%) | 7 (47%) | 0 (0%) | 0 (0%) |
| 4 | Modern Nepali poems having English code mixing are more standard than others. | 0 (0%) | 3 (20%) | 5 (33%) | 7 (47%) |
| 5 | English code is mixed in modern Nepali poems just | 3 (20%) | 9 (60%) | 2 (13%) | 1 (7%) |

| | | | | | |
|----|---|------------|------------|------------|------------|
| | as a fashion. | | | | |
| 6 | There is the influence of western culture behind English code mixing in modern Nepali poems. | 6 (40%) | 7 (47%) | 2 (13%) | 0 (0%) |
| 7 | English code mixing in Nepali literature reduces proximity towards out culture. | 4 (27%) | 8 (53%) | 3 (20%) | 0 (0%) |
| 8 | Modern Nepali poems having English code mixing have underestimated Nepali language and culture. | 4 (27%) | 7 (47%) | 4 (27%) | 0 (0%) |
| 9 | English expressions are mixed in modern Nepali poems to catch the sentiments of young readers/ listeners. | 6 (40%) | 6 (40%) | 2 (13%) | 1 (7%) |
| 10 | English code is mixed in modern Nepali poems for English is more prestigious than other languages. | 0 (0%) | 3 (20%) | 6 (40%) | 6 (40%) |

The table above shows the exclusive interpretation of ten statements given for responses to the composers of modern Nepali poetry. Their attitudes are presented in terms of the degree of strongly agree, agree, disagree and

strongly disagree. Further analysis and interpretation of the above displayed data goes as follows:

In response to the first statement, "English code mixing in modern Nepali poems is a current trend," 9 (60%) composers strongly agreed while 6 (40%) of them just agreed. However, no composer stood against the very statement. Majority of the composers strongly agreed the statement.

Regarding the second statement, "English code is mixed in modern Nepali poems to give extra flavor to the readers/ listeners, 7 (47%) composers strongly agreed and 8 (53%) of them only agreed. No composer was found to disagree and strongly disagree the statement.

Likewise, 8 (53%) composers strongly agreed the statement, "Mixing English code in modern Nepali poems is a natural phenomenon" which is the third one. Similarly, 7 (47%) composers just agreed the very statement. However, there was no composer to discard the statement. The number of strongly agreed composers was greater than the agreed ones.

On the fourth statement, "Modern Nepali poems having English code mixing are more standard than others," no composer strongly agreed and only 3 (20%) composers agreed. Likewise, the greatest number of the composers, i.e. 7(47%) strongly disagreed the statement.

In response to the fifth statement, "English code is mixed in modern Nepali poems just as a fashion," only 3 (20%) composers strongly agreed while 9 (60%) composers only agreed and 2 (13%) of them disagreed. Similarly, only 1 (7%) composer strongly disagreed the statement.

With regard to the sixth statement, "There is the influence of western culture behind English code mixing in modern Nepali poems," only 6 (40%)

composers strongly agreed while 7 (47%) of them just agreed and 2 (13%) disagreed the very statement.

Similarly, 8 (53%) composers agreed the statement; English code mixing in Nepali literature reduces proximity towards our culture." However, 3 (20%) composers disagreed the statement. Still 4 (27%) composers strongly agreed and nobody strongly disagreed the statement.

Regarding the eighth statement, "Modern Nepali poems having English code mixing have underestimated Nepali language and culture," 4 (27%) composers strongly supported the statement while 7 (47%) of them only supported it. Moreover, 4 (27%) composers discarded the statement.

On the ninth statement, "English expressions are mixed in modern Nepali poems to catch the sentiments of young readers/ listeners," 6 (40%) composers strongly agreed while only 1 (7%) composer strongly disagreed. On the other hand, 6 (40%) composers just agreed and 2 (13%) of them disagreed the very statement.

In response to the last (i.e. tenth) statement, "English code is mixed in modern Nepali poems for English is more prestigious than other languages, " Only 3 (20%) of the total composers agreed while 6 (40%) of them strongly disagreed the statement. Similarly, 6(40%) composers disagreed the statement and no composer strongly agreed it.

In addition to these ten questions, two subjective (open- ended) questions were also asked to draw information on the reasons behind English code mixing in modern Nepali poetry. Majority of the composers opined that English code is mixed in the modern Nepali poems due to the development of modern science and technology and globalization of English language. Similarly, they asserted that some poets mix English expressions in their poems to show their so- called

intellect. Moreover, to catch the sentiments of young readers, to make some complex ideas/ expressions clear and to give extra flavour to the readers/ listeners Nepali poets use different English expressions while writing poems. Some words such as table, coat, machine, computer, television, pants, blouse, type, master, etc. are assimilated in Nepali culture and they have no such Nepali terms which give the same flavour as they give. So, many composers had also addressed this matter in their responses.

Some composers took English code mixing in modern Nepali poems as a natural phenomenon and an outcome of the dynamic nature of language and literature. The notions of post modernism and deconstructionism were found as the influencing factors of English code mixing in Nepali poetry in accordance with some composers. Though majority of the composers accepted English code mixing in Nepali poetry as a natural phenomenon some were against it. They opined that this trend underestimates our Nepali language and culture and welcomes foreign culture which can not be tolerated by many Nepalese. Moreover, it has been practised as a fashion as well.

After analyzing the attitudes of the sampled readers and composers of modern Nepali poetry, it is found that English code mixing has become a natural phenomenon at present. The ground reality is that there are some such English words which produce a special effect in our heart and mind that can not be done by their Nepali equivalents. Similarly, the rapid development of modern science and technology the notion of ' global village' writers' command on English and temptation towards western language and culture are the main reasons for English code mixing in modern Nepali poems. Though English code mixing in Nepali poetry can not be discarded, the composers should not use much more English expressions in their creations. They should not take it as a matter of high prestige and intellect. It, otherwise, reduces proximity

towards our language and culture. Further, this trend may spoil the real identity of Nepali language and literature. Anyway, English code mixing in different genres of Nepali literature is growing day by day. As this is the era of 21st century, we should accept it as a natural phenomenon and think positively minimize its negative impact on Nepali literature and its readers.

CHAPTER FOUR

FINDINGS AND RECOMMENDATIONS

This chapter deals with the major findings based on the analyzed data. Moreover, some recommendations and pedagogical implications are also included in this section which are directly concerned with the findings of the study.

4.1 Findings

On the basis of analysis and interpretation of the collected data, the following findings have been extracted regarding the use of English expressions in the modern Nepali poems.

1. Word level English code mixing was found in the largest number. Out of 355 expressions mixed in the sampled poems, 280(78.87%) were words where as 56 (15.77%) phrases, 5 (1.40%) sentences and 14(3.94%) abbreviations were found to be mixed in those poems.

2. Regarding word level code mixing in the modern Nepali poems, nouns were mixed maximally, i.e. 90. 71% of the total word level mixing. There were 254 nouns used in the sampled (thirty) poems.

- a. Among 254 nouns used in the selected poems, the nouns such as table, street television, beer, whisky, restaurant, blouse, telephone, machine, etc. were used maximally.
- b. Among 23 adjectives, the adjectives such as slim, green, confused sleeveless, blue, etc. were used more than the others.

However, there were only three verbs used in the sampled poems. They are *march*, *fry* and *confuse*. No any adverbial expression was found in those poems.

3. Regarding phrase level only English noun phrases were found to be mixed in the selected poems. Out of 355 expressions, the phrase level expressions occupy only 15.77% of the total mixing. It means, there were 56 phrases (NPs) in the sampled poems. Among them, most of the phrases were those which have already been assimilated in Nepali society. For example, local bus, telephone booths, black belt, waiting room, boarding school, foot path, etc.

4. Regarding sentence level code mixing only 5 sentences were found which occupy 1.40% of the total mixing. Out of the 30 poems, only 2 poems had such English sentences. Those poems are *Traffic Saptaha* and *Sarubhaktaharu*.

5. Regarding abbreviated forms, there were 14 abbreviations occupying 3.94% of the total English expressions mixed in the sampled poems. No abbreviation was repeated in the poems.

6. Regarding the reasons behind English code mixing in modern Nepali poems the following are the major ones which were adopted through the responses of composers and readers of the modern Nepali poems:

- i. English code is mixed in modern Nepali poems due to globalization of English.
- ii. English code is mixed in modern Nepali poems due to lack of the actual term in the Nepali language, For example, table, school, coat, telephone, etc.
- iii. The poets mix English expressions in their poems to give extra flavor on the part of readers/listeners.
- iv. English expressions are used in modern Nepali poems to catch the sentiments of young readers/literners.
- v. Some poets mix English words in their poems to show their so - called intellect.

- vi. English expressions are used in modern Nepali poems because there are such words that produce a special effect in the heart and mind of the readers which is impossible by their Nepali equivalents. For example, confuse, internet, slim, cock-tail, etc.
- vii. Because of the rapid development of modern science and technology English code is used in Nepali poetry.
- viii. Nepali literature is not beyond the influence of post modernism and deconstructionism. So, English code mixing is natural.
- ix. Some poets mix English expressions in their poems to make the poems so- called standard.
- x. Due to English background of the poets, they often mix some English expressions while composing Nepali poems.

4.2 Recommendations

On the basis of the study, its analysis and findings I would like to present some recommendations for pedagogical implications.

1. By generalizing this study, English teachers may use some Nepali expressions because there are such Nepali words which have no English equivalent terms.
2. This study proves to be fruitful to both teachers and students of linguistics and literature.
3. The teacher can deal effectively with the dynamic reality of language and emerging trends of English code mixing when he/ she goes through this study.
4. This study explores new insights associated with code mixing which help to broaden the horizon of theoretical knowledge about code mixing.
5. For those who are interested in analyzing the Nepali language in term of English code mixing this study becomes the milestone.

6. The students of sociolinguistics should be acquainted with the English words used in modern Nepali poetry as well.
7. This study becomes so crucial to anyone who is interested to know more about English code mixing in Nepali literature especially poetry.
8. Further researches should try to dig deeper the concept of code mixing and its underlying factors.
9. Mixed expressions of other languages except English should also be the topic of the research.
10. English code mixing should be studied on the basis of sex, age, educational background and so forth.
11. Workshops, seminars, conferences and talk programmes of teachers, linguists, scholars and course designers should be organized to discuss the essence and effectiveness of code mixing and code switching.
12. English code mixing in other Nepali literary genres like play, epic, story, etc. has to be studied.

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APPENDIX – I

English Words Mixed in Modern Nepali Poems with Their Word Class

| S.N | Title | Noun | F | Verb | F | Adjective | F | Adverb | F |
|-----|----------------------|--|--|------|---|-------------------|--------|--------|---|
| 1. | E Samundra | Album Half pants Traffic Motorcycle Station Driver Cyber Machine Junction Auto Doctor School College platforms | 1 1 1 1 6 4 1 1 1 1 1 1 1 1 | | | Gladish | 1 | | |
| 2. | Planchet ko Table | Cup Table Pencil Jipsy Sledge | 1 1 6 1 1 | | | | | | |
| 3. | Kabita Sarbechhan | Art Broucear Number Fantasy Capsule Tonic Telephone Smuggler Fare Academician Budget Technique Smuggling Glycerin | 1 1 1 1 1 1 1 1 1 1 1 1 1 1 | | | Modern Genious | 1 1 | | |

| | | | | | | | | |
|---|----------------------|---------------|----|--|------------|---|--|--|
| | | Doctor | 1 | | | | | |
| | | Share | 1 | | | | | |
| | | Mixture | 1 | | | | | |
| 4 | Altitude Sickness | Diphtheria | 1 | | | | | |
| | | Hysteria | 1 | | | | | |
| | | Paralysis | 1 | | | | | |
| | | Anemia | 1 | | | | | |
| | | Enomnia | 1 | | | | | |
| | | Emsonbia | 1 | | | | | |
| | | Soriasis | 1 | | | | | |
| 5 | Nepal Bandha | Driver | 1 | | | | | |
| | | Load shedding | 1 | | | | | |
| | | Cheat | 1 | | | | | |
| | | Course | 1 | | | | | |
| | | Guide | 1 | | | | | |
| | | Routine | 1 | | | | | |
| | | Shutter | 1 | | | | | |
| | | Cancel | 1 | | | | | |
| | | Ambulance | 1 | | | | | |
| | | Motor | 1 | | | | | |
| | | Hotel | 1 | | | | | |
| | | Cabin | 1 | | | | | |
| | | Hospital | 1 | | | | | |
| | | Ticket | 1 | | | | | |
| 6 | Blue Blouse | T-shirt | 1 | | Blue | 1 | | |
| | | Cottage | 1 | | | | | |
| | | Table | 1 | | | | | |
| | | Coat | 1 | | | | | |
| 7 | Aadhunik Website | Website | 1 | | Electrical | 1 | | |
| | | Computer | 1 | | | | | |
| | | Telephone | 1 | | | | | |
| | | Connection | 1 | | | | | |
| | | Networking | 1 | | | | | |
| | | online | 1 | | | | | |
| 8 | Master ko Coat | Coat | 25 | | | | | |
| | | Fire | 1 | | | | | |
| | | Master | 24 | | | | | |
| | | Restaurant | 1 | | | | | |
| | | Guard | 1 | | | | | |
| | | Whisky | 1 | | | | | |
| | | Passport | 1 | | | | | |
| | | Pistol | 1 | | | | | |

| | | | | | | | | | |
|----|---|--------------|---|--|--|--|--|--|--|
| | | Cartoon | 1 | | | | | | |
| | | Hotel | 1 | | | | | | |
| | | Suitcase | 1 | | | | | | |
| 9 | Pratyekpalta Clolumbushar u America ma | Company | 1 | | | | | | |
| | | North-west | 1 | | | | | | |
| | | Airport | 1 | | | | | | |
| | | Passport | 1 | | | | | | |
| | | Polythene | 1 | | | | | | |
| | | Postmortem | 1 | | | | | | |
| | | Hepatitis-B | 1 | | | | | | |
| | | Plaza | 1 | | | | | | |
| | | Skyscraper | 1 | | | | | | |
| | | Daddy | 1 | | | | | | |
| | | Painting | 1 | | | | | | |
| | | Mummy | 1 | | | | | | |
| | | Sticker | 1 | | | | | | |
| 10 | Bhale Baseko Nasuniyako Dheri Vayachha | Computer | 1 | | | | | | |
| | | Radio | 1 | | | | | | |
| | | Instant | 1 | | | | | | |
| | | x-ray | 1 | | | | | | |
| | | Internet | 1 | | | | | | |
| | | Satellite | 1 | | | | | | |
| | | Fax | 1 | | | | | | |
| | | Robert | 1 | | | | | | |
| 11 | Ajako Kathmadaun | Photographer | 1 | | | | | | |
| | | Record | 1 | | | | | | |
| | | Photo | 1 | | | | | | |
| | | fashion | 1 | | | | | | |
| 12 | Traffic Saptaha | Tragedy | 1 | | | | | | |
| | | x-ray | 2 | | | | | | |
| | | operation | 1 | | | | | | |
| | | Traffic | 1 | | | | | | |
| | | Photo | 1 | | | | | | |
| | | Accident | 1 | | | | | | |
| | | Canvas | 1 | | | | | | |
| | | Please | 1 | | | | | | |
| | | Horn | 1 | | | | | | |
| 13 | Sakili ko Desh | Airport | 1 | | | | | | |
| | | Goalpost | 1 | | | | | | |
| | | Boot | 1 | | | | | | |
| | | Cargo | 1 | | | | | | |
| | | Suitcase | 1 | | | | | | |

| | | | | | | | | | |
|----|---|---|--------------------------------------|-----|---|------------------|--------|--|--|
| 14 | Aansu ra Pasina ko Hisabkitab | Temperature Passenger Sampling Oasis Paralysis Rape Cactus | 1 1 1 1 1 1 1 | | | American | 1 | | |
| 15 | Desh Vokaharu ko Roti Hoena | Plate Snacks Salad File ice-cream Duster License Injection globe | 1 1 1 1 1 1 1 1 | Fry | 1 | | | | |
| 16 | Sanjha ko Nayasadak Jindagi ko Jatra | Drainage Madam Miss plot | 1 1 1 1 | | | Suited Latest | 1 1 | | |
| 17 | Rameshman, Bigyan ra Jiban | Chemistry Centigrade Chloride Steal Protein Acidity Foreinhite Formula | 1 1 1 1 1 1 1 1 | | | | | | |
| 18 | Kathmadaun | Heater Smuggler Koralo Litre Petrol Toyota Plot | 1 1 1 1 1 1 1 | | | | | | |
| 19 | Santan ko Ghau | Stethoscope Surgeon Cardiologist | 1 1 1 | | | | | | |
| 20 | Typist | Keyboard Typist Margin Roller Machine | 2 3 2 2 3 | | | | | | |

| | | | | | | | | | |
|----|---|-------------|---|---------|---|----------|---|--|--|
| | | Type-writer | 4 | | | | | | |
| | | Type | 2 | | | | | | |
| | | Handle | 2 | | | | | | |
| 21 | Bartaman ra Manchhe | Machine | 3 | Confuse | 1 | Handsome | 1 | | |
| | | Dinami | 1 | | | Slime | 1 | | |
| | | Tablet | 1 | | | Green | 2 | | |
| | | Cup | 1 | | | Confused | 1 | | |
| | | Injection | 1 | | | Stylist | 1 | | |
| | | Foot-path | 3 | | | | | | |
| | | Street | 1 | | | | | | |
| | | Motor | 1 | | | | | | |
| 22 | Hajurba! Tapain ko Batauli Ahile Butwal Baneko Chha | Horn | 1 | | | | | | |
| | | Newed | 1 | | | | | | |
| | | Pantsskirt | 1 | | | | | | |
| | | Counter | 1 | | | | | | |
| | | Website | 1 | | | | | | |
| | | Cinema | 1 | | | | | | |
| 23 | Junkiriharu Orlirahechan | Warrant | 1 | | | | | | |
| | | Boot | 1 | | | | | | |
| | | Rally | 1 | | | | | | |
| | | Proof | 1 | | | | | | |
| | | poster | 1 | | | | | | |
| 24 | Nayabarsa, Timi Hatar- hatarma Aayau | Whisky | 1 | | | | | | |
| | | Brandy | 1 | | | | | | |
| | | Cock-tail | 1 | | | | | | |
| | | Calendar | 1 | | | | | | |
| | | Poster | 1 | | | | | | |
| | | Curfew | 1 | | | | | | |
| 25 | Curfew ko Bela | Curfew | 1 | | | | | | |
| 26 | Proof Mistake | Bag | 1 | | | | | | |
| | | Proof | 1 | | | | | | |
| | | Principal | 2 | | | | | | |
| | | Mistake | 1 | | | | | | |
| | | Mummy | 1 | | | | | | |
| 27 | Bisaun ko Satabdi ko Hangover | Sampen | 1 | | | Full | 1 | | |
| | | Beer | 2 | | | Egrand | 1 | | |
| | | Whisky | 1 | | | | | | |
| | | Pack | 6 | | | | | | |
| | | Hangover | 1 | | | | | | |
| | | Liter | 1 | | | | | | |
| | | Kilo | 1 | | | | | | |

| | | | | | | | | |
|----|----------------------|-------------|----|-------|---|------------|---|--|
| | | Sari | 1 | | | | | |
| | | Bottle | 2 | | | | | |
| | | Scandal | 1 | | | | | |
| 28 | Bhokra Television | Television | 2 | | | | | |
| | | Cock-tail | 1 | | | | | |
| | | Close-up | 1 | | | | | |
| | | Sofa | 1 | | | | | |
| | | Reporters | 1 | | | | | |
| | | Meat-ball | 1 | | | | | |
| | | Channel | 1 | | | | | |
| | | Photography | 1 | | | | | |
| | | coreage | 1 | | | | | |
| 29 | Aajako Kathmadaun | Bar | 1 | March | 1 | Slim | 1 | |
| | | Café | 1 | | | Green | 1 | |
| | | Highway | 1 | | | Blue | 1 | |
| | | Street | 1 | | | Sleeveless | 1 | |
| | | Phobia | 1 | | | | | |
| | | Whisky | 1 | | | | | |
| | | Beer | 1 | | | | | |
| | | Brandy | 1 | | | | | |
| | | Hangover | 1 | | | | | |
| | | Close-up | 1 | | | | | |
| | | Capital | 2 | | | | | |
| | | Museum | 1 | | | | | |
| | | Modernism | 1 | | | | | |
| | | Channel | 1 | | | | | |
| | | Cigarette | 11 | | | | | |
| | | Table | 1 | | | | | |
| | | Fashion | 3 | | | | | |
| | | remote | 1 | | | | | |
| 30 | Sarubhaktaharu | Hypothesis | 1 | | | | | |
| | | Rationalism | 1 | | | | | |
| | | Intuition | 1 | | | | | |
| | | Suicide | 1 | | | | | |
| | | Hole | 1 | | | | | |
| | | Café | 1 | | | | | |
| | | Trap | 1 | | | | | |
| | | Confusion | 1 | | | | | |
| | | Homosapians | 1 | | | | | |
| | | Homonía | 1 | | | | | |
| | | Fossils | 1 | | | | | |
| | | Rift | 1 | | | | | |

| | | | | | | | | |
|-------|--|------------------|---|---|--|----|--|---|
| | | Cinema | 1 | | | | | |
| | | Action | 1 | | | | | |
| | | Pulus | 1 | | | | | |
| | | Minus | 1 | | | | | |
| | | Taxi | 1 | | | | | |
| | | Concrete | 1 | | | | | |
| | | Poplar | 1 | | | | | |
| | | Sophoclis Edipus | 1 | | | | | |
| | | waltik | 1 | | | | | |
| | | | 1 | | | | | |
| Total | | 254 | | 3 | | 23 | | - |

APPENDIX – II

English Sentences Mixed in Modern Nepali Poems

| S.N. | Title | Sentence | F. |
|------|-----------------|---|------------------|
| 1. | Traffic Saptaha | Horn Please! | 1 |
| 2. | Sarubhaktaharu | Seeing is believing. Believing is seeing. Good is gay. Suicide is a solution to the absurd. | 1 1 1 1 |
| | Total | 5 | |

English Abbreviations Mixed in Modern Nepali Poems

| S.N. | Title | Abbreviations | F. |
|------|---|-----------------------|-------------|
| 1. | E Samundra | MGR E-(mail) | 1 1 |
| 2. | Kabita Sarbechhan | VGO | 1 |
| 3. | Aadhunik Website | W.W.W. | 1 |
| 4. | Bhole Baseko Nasuniyako Dheri Vayachha | TV VCP E-(mail) | 1 1 1 |
| 5. | Aansu ra Psina ko Hisabkitab | C | 1 |
| 6. | Santan ko Ghau | ENT | 1 |
| 7. | Bartaman ra Manchhe | CD VCD F.M. | 1 1 1 |
| 8. | Curfew ko Bela | F.M. B.B.C. | 1 1 |
| | Total | | 14 |

APPENDIX - III

English Noun Phases Mixed in Modern Nepali Poems

| S.N. | Title | Noun Phrase | Frequency |
|------|---|--|----------------------------|
| 1 | E Samundra | Waiting room Telephone Booth | 1 1 |
| 2. | Planchet ko Table | Royal concentration Camp | 1 1 |
| 3 | Kabita Sarbechhan | Chewing-gun Business partner Black Belt | 1 1 1 |
| 4. | Altitude Sickness | Chronic dysentery Altitude sickness | 1 1 |
| 5 | Nepal Bandha | Guess paper | 1 |
| 6 | Blue Blouse | Blue blouse Over coat | 1 1 |
| 7 | Aadhunik Website | Electrical connection | 1 |
| 8 | Master ko Coat | - | - |
| 9 | Pratyekpalta Clolumbusharu America ma | Air France Underground Bar Topless Bra | 1 1 1 |
| 10 | Bhale Baseko Nasuniyako Dheri Vayachha | - | - |
| 11 | Ajako Kathmadaun | Global Museum | 1 |
| 12 | Traffic Saptaha | Foot-Path | 1 |
| 13 | Sakili ko Desh | Bed-tea | 1 |
| 14 | Aansu ra Pasina ko Hisabkitab | Long way Journey | 1 |
| 15 | Desh Vokaharu ko Roti Hoena | - | - |
| 16 | Sanjha ko Nayasadak Jindagi ko Jatra | Pencilin Injection Bresary Trip Sugar mill Show-mill Show-window Sleeve less blouse | 1 1 1 1 1 1 |

| | | | |
|----|--|---|-----------------------|
| | | Flower baby News centre | 1 1 |
| 17 | Rameshman, Bigyan ra Jiban | - | - |
| 18 | Kathmadaun | Toyato Koralo | 1 |
| 19 | Santan ko Ghau | Psychastric Tablet | 1 |
| 20 | Typist | Space bar | 1 |
| 21 | Bartaman ra Manchhe | Balanced diet Beauty Parlour City queen Close-up | 1 1 1 1 |
| 22 | Hajurba! Tapain ko Batauli Ahile Butwal Baneko Chha | Local Bus Boarding School | 1 1 |
| 23 | Junkiriharu Orlirahechan | - | - |
| 24 | Nayabarsa, Timi Hatar- hatarma Aayau | Inverted Comma | 1 |
| 25 | Curfew ko Bela | All India Radio Voice Of America Black –Out Proof Mistake | 1 1 1 1 |
| 26 | Proof Mistake | Bad glamour | 1 |
| 27 | Bisaun Satabdi ko Hangover | Show-case Double hang Palm oil Date expire | 1 1 1 1 |
| 28 | Bhok ra Television | Roasted Chicken | 1 |
| 29 | Aajako Kathmadaun | Morning walk Dance restaurant King’s way Sky bridge Dim light | 1 1 1 1 1 |
| 30 | Sarubhaktaharu | Truly serious Philosophical problem Lamp post Last scene | 1 1 1 1 |
| | Total | 56 | |

APPENDIX - IV

Sampled Poems Along with Their Composers, Compilation and Date of Publication

| S.N | Title | Composer | Compilation | Date of Publication (in B.S.) |
|-----|--|-------------------------------|--------------------------------------|----------------------------------|
| 1. | E Samundra | Indira Prasai | E Samundra | 2063 |
| 2 | Planchet ko Table | Bairagi Kainla | Pachhis Barsaka Kabita | 2039 |
| 3 | Kabita Sarbechhan | Bimal Nibha | Yauta Bahula Nabhayeko Bushirt | 2060 |
| 4 | Altitude Sickness | Dr. Mathura K.C. | Birami Desh | 2057 |
| 5 | Nepal Bandha | Bimal Koirala | Utsab Manaune Tayarima | 2055 |
| 6 | Blue Blouse | Shiva Adhikari | Aajaka Nepali Kabita | 2050 |
| 7 | Aadhunik Website | Madhav Raj Poudel | Utkhanan | 2061 |
| 8 | Master ko Coat | Shishir Sharma | Master ko coat | 2058 |
| 9 | Pratyekpalta Clolumbu sharu America ma | Sailendra Sakar | Kabita ma America | 2060 |
| 10 | Bhale Baseko Nasuniyako Dheri Vayachha | Chhatra Subba 'Pawal' | Ke Diun Timilain | 2058 |
| 11 | Ajako Kathmadaun | Damodar Pudasaini 'Kishor' | Aafantaka Anuharharu | 2049 |
| 12 | Traffic Saptaha | Mohan Sitaula | Arko Prahar | 2044 |
| 13 | Sakili ko Desh | Phuapl Rai | Sumnimako Tasbir | 2053 |
| 14 | Aansu ra Pasina ko Hisabkitab | Gokarna Abiral | Desh Dukheko Bela | 2061 |
| 15 | Desh Vokaharu ko Roti Hoena | Hemanta Shrestha | Desh Bhokaharuko Roti Hoina | 2055 |
| 16 | Sanjha ko Nayasadak | Bhupi Sherchan | Ghumne Mech | 2020 |

| | | | | |
|----|---|----------------------------|---|------|
| | Jindagi ko Jatra | | Mathi Andho Manche | |
| 17 | Rameshman, Bigyan ra Jiban | Bishaw Bimohan Shrestha | Bishwa Bimohanka Kehi Kabitaharu | 2044 |
| 18 | Kathmadaun | Banira Giri | Pacchis Barso ko Kabita | 2039 |
| 19 | Santan ko Ghau | Naina Dhaka | Apratyasit Prahar | 2060 |
| 20 | Typist | Dinesh Adhikari | Aajaka Nepali Kabita | 2050 |
| 21 | Bartaman ra Manchhe | Yuba Raj 'Prayasi' | Personal Source | 2064 |
| 22 | Hajurba! Tapain ko Batauli Ahile Butwal Baneko Chha | Shitbindu | Aastha Oh Meri Priya | 2059 |
| 23 | Junkiriharu Orlirahechan | Momila | Junkiriharu Orirahechhan | 2055 |
| 24 | Nayabarsa, Timi Hatar- hatarma Aayau | Samir Shah | Madhya Paschimka Kabita | 2053 |
| 25 | Curfew ko Bela | Gulab Khetan | Suryodaya | 2047 |
| 26 | Proof Mistake | Mohan Koirala | Aaja Kasailai Bida Garnu Chha | 2060 |
| 27 | Bisaun Satabdi ko Hangover | Min bahadur Bista | Min Bahadur Bista ka Kabita | 2051 |
| 28 | Bhok ra Television | Rajab | Ekkaisau Satabdika Bhasharu ra Bisau Satabdiko hangover | 2060 |
| 29 | Aajako Kathmadaun | Dipendra Rijal 'Akela' | Personal Source | 2065 |
| 30 | Sarubhaktaharu | Roshan Sherchan | Saru Bhaktaharun | 2056 |
| | | | | |

APPENDIX - V

Nepali Alphabets with Their Roman Transliteration

Roman Transliteration of Devanagari Script Based on Turner's (1931). Nepali Alphabet and Diacritic Marks.

Phonetic Symbols used in the Thesis:

| | | | | | |
|----|---|----|----|---|----|
| a | अ | | k | क | क् |
| | आ | । | kh | ख | ख् |
| i | इ | ि | g | ग | ग् |
| | ई | ी | gh | घ | घ् |
| u | उ | ु | ḡ | ङ | |
| | ऊ | ू | c | च | च् |
| ṛ | ऋ | ॠ | ch | छ | |
| e | ए | े | j | ज | ज् |
| ai | ऐ | ै | | ञ | ञ् |
| o | ओ | ो | ṭ | ट | |
| au | औ | ौ | ṭh | ठ | |
| — | | | ḍ | ड | |
| ṇ | ण | ण | ḍh | ढ | |
| t | त | त् | bh | भ | भ् |
| th | थ | थ | m | म | म् |
| d | द | | y | य | |
| dh | ध | ध | r | र | र् |
| n | न | न् | l | ल | ल् |
| p | प | प् | w | व | व् |
| ph | फ | फ | ś | श | श् |
| b | ब | ब् | ḡ | ष | ष् |
| | | | s | स | स् |
| | | | h | ह | |

Note: The traditional letters क्ष, त्र and ज्ञ are treated as conjunct letters

e.g. क्ष = ks, ksh, kch
 ज्ञ = gy
 त्र = tr

APPENDIX - V

Questionnaire

Dear informant,

This questionnaire has been prepared to draw information for the research work entitled. '**Code-Mixing in Poetry: A Case of Modern Nepali Poems**. The research work is being carried out under the supervision of **Dr. Bal Mukunda Bhandari**, Lecturer, Department of English Language Education, Faculty of Education, T.U., Kirtipur, Kathmandu. I hope that you will give reliable information to co-operate me and that will be an invaluable contribution to complete the research work.

Researcher

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Questionnaire to the composers and readers of modern Nepali poems

Name:

Sex:

Age:

Occupation:

Status: Composer ()

Reader ()

A. You are requested to give your opinion on each of the following statements. Please indicate your opinion by putting tick (-√) on the given alternatives.

- 1) English code-mixing in modern Nepali poems is a current trend,
 - a) Strongly agree
 - b) Agree
 - c) Disagree
 - d) Strongly disagree
- 2) English code is mixed in modern Nepali poems to give an extra flavour to the

readers/listeners.

- a) Strongly agree b) Agree
- c) Disagree d) Strongly disagree

3) Mixing English cede in modern Nepali poems is a natural phenomenon.

- a) Strongly agree b) Agree
- c) Disagree d) strongly disagree

4) Modern Nepali poems having English code-mixing are more standard than others.

- a) Strongly agree b) Agree
- c) Disagree d) Strongly disagree

5) English code is mixed in modern Nepali poems just as a fashion.

- a) Strongly agree b) Agree
- c) Disagree d) strongly disagree

6) There is the influence of Western Culture behind English code-mixing in modern Nepali *poems*.

- a) Strongly agree b) Agree
- c) Disagree d) Strongly disagree

7) English code-mixing in Nepali literature reduces proximity towards our Culture.

- a) Strongly agree b) Agree
- c) Disagree d) Strongly disagree

8) Modern Nepali poems having English code-mixing have underestimate Nepali language and culture.

- a) Strongly agree b) Agree
- c) Disagree d) Strongly disagree

9) English expressions are mixed in modern Nepali poems to catch

the sentiments of young readers/listeners.

- a) Strongly agree b) Agree
c) Disagree d) strongly disagree

10) English code is mixed in modern Nepali poems for English is more prestigious than other languages.

- a) Strongly agree b) Agree
c) Disagree d) strongly disagree

B. Please give your opinion to the following queries.

1) What do you think are the main reasons behind English code-mixing in modern Nepali poems. Give in points.

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2) What in your opinion are the reasons for using English expressions in the following extracts'?

a) किनकी सरुभक्तहरु

Seeing is believeing मा होइन

Believing is seeing मा विश्वास गर्छन / -- **Roshan Sherchan**

b) भोकको आगोमा जलिरहेका मानिसहरुको *क्लोजअप* देखाउँदै

टेलिभिजनमा दव समाचार आउँछ

दिनभर देश चलाएर घर फर्केकाहरु

कक्टेल्, मिटवल र रोष्टेड चिकेनसँग

भोकका रंगिन तस्बिरहरु हेर्छन् टेलिभिजनको पर्दामा

-Min Bahadur Bista

c) सब कन्फ्यूज छन

रक्ताम्य धर्तीले धूमिल आकाशमा
ऐना हेरिरहेको बेला

-Banira Giri

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Thank you for your co-operation.