

# **CODE-MIXING IN NEPALI FILM SONGS**

**A Thesis Submitted to the Department of English Education in  
Partial Fulfillment for the Master's Degree in Education**

**Submitted By  
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**2009**

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2009**

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## **RECOMMENDATION FOR ACCEPTANCE**

This is to certify that **Gokul Adhikari** has prepared this thesis entitled **Code-Mixing in Nepali Film Songs** under my guidance and supervision.

I recommend the thesis for acceptance.

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## **DECLARATION**

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

Gokul Adhikari

Date: 2066/03/

## DEDICATION

*Dedicated To*  
*Respected Guru, Guruma,*  
*and My Parents*

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**Gokul Adhikari**

## **ABSTRACT**

The research aims to analyze the use of the English language in Nepali Film Songs. It focuses on major word class, sentence types, language functions and context in which code mixing takes place. In order to carry out this work, the researcher obtained songs from Kantipur F.M., Nepal F.M. and different music companies. Twenty five Nepali film songs released for public since 2042 B.S. to 2065 B.S were chosen for the study. The researcher used judgmental/ purposive non-random sampling procedure to collect the songs. The researcher made use of check lists and CD player as research tools. He listened to the sampled songs and jotted down the instances of code mixing in check lists. For confirmation, he listened to the sampled songs time and again. He jotted down the essential information in his note book too. The findings of this work show that the mixing of English code in Nepali film songs is a natural phenomenon. Maximum nouns and verbs are mixed in Nepali film songs followed by adverbs and adjectives. The words that are used in sampled Nepali film songs are simple and commonly used in day-to-day communication. Likewise, simple sentences are maximally used than compound and complex sentences in Nepali film songs. The functions like: warning, ordering, requesting, scolding, etc. are used maximally than other functions. Regarding the contexts, English code mixing takes place while talking about education, while expressing love, at the time of meeting, introducing and apologizing etc.

This research work has four chapters. Chapter one deals with the general background, review of related literature, objectives of the study, the significance of the study and the definition of specific terms. Chapter two presents the methodology, sources of data, population of the study, sampling procedure and tools for data collection, process of data collection and limitations of the study. Chapter three consists of analysis and interpretation of data. The data was analyzed and interpreted using simple statistical tools like frequency and percentage. Chapter four consists of the findings and recommendation of the research.

## TABLE OF CONTENTS

	<b>Page No.</b>
<b>Recommendation for Acceptance</b>	i
<b>Recommendation for Evaluation</b>	ii
<b>Evaluation and Approval</b>	iii
<b>Dedication</b>	iv
<b>Acknowledgements</b>	v
<b>Abstract</b>	vii
<b>Table of Contents</b>	viii
<b>List of Tables</b>	x
<b>List of Symbols and Abbreviations</b>	xi
<b>CHAPTER ONE: INTRODUCTION</b>	<b>1-16</b>
1.1 General Background	1
1.1.1 Code Switching and Code Mixing	1
1.1.2 Cinema: A Glance	5
1.1.3 Nepali Cinema	6
1.1.4 History of Cinema in Nepal	7
1.1.5 Songs and Film Songs	8
1.2 Review of the Related Literature	9
1.3 Objectives of the Study	11
1.4 Significance of the Study	11
1.5 Definition of Specific Terms	11
1.6 Fundamentals of Words, Sentences, Language Functions	13
1.6.1 Word	13
1.6.2 Sentence	14
1.6.3 Language Function	15
<b>CHAPTER TWO: METHODOLOGY</b>	<b>17-20</b>
2.1 Source of Data	17
2.1.1 Primary Sources	17
2.1.2 Secondary Sources	17

2.2	Population of the Study	19
2.3	Sampling Procedure	19
2.4	Tools for Data Collection	19
2.5	Process of Data Collection	19
2.6	Process, Analysis and Interpretation	20
2.7	Limitation of the Study	20

**CHAPTER THREE: ANALYSIS AND INTERPRETATION 21-35**

3.1	Analysis of English Code Mixing in Nepali Film songs	21
3.1.1	Analysis of Word Class	21
3.1.2	Analysis of Nouns Mixed in Nepali Film Songs under Study	23
3.1.3	Analysis of Verbs Mixed in Nepali Films Songs under Study	25
3.1.4	Analysis of Adjectives Mixed in Nepali Film Songs under Study	27
3.1.5	Analysis of Adverbs Mixed in Nepali Film Songs under Study	28
3.1.6	Holistic Analysis of word Class	30
3.2	Sentence wise Analysis	31
3.3.1	Holistic Analysis of Sentences	32
3.3	Function wise Analysis	33
3.4	Holistic Analysis	36
3.5	Context wise Analysis	38

**CHAPTER FOUR: FINDINGS AND RECOMMENDATIONS 40-37**

4.1	Findings	40
4.2	Pedagogical Implications	41

**REFERENCES**

**APPENDIX I**

**APPENDIX II**

**APPENDIX III**

## LIST OF TABLE

	<b>Page No.</b>
<b>TABLES</b>	
Table No.1: Title of Song, Name of Film, Lyricists and Singers	18
Table No.2: Word Classes Mixed in Nepali Film Songs	22
Table No.3: Nouns Mixed in Nepali Film Songs with Their Frequencies and Percentages	24
Table No.4: Analysis of Verbs Mixed in Nepali Film Songs	26
Table No.5: Adjectives Mixed in Nepali Film Songs	27
Table No.6: Adverbs Mixed in Nepali Film Songs	29
Table No.7 Holistic Comparison of Word Class	30
Table No.8: Sentence Mixed in Nepali Film Songs under Study	31
Table No.9: Holistic Comparison of Sentences	33
Table No.10: Description of Language Functions Used in Sampled Nepali Film Songs	35
Table No.11: Rank of Songs Regarding All Components	37

## LIST OF SYMBOLS AND ABBREVIATIONS

B.A.	Bachelor of Arts
B.S.	Bikram Sambat
et al.	and other people
F	Frequency
I.A.	Intermediate of Arts
i.e.	That is
M.Ed.	Master in Education
MTBMH	Ma Timi Bina Mari Halchhuni
PhD.	Doctor of Philosophy
S.N.	Serial Number
T.U.	Tribhuvan University
TSBNB	Tata Saraini Bigris Ni Badri
viz.	Namely
%	Percentage

# CHAPTER ONE

## INTRODUCTION

### 1.1 General Background

Richards, et al. (1999) define the term language as "The system of human communication which consists of the structure arrangement of sounds (or their written representation) into large, such as morphemes, words sentences utterances" (p. 196). Likewise, Lederer (1990) says, "There are several languages in the world, out of them; English is one which is accepted as an international Lingua Franca. One in every seven human being can speak English (p.1). It is a medium to learn history, culture and life study of the people who belong to English language as their mother tongue. It also helps to exchange culture and it is also important for accelerating process of modernization in Nepal. That is why it can improve human status.

Language is a means of communication by which we can perform several things such as: communication, thinking, group solidarity, inter-linguistic conflict, nation building, creation etc. It, a voluntary vocal system of human communication, is a God's gift to human being. It is species-specific. Without language, human being would have remained only a dumb animal. So the main difference between human beings and animal is possession of a language. Success of intelligence work is possible only through language. To sum up, language is unique, creative, complex and modifiable. It is a versatile and the most commonly used tool that people use to fulfill their needs.

#### 1.1.1 Code Switching and Code Mixing

English is one of the many languages of the world, which is used as an international lingua franca, and it is also used as an official language in many parts of the world or as the main means of international communication. In the context of our country, English has been given priority over other international languages.

At the time of conveying a message if the interlocutors are monolinguals then the process of conveying it is possible in a single language but if they are bilingual as even multilingual then there may be certain concepts, which are very difficult to clarify to the other with the help of a single language. When a bilingual or a multilingual person takes part in a conversation with another person who also knows and uses two or more languages then s/he often shifts from one language to another. This process of shifting from one language to another language is generally known as code switching.

According to Hudson (1980):

Code-switching is the inevitable consequence of bilingualism (or, more generally, multilingualism). Any one who speaks more than one language chooses between them according to circumstances. The first consideration, of course, is which language will be comprehensible to the person addressed; generally speaking, speakers choose a language which the other person can understand. (p.51)

Likewise, Wardhaugh (1998) says "Code-switching is a conversational strategy used to establish, cross or destroy group boundaries; to create, evoke or change interpersonal relations with their rights and obligations." (p.100) Wardhaugh draws the conclusion that code switching is often quite a subconscious process. People may not be aware that they have switched to another language in a conversation.

In a bilingual or multilingual country or society, code mixing is a usual phenomenon. Code is a cover term which may denote a dialect, register or a language. However, it generally refers to a language. A code is a system of communication. People express their thoughts, feelings, etc. through it. Wardhaugh (1986) says, "The particular dialect or language that a person chooses to use on any occasion is a code, a system used for communication between two or more parties." (p.99) Likewise, Richards et al. (1985) say,



"Code is a system of signals, which can be used for sending a message. A natural language is an example of a code and the medium through which a code is sent is called channel" (p. 42).

According to Hudson (1980), there are other cases, however, where a fluent bilingual talking to another fluent bilingual changes language without any change at all in the situation. This kind of alternation is called code mixing." (p.53)

Rai (2000) defines:

When a person uses the structure of one language and some lexical items or elements of another language, it is called code mixing. Of the shift from one code to another is absolute it is then code switching however if the switch is in the middle of the sentence (lexicon shift) then it is code mixing. (p.182)

It has become an unavoidable feature of any language because of the regular uses of code mixing in the present day's communication. On code mixing the code is not changed entirely from one person to another but the elements of one code are mixed into the other. There is the change of language without any change at all in the situation. When people mix codes for a long time, it becomes their habit as a result they mix the English words/phrases when they speak and write the Nepali language to get prestige in a society. This is a reason to mix the words/sentences of another language knowingly.

Differences between code-switching and code-mixing can be shown as:

#### Code-Switching

1. Switching from one language to another in same conversation.

2. Complete or absolute shift e.g.

#### Code-Mixing

1. Use of elements, especially noun and verbs of one language in another while uttering the sentence.

2. Lexical shift: e.g. *Aaja mode*

Today is holiday *Timilai Tha* *chhaina*.

*Chhaina*.

3. Determined by situation and mood and topic.      3. Irrelevant of situation and topic change or it comes automatic.

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

In this research study, the researcher focused on English code mixing in Nepali film songs which are the present property of the Nepali language. The researcher highlights those areas of Nepali film songs where English words, phrases and sentences have been used. Code-mixing between languages is a normal activity in many parts of the world, some areas being especially marked for linguistic diversity of Nepal for example: - One has always to take into account the distinction between community and on the other individual and multilingualism. We can find a large number of different inter-relationships between community and individual, monolinguals, bilingualism, multilingualism, and diglossia. It is very hard to find the code mixing in the primitive Nepali films songs. Code mixing in Nepali films songs is found after the period of democracy - 2047. However, there is no evidence to support this statement. There are various reasons to mix the codes. One reason to mix words /sentence of another language is to get prestige in a society. Another reason is due to the growing effect of another language in every step of life. That is why people are compelled to use it directly or indirectly. In such a situation, people mix some words or even sentences of English mainly to make a concept clear. This type of mixing can be found in areas such as mass media,

communication, trade, tourism, literature, music transportation and so on. For example:

Homework *garn sajilo Chhaina*. (It is not easy to do homework)

Hari book *kina ta*. (Hari, buy the book.)

The types of expressions are found in Nepali film songs are:

Itahari *ko bazaar ma oh maya rag nagara. Maya lagai hala jhattai oh maya back nasara*.

Likewise, Hong Kong *bata meri maya kathmandu jhari* hello handsome man.

In the above, words like rag, back, hello, handsome, man, such words are English words. Rag and back are used in the song to make the song rhythmic.

So the researcher was eager to find out the code mixing in Nepali film songs.

None of the researches has been carried out the code mixing and in Nepali film songs.

### **1.1.2 Cinema: A Glance**

Cinema is the representation of a society. A society is a text; cinema is also a text. It is an unbound text. The percept of visual image predominates in cinema and the visual depiction of events accedes to emotions through idea. The cinema sound defines and sharpens the viewer's sense of space by giving variations in its amplitude and pitch. Sound effects the perception of time and motion and performs as an efficient agent in influencing ideas, emotions and attitudes. Since the dawn of civilization, man has been searching different media and means of recreation and amusement to satisfy his/her mental appetite and acquires relief from his physical fatigue and mental tension. It has the power to render accurate life like representation of places, principle and objects.

Film is an artistic genre, which dramatizes fiction. Film is an interpretation of a personal vision of the filmmaker, generated from actual situation. Cinema is a

form of drama, where actors and actresses perform their role according to the plot. As drama contains a plot, setting and characters, so does cinema. So the actors/actresses have to utter sentences on it they are the real characters. The same situation exists in the Nepali cinema too. An actor or actress begins his/her conversation in Nepali language and switches it into another language when certain concepts seem ambiguous for the other parties to be conveyed in Nepali language. For this they switch the code into the English language to make the concept clear and understandable.

### **1.1.3 Nepali Cinema**

India, being the closest neighbour to Nepal, any change brought these in any walk of life, whether it may be social, religious, educational, economical and political trends to induce a rapid and compulsory effect on Nepalese life. But it is amazing that Nepal remained virtually unaffected by the cinema movement for almost half a century of the beginning of film production in India. In Nepal, the tradition of film making had taken place before the demonstration of a cinema. Cinemas were taken as a form of recreation for the kings and Ranas, during the Rana regime. When there was great achievement or something that made the rulers happy, people or their followers used to make them happy by showing cinemas or acting dramas. From the history we can obtain the fact that during the Rana period actors and actresses from different countries were brought in the Rana palaces and paid on the basis of their performance. This type of activity encouraged the drama writers to develop something, which could be shown time and again using the same device and the same cost. Similarly, dramas or some sorts of cinemas were shown to celebrate any function in the royal palace. This brought the tradition of showing the beautiful movements of life through a projector that could be attributed to the tradition of making cinemas which in turn led the path of making cinemas or arresting the beautiful movements of life for a longer time.

### **1.1.4 History of Cinema in Nepal**

Nepal does not have a very long film history, but the industry has its own place in the cultural heritage of Nepal. Most Nepali films use Bollywood style songs and narratives, and are shot on 16mm film. In film industry parlance, Kathmandu, the capital and center of the Nepali-language film industry, is called Kollywood (or Kaliwood as an alternate spelling) within Nepal (Not to be confused with India's Tamil language film industry Kollywood, based in Chennai).

The History of Cinema in Nepal dates back to 2008 (Bikram Era) when the first ever made Nepali feature film titled. "Satya Harischandra" was produced from Kolkata, India.

"Aama" (mother) was of course the first Nepali Film produced in Nepal in 2021 B.E. It was produced by the information Department of His Majesty's Government of Nepal. Shiva Shankar Manandhar (renowned radio singer and music composer) and Bhuvan Thapa (Theater Artist) made their debut as the lead players in the movie. The film had Hira Singh Khatri as its director and V. Balsara was the music composer.

The end of 2023 B.E. saw another Nepali film "Maitighar" (Maternal home) produced for the first time under the private banner - Sumonajali Films Pvt. Ltd. This was a first full pledged feature film in Nepal; famous Indian Film Artist Mala Sinha played a pivotal role in the film. C.P Lohani was her co-star who became latter her life partner in real life. B.S. Thapa directed the film. The veteran music maestro Jaidev socored music for the film, Lata Mangeskar, Nightingle of India, sang for the first time a Nepali song, which was penned by none other than His Majesty the late King Mahendra Bir Bikram Shah Dev (M.B.B.S). Other veteran Indian Singers who did lend their voices in the film were Asha Bhosle, Usha mangeskhar and Manna Dey. Nepali singers like Prem Dhoj Pradhan, Narayan Gopal, C.P. Lohani and Aruna Lama also sang for the film. The film had friendly appearances of veteran Sunil Dutta and comedian Rajendra Nath.

The information Department of His Majesty's Government of Nepal continued film making for sometime and they were, "Hijo Aaj Bholi" in 2024 B. E. and "Parivatan" in 2028. His Majesty's Government, Nepal established the Royal Nepal Film Corporation in 2028. B.E. "Man Ko Bandh" was the first film Produced by the Corporation Prakesh Thapa was the director of the film Nati Kaji and Shiva Shankar were the music directors. Amber Gurung scored background music. Salyan K.C and Sushma Shahi were the lead players. The film was premièred in 2030 B.E. in Kathmanu.." man Ko Bandh was followed by "Kumari" in 2034, " Sindoor" in 2037 and Jeevan Rekha" in series. The success of those films opened up avenue for the private parties to enter into filmmaking as industrial endeavor. ([www.film.gov.np/history.php](http://www.film.gov.np/history.php))

### **1.1.5 Songs and Film Songs**

A song is a relatively short musical composition in the human voice commonly accompanied by other musical instruments which features words song, one of the genres of literature, is a lyrical poem or ballad. It is very enchanting discipline (Baral, 2060:7). A song is a musical composition. Songs contain vocal parts that are performed, 'sung,' and general feature words (lyrics), commonly followed by other musical instruments (exceptions would be acappella and scat songs). The words of songs are typically of a poetic, rhyming nature, although they may be religious verses or free prose. The words are the lyrics.

Songs are typically for a solo, singer, though there may also be a duet, trio, or more voices (works with more than one voice to a part, however, are considered choral). Songs can be broadly divided into many different forms, depending on the criteria used. One division is between "art songs", "popular music songs", and "folk songs". Other common methods of classification are by purpose (sacred Vs secular), by style (dance, ballad, Lieder,), or by time of origin (Renaissance, Contemporary).

Colloquially, song is sometimes used as slang to refer to any music composition, even those without vocals. In European classical music, jazz, brass band, popular music, and many other musical styles. However, this usage is considered incorrect. "Song" should only be used to describe a composition for the human vocals.

In music styles that are predominantly vocal-based, a composition without vocals is often called an instrumental. A musical piece that may be either with or without vocals can be called a melody, a tune, or a composition. There are folk songs, pop songs, modern songs, film songs. There are several ways of getting pleasure, recreation. Likewise, film songs also give the pleasure, joy, happiness to the listeners. Here films songs refer to the songs which are found in the film. It is the trend to keep the song in film. So, Nepali film is not untouched. Songs play significant role in the film.

## **1.2 Review of the Related Literature**

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

Baral (2005) has conducted a descriptive study and particular study of code mixing in “Nepali Cinemas” The objective of his study was to find out use of English in Nepali Cinemas. His overall study concluded that code mixing is English simple words sentences are maximally used in Nepali Cinemas.

Similarly, the use of contracted forms is found quite frequent in this field.

Dahal (2006) has carried out a research entitled: Code mixing in the Gorkhapara and the Kantipur Daily A Comparative study,” The main objective of his study is to find out and classify the English expressions mixed in the Nepali language used in the Gorkhapatra and the Kantipur Dalies: His overall study concluded that the mixing of English words in Kantipur Daily was found in higher position than Gorkhapara Daily in a week and the mixing of abbreviated words are being increased day by day. Sentence level mixing and

clause level mixing in Nepali newspaper has the least occurrence in both of the newspapers

Neupane (2007) has conducted research entitled an analysis of English code-mixing in Nepali folk songs. The objective of his study was to find out analyze English code missing in Nepali folk songs in terms of word classes, frequency of the occurrence of words and context in which code mixing takes place. The finding of his work shows that there is large amount English code mixing in Nepali folk songs. Maximum nouns and verbs are mixed in Nepali folk songs followed by adjectives and adverbs.

On the other hand Pageni (2005) has conducted a descriptive and practical study of code mixing in Kantipur and the study concluded that English code - mixing in Nepali language took place while speaking various kinds of English expressions covering language structures functions and topic areas were occurred is mixing. In the highest frequency of sentence level had the least frequency in mixing. Similarly, expressions related to various languages function appeared in mixing. For socializing purpose, he concluded speakers mixed English codes mostly.

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

Subedi (2001) has carried out a research entitled "Code Mixing in Gorkhapatra: A descriptive study". The objective of his study was to find out and analyze English word that are used on 'The Gorkhapatra Daily' He concluded that the use of and understand more English words than rural people. Similarly, the researchers further states that the use of English acrony is very popular in



Nepali newspapers. So far as code mixing is concerned Subedi has described code mixing only in Nepal Newspapers that is limited only to analyze of code mixing in Gorkhapatra Daily for a week and he has not talked about the Nepali electronic media i.e. cinemas, radio, television etc.

### **1.3 Objectives of the Study**

The study had following objectives:

a. to analyze the code mixing in Nepali film songs in terms of the following variables:

- Language function
- Word class
- Sentence type
- Context in which code mixing takes place

b. to list the pedagogical implications

### **1.4 Significance of the Study**

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

### **1.5 Definition of Specific Terms**

#### **Cinema/Film**

A theatrical release as a commercial screening developed through a chain of story and shown in cinema halls or a field that encompasses motion pictures as an art form or as a part of entertainment industry. Because photographic cinema historically has been the primary medium for displaying moving images, academic often refers to this field as the study of cinemas.

## **Code**

A particular variety of language, registers dialect or even register. For example:  
The Nepali language.

## **Code Mixing**

Code mixing refers to the transfer of linguistic elements from one language into another. The use of multiple language/register/dialect/style within the same clause or language in written or spoken discourse.

## **Code Switching**

The alternation between one or more languages in the course of discussion between people who have more than one language in common. Sometimes the switch lasts only a few sentences as even for a single phrase.

## **Context**

Which occurs before and/or after a word, a phrase or even a longer utterance or a text. The context often helps in understanding the particular meaning of the word, phrase, etc. For example, the word loud in loud music is usually understood as meaning 'noisy' whereas in a tie with a loud pattern it is understood as "unpleasantly colourful".

## **Film Song**

A genre of film song, the songs which are used in film.

## **Monolingual**

A term used in socio-linguistics to refer to a speech community which makes use of only one language.

## **Bilingual**

A term used in socio-linguistics to refer to a speech community which makes use of two languages equally well

## **Multi-lingual**

A term used in socio-linguistics to refer to a speech community which makes use of two or more languages.

## **1.6 Fundamentals of Words, Sentences, Language Functions**

### **1.6.1 Word**

Word is the smallest free form found in language .A word may be understood as a stretch of writing .The term word is used in various senses

#### **The classification of word on its classes**

There are two kinds of word classes .They are major word and minor word classes. There are four major classes. They are Nouns, Verbs, Adjectives and Adverbs .The minor classes are; preposition, Conjunctions, Articles, Numerals, Pronouns, Quantifiers and Interjections.

#### **Major word classes**

There are 4 major word classes. They are Noun, Verb, Adjective and Adverb.

#### **Noun**

Noun is a naming word .It typically names or denotes entities such as individuals, animals, places, objects or qualities. For example, Tiger, pen, success, mountain, table etc.

#### **Verb**

A verb is a word which refers to concepts like actions, sensations or states .The words like run, jump, feel, remain, can all be identified as verbs.

#### **Adjective**

An adjective is a word which refers to a property or attribute, its function is to modify a noun .For example, intelligent, foolish, and green etc.

#### **Adverb**

An adverb is a word which typically denotes properties and attributes to actions, sensations or states designated by verbs .For example,

Hari left quickly

Sina is walking so slowly.

#### **Minor word class**

#### **Articles**

Articles are determines which are used before nouns. English has two kinds of articles, which function exclusively as constituents of the noun phrase. The

definite article is spelled- the and the indefinite article is spelled - a (before consonants) or -an( before vowels).

### **Numerals**

A word which is used to denote a number is called numeral. We can found two types of numerals in English language. They are cardinal and ordinal numerals. Example of cardinal numerals is one, twelve, ninety etc. Similarly example of ordinal numerals is fifth, thirty-seventh etc.

### **Quantifier**

The word which shows the quantity of a noun is called quantifier. For example: anybody, none, some etc.

### **Pronoun**

Pronouns are words (me, they, he, him, himself, this, it) used in place of noun phrases typically referring to things already known (he likes himself, this is it.)

### **Interjections**

A word used as an exclamation is called interjection. This word class consists of items that have no referring function and are only used to express emotions such as surprise, joy, pain, pleasure, etc. For example, damn, wow, aha etc.

### **1.6.2 Sentence**

The sentence is the largest unit of grammar since there is no unit higher than this in grammatical analysis.

Sentences can be structurally classified as simple compound and complex (Aarts and Aarts, 1986:86)

- i) Simple sentence.
- ii) Compound Sentence
- iii) Complex sentence

### **i) Simple Sentence.**

It is a sentence made up of a single independent clause. In other words it is a sentence in which none of the functions is realized by a clause. For example.

Jay is a teacher

You can go now.

### **ii) Compound Sentence**

The sentence in which two or more sentences are coordinated is called compound sentence.

For example:

I want to go market, but it's raining.

She is singing in her sister is diners.

### **iii) Complex sentence**

The sentence which consists of a simple sentence and one or more subordinate (or dependent) clause is called complex sentence.

She went when her father came.

I demand that he come at once.

## **1.6.3 Language Function**

Language function means communicative function of language.

Communicative function of language refers to anything that we can do with language. For example: greeting, requesting, inviting, denying, promising and so on are functions of language. Richards, et al. (1999) describe language function as "having three main functions: descriptive, expressive, and social.

The descriptive function of language is to convey factual information. This is

the type of information which can be stated or denied and in some cases even tested". For example: It must be well below ten degrees outside.

The expressive function of language is to supply information about the speaker, his or her feelings, preferences, prejudices and past experiences.

For example, the utterance:

I'm not inviting the sandersons again.

May, with appropriate intonation, show that the speaker did not like the Sandersons and that this is the reason for not inviting them again. The social function of language serves to establish and maintain social relations between people.

Language functions have been classified variously by various linguists. However, the researcher has adopted Van Ek's (1977:25) classification in his study. Van EK has given a detail description of language uses on language function as following:

### **Language Functions**

- a) Imparting and seeking factual information.
- b) Expressing and finding out intellectual attitudes.
- c) Expressing and finding out emotional attitudes.
- d) Expressing and finding out moral attitudes.
- e) Getting things done (Suasion).
- f) Socializing.

## **CHAPTER TWO**

### **METHODOLOGY**

This chapter mainly includes the methodology employed in the collection of data while carrying out the study. So the subsections included in this chapter are sources of data, secondary sources of data, population of the study, sampling procedure, tools for data collection, process of data collection and interpretation.

#### **2.1 Source of Data**

##### **2.1.1 Primary Sources**

Due to the nature of the study, the researcher did not use primary source of data.

##### **2.1.2 Secondary Sources**

The secondary sources of data for the present study were different journals, magazines, programmes related with Nepali film songs. Secondary sources of the data for this study were the following Nepali Film Songs:

Maiti

Hami Taxi Driver

Hangama

Ragubir

Mirtujanya

Shavadhan

Mister Mangale

Duniya

Avimanyu

Mr. Don

TSBNB

Sanyas

Chor Sipahi

**Table No.1****Title of Song, Name of Film, Lyricists and Singers**

S.N.	Name of Film	Title of Songs	Lyricist	Singer
1.	Maiti	Ithari ko Bazaar	Shree Krishna Luitel	Anand Karki and Jal Shah
2.	Hami Taxi Driver	Taxi Hamro Jindagi	Pramod Dhungana	Udit and Rekha Thapa
3.	Hangama	Jata Hami Utai Hangama	Daya Ram Pandey	Suresh Adhikari and Friends
4.	Ragubir	Basu Basu Bhanchha	Yek Narayan Bhandari	Kumar Kancha and Puspa Poudel
5.	Mirtujanya	Balla Hamro Jindagi ma	Daya Ram Pandey	Rajesh Payal Rai, Sopnil Shrestha and Mandabi Tripathi
6.	Shavadhan	Yestai Chha Yaha Yestai Chha	Suresh Adhikari	James Pradhan, Chorous
7.	Mister Mangale	Mister Mangale	Jaya Paudel	Rajesh Payal Rai
8.	Duniya	Chahey Day Hos	Daya Ram Pandey	Nima Rumba
9.	Avimanyu	Yo Larke Joban	Daya Ram Pandey	Aananda Karki and Purnima
10.	Mr. Don	Simple Chha Bhanchan	Daya Ram Pandey	Puspa Paudel
11.	TSBNB	Jethilai Aamaile	Hari Bansa Acharya	Hari Bansa Acharya
12.	TSBNB	Timi Parau Piremma	Hari Bansa Acharya	Hari Bansa Acharya
13.	Sanyas	Sainiklai Tundikhel	Sambhujit Baskota	Umesh Pandey and Devika Pradhan
14.	Chor Sipahi	Mangsirma Jado Chha	Sanjay Shrestha	Sanjay Shrestha and Mausami Gurung
15.	MTBMH	Nauni Nauni	Daya Ram Pandey	Puspa Paudel
16.	TSBNB	Jamana Naya Chha	Hari Bansa Acharya	
17.	Santan Ko Maya	Astamima	Daman Babu Shrestha	Udit and Dipa Narayan Jha
18.	Filim	Sajha Basma	Hari Bansa Acharya	Hari Bansa Acharya
19.	Bis	Don't Talk About Bis	Daya Ram Pandey	Pramod Kharel and Friends
20.	Debar Babu	Kelai Chaihiyo	Daya Ram Pandey	Dipak Limbu and Friends
21.	Ke Ghar Ke Dera	Ko Ho Tyo	Nir Shah	Om Bikram Bista
22.	Lakshya	Don't Fall in Love	Yadav Kharel	Dhiraj Rai
23.	Nisana	Do You Love Me?	Daya Ram Pandey	Rajesh Payal Rai and Anju Panta
24.	Bajrapat	Jamana Yo	Dipak Rayamajhi	Rajesh Payal Rai
25.	Mission Love in Sikkim	Mission Love in Sikkim	Shovit Basnet	Remanti Rai



## **2.2 Population of the Study**

The population of the study consists of 25 Nepali Film Songs released for the public. Similarly, the researcher also consulted different persons related to Nepali film and Nepali film songs like Shambhujit Banskota (Lyricist/Singer/Musician), Narayan Puri (Rirector), Pabitra Kansakar (Singer), Sachin Singh (Musician).

## **2.3 Sampling Procedure**

The researcher selected 25 Nepali Film Songs which were released for the public since 2041 B.S. to till now (2065). For this, the researcher listened to more than 600 Nepali Film Songs. The researcher used judgmental or purposive non-random sampling procedure to collect the data from those above mentioned Nepali film songs.

## **2.4 Tools for Data Collection**

The researcher prepared checklist(s) before listening to those selected Nepali film songs. The checklists contained the information about the items such as word classes, sentence types, language functions and contexts in which code mixing took place. [See Appendix I to Appendix III] Literature, the researcher met different persons related to the Nepali film songs.

## **2.5 Process of Data Collection**

The researcher listened to the selected songs at least 5 times. He jotted down the instances of code mixing in these songs in checklists focusing on word classes, sentence types, language functions and the contexts in which they were used. For confirmation, he listened to those songs time and again. He read as well as looked on the collection of songs in collected songs. Then he jotted down the instances of code mixing in checklists. He also sought the help of friends who had similar linguistic background to collect the data.

## **2.6 Process, Analysis and Interpretation**

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

## **2.7 Limitation of the Study**

The study had following limitations:

- a. The study area was focused on English expressions mixed in Nepali film songs only.
- b. The study was based on only 25 Nepali film songs having more English code mixing on them.
- c. The study was limited major word class (nouns, verbs, objectives and adverbs), sentence types and contexts in which code mixing took place in the Nepali film songs selected for the study.
- d. The study did not account mixed codes of other languages.
- e. The study was limited to only these songs which are selected for public.

## **CHAPTER THREE**

### **ANALYSIS AND INTERPRETATION**

This chapter deals with the analysis and interpretation of the collected data to fulfill the set objectives. The analysis of English words, sentences, language functions and context in which they are used in Nepali film songs are included in it.

#### **3.1 Analysis of English Code Mixing in Nepali Film songs**

Word wise, sentence wise, function wise context were and holistic analysis can be interpreted in the following ways.

##### **3.1.1 Analysis of Word Class**

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

**Table No.2**

**Word Classes Mixed in Nepali Film Songs**

		Word class					
		Noun	Verb	Adjective	adverb		
1.	Ithari ko Bazaar	11	7		2	20	8.62
2.	Taxi Hamro Jindagi	11	3			14	6.03
3.	Jata Hami Utai Hangama	8		1		9	3.87
4.	Basu Basu Bhanca	3	4		1	8	3.44
5.	Balla Hamro Jindagi	7	3			10	4.31
6.	Yestai Cha Yaha Yestai Cha	7	1			8	3.44
7.	Mister Mangale	8				8	3.44
8.	Chahey Day Hos	2		5		7	3.01
9.	Yo Larkey Joban	2	2	1	1	6	2.58
10.	Dimple Cha Bhanchan	2	2	2		6	2.58
11.	Jethi Hai Amaile	4	2			6	2.58
12.	Timi Parau Pirema	3		2		5	2.15
13.	Sainki Lai Tudikhel	6				6	2.58
14.	Mangsir ma Jao Cha		2		2	4	1.72
15.	Nauni Nauni	5	8	3	1	17	7.32
16.	Jamana Naya Cha	4			1	5	2.15
17.	Santan Ko Maya	2	1		1	4	1.72
18.	Sajha Bus	8	3	2		13	5.06
19.	Don't Talk About Bis	6	7		1	14	6.03
20.	Ke lai Chahiyo	8	5	3	2	18	7.75
21.	Ko ho To	1	2	1	1	5	2.15
22.	Don't Fall in Love	7	10	1	2	30	8.62
23.	Do you loe you		5			5	2.15
24.	Jamana yo	3	6			9	3.87
25.	Mission Love in Sikkim	1	4			5	2.15
						232	100.00

The table above shows the word classes used in the sampled Nepali Film 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 the use of English words in Nepali Film Songs is a natural phenomenon and it has been started from 2042. The song released 2042 B.S. i.e. *Ko ho Tyo* is the oldest song in which we can find the trend of code mixing in it. According to Shambhujit Banskota, *Ke Ghar Ke Dera* is the first Nepali film where English

code was mixed in Nepali film song. The Nepali film song *Don't Fall in Love* and *Ithari Ko Bazaar* has used the highest number of English words i.e. 20, which is 8.62 percent of the total English words mixed in the Nepal film songs where as *Mangsir Ma Jado Chha* and *Santanko Maya* are the songs that have used the least number of English words in it i.e. 4, which is 1.72 percent of the total English Words.

The following examples have been extracted from the Nepali film songs under study keeping in view their frequencies:

- 1 *Itahari ko bazaar ma, oh maya rag nagar.* (Ithari Ko Bazaar)
- 2 *Maya lagai hala jhatai, oh maya back nasar.* (Ithari Ko Bazaar)
- 3 *Aau nachau chham chhami, talai jham jhami, right left, right left  
ghumau phan phani.* (Ta Ta Saraini Bigris Ni Badri)
- 4 *Why don't you ask your love?* (Ko ho to Jasale Malai)
- 5 *Sajha Bus ma jho pani chaddachha, Kiliender le dui rupees ko ticket  
kadha dha cha.* (Sajha Bus)
- 6 *Come on everybody.* (Don't fall in Love)
- 7 *Don't talk about bis (don't talk about bib)*
- 8 *Last ta seat ma maya ko ek jodi, ringroad ghume na orli tin choti.* (Saja Bus)
- 9 *Passport aayo ni visa lagoy ni.* (Balla Hamro Jindagi)
- 10 *Change huncha life, khati bhari dollar.* (Ball Haro Jindagi)

### **3.1.2 Analysis of Nouns Mixed in Nepali Film Songs under Study**

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

**Table No.3****Nouns Mixed in Nepali Film Songs with Their Frequencies and Percentages**

S.N.	Title of the songs	Frequency	Percentage
1.	Ithari ko Bazaar	11	9.24
2.	Taxi Hamro Jindagi	11	9.24
3.	Jata Hami Utai Hangama	8	6.72
4.	Basu Basu Bhancha	3	2.52
5.	Balla Hamro Jindagi	7	5.88
6.	Yestai Cha Yaha Yestai Cha	7	5.88
7.	Mister Mangale	8	6.72
8.	Chahey Day Hos	2	1.68
9.	Yo Larkey Joban	2	1.68
10.	Dimple Cha Bhanchan	2	1.68
11.	Jethi Hai Amaile	4	3.36
12.	Timi Parau Pirema	3	2.52
13.	Sainki Lai Tudikhel	6	5.04
14.	Mangsir ma Jao Cha		
15.	Nauni Nauni	5	4.20
16.	Jamana Naya Cha	4	3.36
17.	Santan Ko Maya	2	1.68
18.	Sajha Bus	8	6.72
19.	Don't Talk About Bis	6	5.04
20.	Ke lai Chahiyo	8	6.72
21.	Ko ho To	1	0.84
22.	Don't Fall in Love	7	5.88
23.	Do you love you		
24.	Jamana yo	3	2.52
25.	Mission Love in Sikkim	1	0.84
	Total	119	100

The table above shows that '*Ithari ko Bazaar*' and '*Taxi Hamro Jindagi*' are the songs in which the percentage of noun is very high i.e. 9.24% where is '*Mangsir ma Jado Chha*' and 'Do you love me' are the songs that have not used any nouns at all. The oldest song '*Ko ho Tyo*' released in 2042 B.S. has mixed 1 noun which is 0.84 percent of the total nouns used in Nepali film songs but the song '*Ithari ko Bazaar*' released 15 years later has used 11 nouns in it which is 9.24 percent of the total nouns used. Likewise, '*Taxi Hamro Jindagi*' is a song

which is released in 2065, has mixed 11 nouns which is 9.24 percent of the total nouns used. Some nouns used in '*Ithari ko bazaar*' and '*Taxi Hamro Jindagi*' are: bazaar, rack, back, something, nonsense, give, visa, passport, pound, suit.

The following are the examples of nouns mixed in Nepali film songs:

- 1 Oh! My sweet heart let me fall in love. (Basu Basu Bhanca)
- 2 *Kasaiko ta passport ayo kasaiko visa lago.* (Balla Hamro Jindagima)
- 3 *Suit laula singapore ko.* (Ball Hamro Jindagima)
- 4 *Ko hi bhayay engineer ko hi bhaye doctor.* (Mister Mangale)
- 5 What a man? (Ithari ko Bazaar ma)
- 6 Oh! Birtamodki miss? (Ithari ko Bazaar ma)
- 7 *Simple cha bhanchan galai ma mereo dimple cha bhanchan.* (Dimple cha Bhanca)
- 8 Please wait for time (Dimple cha Bhanca)
- 9 *Yo larke joban, oh my lovely boy.* (Yo Larki Joban)

The above mentioned examples prove that nouns which are common in day-to-day communication are frequently in Nepali film songs. Doctor, engineer, miss are the English words which are digested in Nepali dictionary. The above examples also prove that nouns which are used in sampled songs are not new things.

### **3.1.3 Analysis of Verbs Mixed in Nepali Films Songs under Study**

In the table below the English verbs used in Nepali film songs are analyzed in terms of their frequencies and the percentages the obtained.

**Table No.4**

**Analysis of Verbs Mixed in Nepali Film Songs**

S.N.	Title of the songs	F	%
1.	Ithari ko Bazaar	7	0.09
2.	Taxi Hamro Jindagi	3	3.89
3.	Jata Hami Utai Hangama		
4.	Basu Basu Bhancha	4	5.19
5.	Balla Hamro Jindagi	3	3.89
6.	Yestai Cha Yaha Yestai Cha	1	1.29
7.	Mister Mangale		
8.	Chahey Day Hos		
9.	Yo Larkey Joban	2	2.59
10.	Dimple Cha Bhanchan	2	2.59
11.	Jethi Hai Amaile	2	2.59
12.	Timi Parau Pirema		
13.	Sainki Lai Tudikhel		
14.	Mangsir ma Jao Cha	2	2.59
15.	Nauni Nauni	8	
16.	Jamana Naya Cha		
17.	Santan Ko Maya	1	1.29
18.	Sajha Bus	3	3.89
19.	Don't Talk About Bis	7	9.09
20.	Ke lai Chahiyo	5	6.49
21.	Ko ho To	2	2.59
22.	Don't Fall in Love	10	12.98
23.	Do you loe you	5	6.49
24.	Jamana yo	6	7.79
25.	Mission Love in Sikkim	4	5.19

The above mentioned table shows that out of total number of verbs used in sample Nepali film songs, i.e. 77, 'Don't fall in love.' used 10 verbs and which is the highest percentage i.e. 12.98 where as the songs viz. *Hangama*, *Mister Mangale*, *Chahey Day ho*, *Timi Parau Parima* and *Sainik Lai Tudikhel* have not used any verbs at all. The percentage of verbs used in other songs is between 1.31 to 12.98 percent.

The following are the examples of verbs which are mixed in Nepali film songs.

- 1 Change *huncha* life. (Ball Maro Jindagi ma)
- 2 Last a seat *ma*. (Saja Bus)



- 3 Oh shup up. (Ithari ko bazaar)
- 4 Please, give me one kiss (Ithari ko Bazaar)
- 5 *Kya bore afnota baule bidesh naga bhancha.* (Ball hamro Jindagima)
- 6 Let me fall in love. (Basu Basu Bhuncha)

### 3.1.4 Analysis of Adjectives Mixed in Nepali Film Songs under Study

This section includes the analysis of adjectives used in sampled Nepali film songs with their frequencies and percentages they obtained. This is presented in the following table.

**Table No.5**  
**Adjectives Mixed in Nepali Film Songs**

S.N.	Title of the songs	F	%
1.	Ithari ko Bazaar		
2.	Taxi Hamro Jindagi		
3.	Jata Hami Utai Hangama	1	4.76
4.	Basu Basu Bhancha		
5.	Balla Hamro Jindagi		
6.	Yestai Cha Yaha Yestai Cha		
7.	Mister Mangale		
8.	Chahey Day Hos	5	23.80
9.	Yo Larkey Joban	1	4.76
10.	Dimple Cha Bhanchan	2	9.52
11.	Jethi Hai Amaile		
12.	Timi Parau Pirema	2	9.52
13.	Sainki Lai Tudikhel		
14.	Mangsir ma Jao Cha		
15.	Nauni Nauni	3	14.28
16.	Jamana Naya Cha		
17.	Santan Ko Maya		
18.	Sajha Bus	2	9.52
19.	Don't Talk About Bis		
20.	Ke lai Chahiyo	3	14.28
21.	Ko ho To	1	4.76
22.	Don't Fall in Love	1	4.76
23.	Do you loe you		
24.	Jamana yo		
25.	Mission Love in Sikkim		
	Total	21	100

The above mentioned table shows that the number of adjectives is 21 in total, which is less than verbs and nouns used in Nepali film songs. Out of the 25 sampled songs, only 10 songs have used adjectives. The maximum numbers of adjectives have been used in the song '*Simple cha Bhanchan*', i.e. 5, 23.80 percent where as the songs '*Mister Mangale*', '*Nauni Nauni*', '*Ko ho to*' and '*Don't fall in love*' have used the least number of adjectives i.e. 1, 4.76 percent.

The following are the examples of adjectives which are mixed in Nepali film song:

- 1 We are the best. (Jata Hami Utai Hangama)
- 2 *Chahey* wrong *hos chahey* right *hos*. (Chahey Day hos Chahey Night hos)
- 3 *Chahey* black hos *chahey* white hos. (Chahey Day hos Chahey Night hos)
- 4 I am getting weak and mad. (Nauni Nauni)
- 5 Black and white *dhublo le mailincha*. (Ta ta saraini bigris ni Badri)
- 6 Last seat *ma maya ko ek jodi*. (Sajha busma)
- 7 *Thulo kancho ta* politics *ma pasecha*. (Sajha busma)

### **3.1.5 Analysis of Adverbs Mixed in Nepali Film Songs under Study**

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

**Table No.6****Adverbs Mixed in Nepali Film Songs**

S.N.	Title of the songs	F	%
1.	Ithari ko Bazaar	2	13.33
2.	Taxi Hamro Jindagi		
3.	Jata Hami Utai Hangama		
4.	Basu Basu Bhancha	1	6.66
5.	Balla Hamro Jindagi		
6.	Yestai Cha Yaha Yestai Cha		
7.	Mister Mangale		
8.	Chahey Day Hos		
9.	Yo Larkey Joban	1	6.66
10.	Dimple Cha Bhanchan		
11.	Jethi Hai Amaile		
12.	Timi Parau Pirema		
13.	Sainki Lai Tudikhel		
14.	Mangsir ma Jao Cha	2	13.33
15.	Nauni Nauni	1	6.66
16.	Jamana Naya Cha	1	6.66
17.	Santan Ko Maya	1	6.66
18.	Sajha Bus		
19.	Don't Talk About Bis	1	6.66
20.	Ke lai Chahiyo	2	13.33
21.	Ko ho To	1	6.66
22.	Don't Fall in Love	2	13.33
23.	Do you loe you		
24.	Jamana yo		
25.	Mission Love in Sikkim		
	Total	15	100.00

The above mentioned table shows the adverbs mixed in sampled Nepali film song. From the above table, we can say that Nepali film songs have used less adverbs than other major word classes. Out of the 25 sampled songs, only 11 songs have used adverbs. The maximum numbers of adjectives have been used in the songs. *'Ithari ko Bazaar ma', 'Mangsir ma Jado chha', Ke lai chahiyo* and *'Don't fall in love'* i.e. 2 13.33 percent, whereas the songs *'Basu Basu bhanch', 'Yo larkey joban', 'Nauni nauni, Janiana vaya cha, Saatanko maya', 'Don't fall in love* and *ko ho tyo'* have used the least number of adverbs 1, which is 6.66 percent of the total adverbs used.

The following instances will help to understand about the adverbs mixed in Nepali film songs.

- 1 *Maya lagai hala jhatai oh maya back nasara.* (Ithari ko Bazaar)
- 2 *Rudus hola something hola.* (Ithari ko Bazaar)
- 3 You are my one, only one. (Basu Basu Bancha)
- 4 I love so much (Mangsir ma Jado Cha)
- 5 Don't talk about drinks no drugs. (Don't Talk about biz)
- 6 Hey just make it up. (Don't talk about bis)

### 3.1.6 Holistic Analysis of word Class

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

**Table No.7**

**Holistic Comparison of Word Class**

S.N.	Word Class	Frequency	Percentage
1.	Noun	119	51.29
2.	Verb	77	33.18
3.	Adjective	21	9.05
4.	Adverb	15	6.46
Total		232	100.00

The above mentioned table clearly shows that there is altogether 232 words mixed in the sampled songs. Out of the total word class, number of English nouns mixed in Nepali film songs is the highest i.e. 119, which is 51.29 of the total. Similarly, verbs occupy the second rank, adjectives the third and adverbs the last i.e. 33.18 percent, 9.05 percent and 6.46 percent respectively. The most frequently used nouns are: colour, photo, time, heart, day, boy, hero, cinema, life, ring, bus etc. Similarly, the most frequently used verbs are miss, please, love and take. Adjectives that are frequently used, black, best and right. Likewise, adverbs that are used in the sampled songs are: so, much, lovely etc.

### 3.2 Sentence wise Analysis

These types of sentences used in Nepali film songs are namely, simple, compound that complex. The following table presents the types of English Sentences used in Nepali Film Songs.

**Table No.8**

**Sentence Mixed in Nepali Film Songs under study**

S.N.	Title of the songs	Simple	Compound	Complex	Total
1.	Ithari ko Bazaar	6	0	0	6
2.	Taxi Hamro Jindagi	1	0	0	1
3.	Jata Hami Utai Hangama	0	2	0	2
4.	Basu Basu Bhancha	0	0	0	0
5.	Balla Hamro Jindagi	0	0	2	2
6.	Yestai Cha Yaha Yestai Cha	0	0	0	0
7.	Mister Mangale	1	0	0	1
8.	Chahey Day Hos	0	0	0	0
9.	Yo Larkey Joban	5	0	0	5
10.	Dimple Cha Bhanchan	2	0	0	2
11.	Jethi Hai Amaile	0	0	0	0
12.	Timi Parau Pirema	0	0	0	0
13.	Sainki Lai Tudikhel	0	0	0	0
14.	Mangsir ma Jao Cha	1	0	0	1
15.	Nauni Nauni	6	1	2	9
16.	Jamana Naya Cha	0	0	0	0
17.	Santan Ko Maya	0	0	0	0
18.	Sajha Bus	0	0	0	0
19.	Don't Talk About Bis	3	1	1	5
20.	Ke lai Chahiyo	4	0	2	6
21.	Ko ho To	1	0	0	1
22.	Don't Fall in Love	2	0	2	4
23.	Do you loe you	7	0	0	7
24.	Jamana yo	4	2	0	6
25.	Mission Love in Sikkim	4	0	1	5
	Total	47	6	10	63

Regarding the types of sentences that are used in the Nepali film songs, there are few songs where all of sentences viz. Simple, complex and compound are used. Out of 25 sampled songs, only 15 songs have mixed sentences in them. The total amount of English sentences used in Nepali film songs is 63. The

song '*Nauni-Nauni*' is a song where maximum sentences are used. All together 9 sentences have used in that song. The songs '*Ithari ko bazaar*' and '*Nauni Nauni*' are the songs where maximum number of simple sentences are used i.e. 6. Most of the songs have only simple sentences code mixed in them.

The following examples show the sentences mixed in the sampled Nepali film songs:

- 1 Don't talk about drugs. – Simple Sentence (Don't Talk about Drugs)
- 2 Come on everybody. – Simple Sentence (Don't Fall in Love)
- 3 She loves me. – Simple Sentence (Don't Fall in Love)
- 4 What a joke? – Simple Sentence (Jamana yo)
- 5 I am a bad girl. – Simple Sentence (Jamana yo)
- 6 I am getting weak and mad. – Compound Sentence (Nauni-Nauni)
- 7 You are my one, only one..... – Compound Sentence (Balla Hamro Jindagi)
- 8 East or west baby, I am the hero, I am the best. – Compound Sentence (Tata Hami Utai Hangama)
- 9 Oh! My sweet heart let me fall in love. – Complex Sentence (Balla Hamro Jindagi)

### **3.2.1 Holistic Analysis of Sentences**

This section presents the holistic analysis of sentences used in sampled songs. Regarding the sentence types, three types of sentences have been used. The table below shows the distribution of English sentences used in Nepali film songs with their frequencies and percentages they obtained.

**Table No.9**

**Holistic Comparison of sentences**

S.N.	Sentence Types	Frequency	Percentage
1.	Simple sentences	47	74.60
2.	Compound sentences	6	9.52
3.	complex sentences	10	15.87
	Total	63	100.00

The table above shows that the use of simple sentences is the highest than compound and complex sentences. Out of total 63 sentences, 47 simple sentences have been found which is 74.60 percent of the total percentage followed by 6 compound sentences (9.52%) and 10 complex sentences (15.87%). Some examples extracted from the study are:

- 1 Hey! Just make it up! (Dont Talk about Bis)
- 2 Mission is going to be rocking. (Mission Love in Sikkim)
- 3 Let say me man that check it up. (Nauni Nauni)
- 4 Music, see and check it up! (Don't talk about Bis)
- 5 I love so much. (Mangsir ma Jado Chha)
- 6 No chance man. (Ithari ko Bazaar)

### **3.3 Function wise Analysis**

This section involves the analysis of language functions used in the sampled Nepali film songs. The British linguist Hallilay (1998) considers language as having three main functions: a) the ideational function, b) the interpersonal function and the textual function. A function in language means the purpose for which an utterance of language is used. Such functions are often described as categories of behaviour. For example: requests, apologies, complaints, offers

etc. According to Crystal (2003) "Function refers to the analysis of utterances (or texts) in terms of the information they contain the role of each utterance part being evaluated for its semantic description to the whole (p. 193).

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

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



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

S.N.	Title of the songs	Frequency	Percentage
1.	Ithari ko Bazaar	6	9.68
2.	Taxi Hamro Jindagi	-	-
3.	Jata Hami Utai Hangama	2	3.23
4.	Basu Basu Bhancha	2	3.23
5.	Balla Hamro Jindagi	3	4.84
6.	Yestai Cha Yaha Yestai Cha	1	1.61
7.	Mister Mangale	-	-
8.	Chahey Day Hos	-	-
9.	Yo Larkey Joban	4	6.45
10.	Dimple Cha Bhanchan	3	4.84
11.	Jethi Hai Amaile	1	1.61
12.	Timi Parau Pirema	-	-
13.	Sainki Lai Tudikhel	-	-
14.	Mangsir ma Jao Cha	1	1.61
15.	Nauni Nauni	8	12.90
16.	Jamana Naya Cha	-	-
17.	Santan Ko Maya	-	-
18.	Sajha Bus	-	-
19.	Don't Talk About Bis	4	6.45
20.	Ke lai Chahiyo	5	8.06
21.	Ko ho To	1	1.61
22.	Don't Fall in Love	6	9.68
23.	Do you loe you	7	11.29
24.	Jamana yo	5	8.06
25.	Mission Love in Sikkim	3	4.84
	Total	62	100

From the table above the use of language functions in sampled Nepali film songs has been analyzed. Out of total language functions used in Nepal film songs i.e. 62, their distribution seems fluctuating. Out of 62 language functions, 8 were found in Nauni Nauni which ranks top among all songs, i.e. 12.90 percent. Similarly, seven songs '*Mister Mangale*', '*Chahey Day hos*', '*Timi Parau Prema*', '*Sainik lai Tudikhel*', '*Jamana Nya Cha*', '*Santanko maya*' and '*Sajha Bus*' are the Nepali film songs in which no language functions has been found. The songs '*yestai cha yaha yesti cha*', '*Mangsir ma Jado cha*' and '*Ko ho*

*tyo'* are the songs where the least number of language functions have been found. Out of the total language functions used in total sampled Nepali film songs, only one language function is found in those songs, which are the 1.61 percent of the total percent of language functions.

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

- 1 Please, give me one kiss. (Requesting – Ithari ko Bazaar)
- 2 I am the hero. (Stating – Jata Hami Utai Hangama)
- 3 Love too baby. (Expressing love – Jethi Lai Amaile)
- 4 Let me take place in your heart. (Requesting – Balla Hamro Jindagi)
- 5 All right. (Accepting an offer – Ke lai chahiyo)
- 6 Love kills. (Warning – Don't Fall in Love)
- 7 Do you want me? (Questioning – Do you Love Me?)
- 8 This is Dhiraj Rai. (Introducing – Don't Fall in Love)
- 9 Get on the floor. (Ordering – Nauri Nauri).

Similarly, most of language functions found in the Nepali songs which are used in day-to-day conversation such as greeting farewell, apologizing, encouraging etc.

### **3.4 Holistic Analysis**

The table given below shows the rank of English used in Nepali film songs holistically.

**Table No.11****Rank of Songs Regarding All Components**

S.N.	Title of the songs	Words	Sentences	Function	Rank
1.	Ithari ko Bazaar	20	6	6	I
2.	Taxi Hamro Jindagi	14	1	0	VI
3.	Jata Hami Utai Hangama	9	2	2	IX
4.	Basu Basu Bhancha	8	0	2	XVIII
5.	Balla Hamro Jindagi	10	2	3	VII
6.	Yestai Cha Yaha Yestai Cha	8	0	1	XX
7.	Mister Mangale	8	1	-	XIX
8.	Chahey Day Hos	7	0	-	XXII
9.	Yo Larkey Joban	6	5	4	XIV
10.	Dimple Cha Bhanchan	6	2	3	XV
11.	Jethi Hai Amaile	6	0	1	XXI
12.	Timi Parau Pirema	5	0	-	XXIV
13.	Sainki Lai Tudikhel	6	0	-	XXIII
14.	Mangsir ma Jao Cha	4	1	1	XVI
15.	Nauni Nauni	17	9	8	IV
16.	Jamana Naya Cha	5	0	-	XXIV
17.	Santan Ko Maya	4	0	-	XXV
18.	Sajha Bus	13	0	-	VII
19.	Don't Talk About Bis	14	5	4	V
20.	Ke lai Chahiyo	18	6	5	III
21.	Ko ho To	5	1	1	XVII
22.	Don't Fall in Love	20	4	6	II
23.	Do you loe you	5	7	7	XIII
24.	Jamana yo	9	6	5	VIII
25.	Mission Love in Sikkim	5	5	3	XII
	Total	232	63	62	

The above table shows that the song '*Ithari ko Bazaar*' has mixed maximum components and stood in the first rank, regarding word classes, language functions and sentence types. So it is attributed as the first in the rank. It has mixed 20 words, 6 sentences and 6 language functions. Similarly, the song '*Santan Ko Maya*' has mixed the least number of components and stood in the last rank. It has mixed 4 words only but no sentences and language functions at all.

### 3.5 Context wise Analysis

Here, context refers to the situation in which language is used. Context plays vital role to determine the functions and meaning of linguistic units. Regarding the context in which code mixing takes place, there is not only one condition or situation that persuades the song writers to mix English words in Nepali film songs. The song writers mix English words or even sentences in the following situation.

- 1 If they are in romantic mood. For example: Please, give me one kiss.  
(Ithari ko Bazaar)
- 2 Expressing love for the first time. For example: Let me fall in love.  
(Balla Hamro Jindagi), Let me take a place in your heart. (Balla Hamro Jindagi), He wants me. (Do you love me) and do you love me? (Do you love me) etc.
- 3 While talking about education. For example: I.A., B.A. certificate san nadekha gogima, Phd. ra Degree Holder nokariko khogima. (Yestai cha yaha yestai cha)
- 4 While describing the people in dance party. Hey: beautiful people there! this is Dhiraj Rai singing to all and I say don't fall in love because love kills, love hurts.(Don't fall in love)
- 5 While describing the joking situation between a boy and a girl. For example: What a man? (Ithari ko Bazaar ma) I am a bad girl. (Ke Lai chahiyo)
- 6 At the time of meeting, introducing and apologising. For example: this is Dhiraj Rai (Don't fall in love) I am a bad girl (Jamana yo)
- 7 While describing about plan. Mission love in Sikkim. Mission is going to be rocking. (Mission love in Sikkim)

- 8 If there is a conflict. Nachida Laski laski pagal bhayeni, ye ma pagal bhayani, oh! Shut up. (Ithari ko Bazaar) Mero jasto maya timilai aru kasle garcha, Non-sease boys. (Ithari ko Bazaar).

Besides, these there are other contexts too in which code mixing has been found but they are not important for the purpose of study and they are beyond the scope of this research. The above mentioned contexts/situations shows that most of the code mixing takes place while talking about love, meeting, introducing, describing about romantic mood, while describing about people and their activities. So regarding the contexts in which code mixing has taken place, there is not a single context that persuaded the interlocutors to mix it.

## **CHAPTER FOUR**

### **FINDINGS AND RECOMMENDATIONS**

This is the final chapter of the study. This chapter includes mainly findings based on the analyzed data, recommendations and pedagogical implications.

#### **4.1 Findings**

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

- a) Regarding word level code mixing in Nepali film songs, nouns and verbs were highly used followed by adjectives and adverbs. There were 119 nouns, 77 verbs, 21 adjectives and 15 adverbs mixed. For example: love, welcome, friend, monkey, music etc.
- b) Words that are used in day-to-day communication are used in maximum in Nepali film songs. For example: boy, baby, dance, life, hero, god, please etc.
- c) Word level code mixing was found higher than the sentence level code mixing there were altogether 232 words mixed in sampled Nepali film songs where as the number of sentences mixed were 63.
- d) Simple sentences were used a big greater than compound and complex sentences in Nepali film songs. Out of total sentences 63, the member so simple sentences was 47 that is 74.60 percent the number of complex and compound sentences was 10 and 6 i.e. 15.87 percent and 9.52 percent respectively. For example: let me fall in love. What a man! Please, wait for time etc.
- e) Regarding language functions, warning, ordering, requesting, scolding, etc. were mainly used in sampled Nepali film songs. For example: Hey boy! Don't talk to me, move your body, let move on, etc.
- f) Regarding the contexts English code mixing took place in the

following situations:

- i) While talking about education. For example: I.A., B.A., certificate, certificate san nadekha gogi ma, Degree holder nokari ko khogima.
- ii) Expressing love for the first time. For example: Let me fall in love. He wants me etc.
- iii) At the time of meeting, introducing and apologizing. For example: This is Dhiraj Rai I am a bad girl, excuse me.
- iv) If there is a conflict. For example: Oh! Shut up. Mero Jasto maya timilai aru kasaile garcha? Non-sense boys etc.
- v) While describing the people in dance party. For example: Hey! Beautiful people.

## **4.2 Pedagogical Implications**

On the basis of the findings, the following pedagogical implications can be suggested:

- a) This research can be used to develop an insight for teaching register in particular (Field based) and the English language in general.
- b) This research can provide insights towards the context and language functions of code mixing which elaborate the theoretical knowledge about code mixing as well.
- c) This research can help the researcher who wants to study about code mixing and language of songs.
- d) Songs themselves are supplementary materials for language teaching so that this research can be helpful for ELT as well.

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## APPENDIX I

### List of Language Functions in the Nepali Film Songs under Study

Name of Nepali Film Songs	Exponents	Functions
1. Ithari ko Bazaar	) Please, give me one kiss.	Requesting
	) What a man!	Expressing surprise
	) Oh shut up!	Scolding
	) Oh! my god	Expressing surprise
	) No Chance	Refusing
	) Non-sense	Scolding
2. Taxi Hamro Jindagi		
3. Jata Hami Utai Hangama	) I am the hero	Stating
	) Hey! you	Getting attention
4. Basu Basu Bhanca	) Oh!	Expressing surprise
	) Let me fall in love	Asking for permission
5. Balla Hamro Jindagi	) Let me take place in your heart	Requesting
	) Oh! my sweet heart	Stating
	) Let me fall in love	Requesting
6. Yestai Cha Yaha Yestai Cha	) Beware	Warning
7. Mister Mangale		
8. Chahey Day Hos		
9. Yo Larkey Joban	) Oh! my lovely boy	Expressing surprise
	) I miss you	Expressing sad
	) I kiss you	Expressing want
	) Sweet heart	Praising
10. Dimple Cha Bhanchan	) Please, wait for time	Praising
	) All right!	Requesting Accepting on offer
11. Jethi Hai Amaile	) Love too baby	Expressing love
12. Timi Parau Pirema		
13. Sainki Lai Tudikhel		
14. Mangsir ma Jao Cha	) I love so much	Expressing love
15. Nauni Nauni	) Comonon!	Persuading

	) Take care	Giving suggestion
	) Get on the floor	Ordering
	) Come now	Ordering
	) Oh! my dear	Expressing love
	) Oh! my darling	Expressing love
	) Check it up.	Encouraging
	) Let say me man	Asking permission
16. Jamana Naya Cha		
17. Santan Ko Maya		
18 Sajha Bus		
19. Don't Talk About Bis	) Don't talk about drugs	Scolding
	) Don't talk about drinks	Scolding
	) Check it up!	Encouraging
	) Please	Requesting
20. Ke lai Chahiyo	) All right	Accepting an offer
	) Ok	Accepting
	) Let's go	Requesting
	) What a joke?	Expressing surprise
	) Hey boy! don't talk to me?	Scolding
21. Ko ho To	) Why don't you ask you love?	Enquiring
22. Don't Fall in Love	) Come on everybody	Requesting
	) Put your hand up on the air	Encouraging
	) Hey! beautiful people	Attracting attention
	) This is Dhiraj Rai	Introducing
	) Love kills	Warning
	) Love hurts	Warning
23. Do you love you	) Do you love me?	Questioning
	) Do you want me?	Questioning
	) Do you like me?	Questioning
	) Do you care me?	Questioning
	) He wants me	Expressing want
	) She want me	Expressing want
	) She loves me	Expressing love
24. Jamana yo	) All right	Accepting an offer
	) What a joke?	Expressing surprise
	) Let's go	Requesting
	) Hey boy!	Scolding
	) Ok	Accepting
25. Mission Love in Sikkim	) Move your body	Ordering
	) Let move on	Requesting
	) Common everybody	Persuading

## APPENDIX II

### Sentences Used in the Nepali Film Songs under Study

Title of the songs	Simple	Compound	Complex
1. Ithari ko Bazaar	<ul style="list-style-type: none"> <li>) Non-sense boys</li> <li>) Oh my god!</li> <li>) Oh shut up!</li> <li>) Please, give me one kiss</li> <li>) No chance man</li> <li>) What a man?</li> </ul>		
2. Taxi Hamro Jindagi	<ul style="list-style-type: none"> <li>) Looking Glass</li> </ul>		
3. Jata Hami Utai Hangama		<ul style="list-style-type: none"> <li>) East or west baby, east or west</li> <li>) I am the hero, I am the best</li> </ul>	
4. Basu Basu Bhancha			
5. Balla Hamro Jindagi			<ul style="list-style-type: none"> <li>) Oh! my sweet heart let me fall in love</li> <li>) You are my one, only one ... let me take place in your heart</li> </ul>
6. Yestai Cha Yaha Yestai Cha			
7. Mister Mangale	Beware!		
8. Chahey Day			

Hos			
9. Yo Larkey Joban	) Oh! my lovely boy ) My lovely boy ) I miss you ) I kiss you ) Sweet heart		
10. Dimple Cha Bhanchan	) All right! ) Please, wait for time		
11. Jethi Hai Amaile			
12. Timi Parau Pirema			
13. Sainki Lai Tudikhel			
14. Mangsir ma Jao Cha	I love so much		
15. Nauni Nauni	) Come on! ) Take care! ) Get on the floor ) Come now ) Oh, my dear ) Oh, my darling	I am getting weak and mad	) Let say me man that check it up ) Dear, darling, move that body
16. Jamana Naya Cha			
17. Santan Ko Maya			
18. Sajha Bus			
19. Don't Talk	) Hey! just make it up! ) Don't talk about	Music see and check it up!	No drugs, please like crazy

About Bis	drugs J Don't talk about drinks		
20. Ke lai Chahiyo	J All right J Ok J let's go J I'm a bad girl		J Friendship, what a joke? J Hey boy! don't talk to me?
21. Ko ho To	J Why don't you ask your love?		
22. Don't Fall in Love	J Come on everybody J Put your hand up on the air		J Hey! beautiful people there? This is Dhiraj Rai singing to all and I say don't fall in love because love kills, love hurts
23. Do you love you	J Do you love me? J Do you want me? J She wants me. J She loves me. J Do you like me? J He wants me J Do you care me?		
24. Jamana yo	J Simple J Alright J What a joke? J Let's go. J I am a bad girl	J Hey boy! Don't talk to me, ok. J Best friend, friendship	
25. Mission Love in Sikkim	J Mission love in Sikkim J Mission is going to be rocking J Come on everybody J Let move on		Move your body till you get.....

## APPENDIX III

### List of Word Class in the Nepali Film Songs Under Study

Title of the songs	Noun	F.	Verb	F.	Adjective	F.	Adverb	F.
1. Ithari ko Bazaar	Bazaar Non-sense God Mini-Skirt Current Model Rice Boy No Man Rod		Rack Shut Miss Please Give Kiss Chance				Back Something	
2. Taxi Hamro Jindagi	Taxi Driver Front Glass Accident Steering High-way Fifty Trail License Signal		Look Puncture Seat					
3. Jata Hami Utai Hangama	Sunday Monday Fun-day East West Baby Hero				Best			
4. Basu Basu Bhanca	Sweet Heart Place		Let Fall Love Take				Only	
5. Balla Hamro Jindagi	Passport Visa Life Colour Pound		Change Bore					

	Bag Dollar Suit						
6. Yestai Cha Yaha Yestai Cha	I.A. B.A. Mode Certificate P.hd. Degree Holders		Beware				
7. Mister Mangale	Mister Engineer Doctor Prime- minister Hero Cinema Driver Master						
8. Chahey Day Hos	Day Night				Bright Wrong Right Black White		
9. Yo Larkey Joban	boy Heart		Miss Kiss		Sweet		Lovely
10. Dimple Cha Bhanchan	Dimple Time		Please Wait		Simple Right		
11. Jethi Hai Amaile	Mini-skirt Sari Disco Mummy		Break Dance				
12. Timi Parau Pirema	Frame Photo Colour				Black White		
13. Sainki Lai Tudikhel	Motor Helicopter Doctor Taxi Tractor						
14. Mangsir ma Jao Cha			Relax Love				Much So
15. Nauni Nauni	Darling Man		Come Let		Dear Weak		Now



	Care Floor Body		Said Check Getting Take care, Get Move		Mad			
16. Jamana Naya Cha	Two Zero Thousand Left				Right			
17. Santan Ko Maya	Darling Bye		Bore		Dear			
18. Sajha Bus	Ticket Bus Pocket Cigarette Local Ring Road Building		Seat Made Vote		Last Politics			
19. Don't Talk About Bis			Clap Move					
20. Ke lai Chahiyo	Darling God Monkey Girl Friend Friendship Bracelet Joke		Do Talk Let Go		Beauty Best Bad		Ok All	
21. Ko ho To	Love		Do Ask		Why		Not	
22. Don't Fall in Love	Everybody Hand Air People Love Body		Come Put Singing Say Fall Kill Hurt		Beautiful		All Not	
23. Do you love you			Do Love Want Like Care					
24. Jamana	Life		Love					

yo	Bye Eyes		Welcome Let Go Come Open					
25. Mission Love in Sikkim	Everybody		Move Come Get Let					