

## **I. Cinema and Its Historical Background: An Introduction**

Cinema is the representation of society. As society is a text, cinema, too, is 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. It has the power to render accurate life like representation of places, people and objects. It is the director of the film and not the scriptwriter who is controlling force behind the film. In the contemporary film, the traditional distinction is further blurred by an increasing emphasis upon film-script as a literary form. A good director may make a good film out of a bad script.

Film rests upon fiction. With regard to film, the art further becomes thrice removed from reality because a film is based on a script and an scripts existence, as a form of art, rests upon the twice removal of reality to art. Film is an artistic genre, which dramatizes fiction. Film is an interpretation of a personal vision of the filmmaker, generated from actual situation. The certain viewpoint is achieved by the gesture of the character itself or by the filmic elements like lighting or sound. A viewer at a glance can understand that a character is happy, by looking at the character's gesture of laughing and a viewer can assume the amount of happiness by hearing the way the character laughs. It balances the required information to be given to its audience with the help of various compositions like camera angles, lightning and foregrounded sounds. Composition is a tool that helps the filmmaker to create and communicate meaning.

Visual depiction itself becomes the iconic mode of representation. The scene becomes the content and the sequence becomes the context. Film is metonymic. Even lighting techniques or sometimes the costumes represent the metonymic interpretation in the film. 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 these actors/actress have to utter sentences as if they are the real characters. By doing so, they have to adjust their language according to the person whom they are talking to.

The same situation exists in 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 the Nepali language. For this they switch the code into English language to make the concept clear and understandable. What we can know here is that the words used should be clearly understandable to the party they are addressed to.

This research highlights these areas of Nepali Cinema where English sentences have been used. Actors may use the sentence structure of English language and they may speak it out lively but it does not necessarily mean that they can use English sentence properly and appropriately. Cinema becomes a more effective purgatory medium; we also study it as voyeurism.

### **Nepali Cinema**

Film Veteran Binod Sherchan gets a little bemused when I asked about the birth of Nepali Cinema. 'If anything new or unusual happens in India, it has its repercussion in Nepal almost immediately. It seems strange that the first Nepali film was made only 49 years after the Indians made their first feature film.' He relates:

In the Rana regime, Kunjar Shumsher Janga Bahadur Rana had shown four films at Singha Durbar Theater when Juddha Shumsher was the Prime Minister of the country. Among those four films, two were Hindi and two English. So in Nepal, films were shown before the production of the Nepali cinema. (16)

D.B. Pariyar from Darjeeling is reported to have made '*Harishchandra*' some times in 1951. This Cinema was made outside the country and all the technicians including actor and actress were not Nepali. Therefore, in the history of Nepali cinema, this cinema is not considered as a cinema made by the Nepali producer inside the country.

Late King Mahendra Bir Bikram Shah Dev invited popular Indian film director Mr. Heera Singh. Heera Singh made news-cum-documentary type of film in 2019 BS that was filmed the 42<sup>nd</sup> birth anniversary of the late King. Heera Singh Khatri was the resident of Deheradun. Consequently he directed three feature film: *Aama* (2022 BS), *Hizo Aja Bholi* (2024 BS) and *Pariwartan* (2027 BS) produced by the film unit of the Information Department under the National Direction Ministry before he returned to Bombay.

Quite surprisingly, *Maitighar*, a private venture starring Mala Sinha, was released in 2023 BS and became a hit. It was in some ways more Hindi than an average Nepali film. But the making of the feature film was accidental. No private producer had dared to make another film for the next 16 years. The market was limited, and the country lacked the environment conducive to film making.

For another thing, film exhibition precedes film production in Nepal. Janasewa, the first theatre, came into existence after 2007 BS when the Rana Regime was overthrown. Gradually, other theatres sprang up in Kathmandu and other urban sectors. By 2027 BS there

were about 40 theatres. These theatres exhibited Hindi films which came mostly through Calcutta.

In 2028 BS under the initiation of the Crown Prince Birendra Bir Bikram Shah Dev, the small Film Unit was enlarged and made autonomous. It became the Royal Nepal Film Corporation (RNFC). It was to provide Nepali audience healthy entertainment, reduce the influences of foreign films and work toward establishing an indigenous film industry, RNFC on its part, developed technical infrastructure and created the human resource required for film production. It sent several personnel to the Film and Television Institute of India (FTII) in Pune for training. It also produced several films. FTII trained filmmakers such as Prem Bahadur Basnet and Laxminath Sharma, who were in the corporation, tried realistic approaches with serious subject matter with films like *Kumari* and *Badlido Aakash*. But it was *Sindur*, made in Bollywood setup and by Bombay trained Prakash Thapa, which became a huge hit and set the trends. But sadly, RNFC could do little to materialize the objectives set.

In the late 2030s the government decided to reimburse 50%, later increased to 65% of the entertainment tax to producers. Investment in films became a little more secure. After 2040 BS when films like *Kanchhi*, *Kusume Rumal* and *Samjhana* became successful. Filmmaking in Nepal started to appear a viable business. Number of productions began to increase. Some 54 films were made in the decade, including a few acclaimed ones like Prem Pinda and several commercially successful ones including Chino.

The period after 2050 BS witnessed positive developments. The number of productions began to increase rapidly, market share in the existing market surged and the market itself expanded. Distribution began to develop. A few good films like *Mukundo*, *Basanti*, *Seema Rekha* and *Balidaan*, at least by Nepali standards were made. Likewise

*Annyaya, Tillahari, Chino, Yug Dekhi Yug Samma, Trishna, Devata, Prem Pinda, Naata, Pirati, Bhagya Rekhan, Pheri Bhetaula, Cheli Beti, Vijaya Parajaya, Chot, Kasturi, Pariwar, Jhuma, Arunima, Gopi Krishna, Ranko, Chokho Maya, Bhool, Tapasya, Rakshya, Pukar, Duithopa Aanshu, Swarga, Dakshina, Truckdriver, Mohani, Sarangi, Pratigya* etc. were made during the 90s. Dependra Gauchan made his pioneering *Ujeli*. Navin Subba brought out *Khangri and Numafung*. Tshering Ritar directed *Mukundo*. But all along, they lacked government support, and unfortunately most of their films, except *Numafung*, have remained inaccessible to the common audience. It is obvious, too that Nepali Cinema lacks quality and only class of audience with the lowest cinematic tastes patronizes Nepali films

### **Cinema: A Historical Background**

Since the dawn of civilization, human being has been searching different media and means of recreation and amusement to satisfy his mental appetite and acquire relief from the physical fatigue and mental tension. The quest for novelty and variegated forms of entertainment resulted in newer discoveries, inventions and aesthetic aspects like mimicry, caricature, music, dance and plays, etc. Ample evidences of shadow plays can be change the world from writings and scriptures of Vedic times. The tradition of shadow dance is traced as far back as 5000 years B.C. in China, Japan and Thailand which in itself is a proof that it had been started playing with shadow from the movement that dominated light.

Camera had been invented by 1802 and between 1850 and 1894 a revolutionary change had taken place in the field of photography. Shuchinger in 1994 had make remarkable modifications in a camera that could take pictures of every action of any static or moving object. Two brothers from France, inspired by these inventions, started thinking deeply on the possibilities of arresting images or moving objects and then projected the same on the screen

by throwing light on one single spot, giving a fast rotation to the filmstrip. Their untiring devotion yielded positive results and on December 28, 1895, when the first ever demonstration of Motion Pictures was held in Paris, - a new art form- the art of cinema was born (23).

When the technique of projection the motion pictures (Cinema) developed, five short films viz. *Entry of Cinematography* (Seven minutes), *Arrival of a Train* (Six minutes), *The Sea Bath* (Eight Minutes), *Leaving the Factory* (Nine Minutes) and *Ladies and Soldier on Wheel* (Ten Minutes), were shown. The images of these films were not like modern films. The photography was not very clear partly because of poor lighting technique and partly due to poor editing experiences. However, this humble beginning took the audience out of their wits. The whole thing was wonderful, incredible, unbelievable, and yet true (The Film Goers: 25).

Encouraged by the success of the show, the two brothers decided on a world wide exhibition of their marvelous achievements and in the following year they had visited Bombay (India). Since then mankind had learned how to capture the beautiful happenings in their lives through the camera, and people were heavily involved in the field of making cinemas and tradition of capturing the beautiful movements of life begun. The development took place in such a rapid direction that it can hardly be exaggerated. This in turn prevailed in our country, too, which can be attributed to the slight influence by Indian film making tradition.

Language is one form of communication. There is little in common between human and animal forms of communication. And if one insists on talking about the 'language' of the birds and bees then one must remember that this is a different, and strictly analogical sense of the word 'language' – language is essentially a human phenomenon. If the spoken means of

communication is unavailable, as be the case among the deaf, visual means such as sign language can be used. Therefore, it is a means of communication by the use of sounds or conventional symbols it is a means to express our thoughts and feelings through a system of arbitrary signals, such as voice of sounds, gestures or written symbols. It is around us everywhere, in speech, writing, sign language, body language or simply in our brain when we dream, remember some events etc. it is extremely complex and highly versatile code used for human communication. It is a capacity that distinguishes human beings from other creatures. Language is dynamic and a transparent system that allows human beings to communicate their thoughts, feelings, desires, wishes, arguments and opinions.

The language is the most frequently used and most highly developed form of human communication. An act of communication is basically the transmission of information of some kind – a ‘message’ – from a source to a receiver. In the case of language, both source and receiver are human, and the message is transmitted vocally, through the air, or graphically, by marks on a surface, usually paper.

Language is a system of human vocal communication. There are many sounds, or aspects of sounds which we utter that are not linguistic that is, we cannot or do not deliberately make use of them in order to communicate a message for eg: A sneeze, a snore or our breathing are audible vocal noises which do not communicate a message in the same sense as when we speak words or sentences. A sneeze may communicate the fact that we have a cold, of course but this is a very different sense of the word ‘communication.’ It is communication despite oneself.’ We may use a particular word whenever we wish, regardless of the physical state we happen to be in (but we cannot sneeze in will). Uncontrollable vocal noises of this type, lacking any clear internal structure or conventional meaning, are not part

of language. English is one of the many language of the world, which is used as an international lingua franca and official language in many parts of the world or as the main means of international communication than any other languages.

Another set of vocal effects, which we would exclude from language, is that commonly referred to by the label ‘voice quality.’ while we speak, a part from the actual message we are trying to put across, we also communicate information of a quite different kind, operating at an entirely different level. This is information about our personalities, whenever we speak, we make known our identity to the outside world, and there are features of everyone’s voice that allow others to recognize an individual without seeing him. 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 or even multilingual there may be certain concepts, which are very difficult to clarify to the other party with the help of a single language. When a bilingual or multilingual person takes part in a conversation with another person who also knows and uses two or more language, he/she often shifts from one language to another language. This process of shifting from one language to another language is basically known as Code Switching. The purpose of Code-Switching is to achieve the following things.

- ) In order to maintain social distance.
- ) To fill a linguistic or conceptual gap.

Poplack has identified three types of Code Switching: Intra-Sentential Switching This switching takes place within the clause or sentence boundary. Eg: *Cheers sathi ho yo hamro success ko khushi ma.* Next is Tag switching, in such switching a tag in one language is inserted into an utterance of the other language For eg: *Apsara is very beautiful haina ra?*



And the third one is Inter- Sentential. This Inter-Switching takes place at a clause or sentence boundary, where each clause or sentence is in one language or another. For exe: I am sorry *Nitesh, malai kehi thaha chhaina*. This kind of switching is called Code- Switching too.

Code-switching is the use of two languages simultaneously or interchangeably. It implies some degree of competence in the two languages even if bilingual fluency is not yet stable. The amount of code-switching and when the switching occurs depends, to a great extent, on the individuals involved different variables such as age, the individuals involved, gender and the relationship between the participants affects the code-switching.

A Bilingual speaking to other bilingual chooses the appropriate language unconsciously with no extra time or effort. There are numerous factors that account for language choice in a bilingual setting. Usually it is a combination of several factors, which account for choosing of one language over another. Ervin Tripp writes, “A Speaker in any language community who enters diverse social situations normally has a repertoire of speech alternatives which shift with situation”. There is considerable internal variation in conversation of a bilingual speaker. ‘A’ does not always speak in the same way nor does his interlocutor ‘B’. This variation can be easily detectable after a close look at their conversation. There is a variation in the extent to which phonology, morphology and syntax of one-language creeps into the discourse of another language or vice-versa. The speaker switches from one language or a language variety to another.

The code we choose to use on a particular occasion indicates how we wish others to view us. If we can comfortably control a number of codes, then we would appear to have an advantage over those who lack such control it may be very useful social skill. In multilingual country like Singapore, the ability to shift from one language to another is accepted as quite

normal because Singapore has four official languages: English, the Mandarin Variety of Chinese, Tamil and Malay, which is also the national language. National policy promotes English as a trade language, Mandarin as the international ‘Chinese’ Language, Malay as the language of the region, and Tamil as the language of one of the important ethnic groups in the republic. A child born in Singapore can speak these different languages in different fields. The table below shows the differences between Code-switching and Code mixing.

<b>Code Switching</b>	<b>Code Mixing</b>
1) Switching from one language to another in same conversation 2) Complete Shift eg: Today is holiday so <i>aaaja ghumna jau hai</i> 3) Determined by situation and mood and topic	1) Use of elements, especially noun and verbs of one language in another while uttering the sentence. 2) Lexical shift. Eg: <i>Aaga ali</i> upset <i>dekhinchau mood fresh garera aunna.</i> 3) Irrelevant of situation and topic change or it comes automatic

## Review of Related Literature

Commenting on Code Switching linguists Traugott and Pratt quote their arguments on code-switching in their book *Linguistics for Students of Literature* that it is the medium to create situations, to establish relations and to express attitudes in their book *linguists for students of literature*

In bilingual communities, a great deal of switching back and forth from one language to another may be observed. This 'code-switching' may at first look random, but is actually highly systematic and based upon particular appropriateness conditions[. . . ] know both languages fluently to those who know only one language well and who virtually translated words from this one language into the other. (374)

Another critic Hudson in his book *Sociolinguistics* put forward his idea regarding code-switching in such a way,

Code-switching is the inevitable consequence of bilingualism (or, more generally, multilingualism) anyone 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. (51)

He claims that typically one language is reserved exclusively for use at home and another is used in the wider community.

Almost same with Hudson but slightly different view is expressed by Wardhaugh in his book *Introduction with Socio-linguistics* he puts forward his notion that "code-switching is a conversational strategy used to establish, cross or destroy group boundaries; to create, evoke or change interpersonal relations with their rights and obligation" (100).

He had defined code-switching in situational code-switching and metaphorical code-switching.

Wardhaugh also called code-switching due to the impact of colonization, he argues that in colonial times European have been known to use a local language very badly with servants rather than let them use English, French, and so on, in order to maintain social distance. In other circumstances knowledge of the second code must be suppressed; i.e., code-switching is disallowed. Wardhaugh draws the conclusion that code-switching is often quite subconscious: people may not be aware that they have switched or be able to report, following a conversation, which code they used for a particular topic

Unlike other critics, Peter Truogill in his book *socio-linguistic* posed his point as Language-switching can be used by a speaker for his own purpose; to influence or define the situation as he wishes, and to convey nuances of meaning and personal intention. It may, for instance be done by as it were, using two language at once eg: Spanish and English.(126) Gumperz coined the term conversational code-switching and refers to it as ‘the juxtaposition of passages speech belonging to two grammatical systems or subsystems within the exchange. Most frequently, the alteration takes the forms of subsequent sentences, as when a speaker used a second language either to reiterate his message to reply someone else’s statement.(59)

Another critic Devi Prasad Dhungana in his unpublished Thesis Code-mixing in English Language Class rooms: A Discourse Analysis elaborates his argument that “Few English teachers use Nepali Language in classroom because they are not competent enough in English language to convey the things required. Some English teacher uses Nepali language because it is easy for them to explain the things to be taught in class whereas some use Nepali sentence for enjoyment.

Subedi has carried out a research entitled Code-Mixing in Gorkhapatra: A Descriptive Study. The researcher has found out that urban people can make use of and understand more English words than rural people. Similarly, the researcher further states that the use of English acronym is very popular in nepali newspapers. So far as code mixing is concerned, Subedi has described code mixing only in Nepali Newspapers that is limited only to the analysis of Code mixing in Gorkhapatra Daily for a week and he has not talked about the Nepali electronic media i.e. Film e.t.c.

Whatever opinion and argument we get from these linguists, their views regarding code-switching one way or other match in some points. They expressed its impact, types, and situation. According to them, code is switched because of the speaker's bilingual situation and they feel free while switching the Code in one language to other. But these Linguists do not talk about which social class people mostly switch the code. So, my concern in this Thesis is to explore especially how social class/status of the people determines a vital role to switch the code as the situation demands.

## II. Code-switching: A Discussion

The social value of language appears itself in all manner of socially motivated verbal behavior. Possibilities exist not only for seemingly straightforward and stable code switching but also for the lapse of one or another constituent codes and for the acceptance of another form of a speech in partial or complete replacement. There are the possibilities of borrowing items and features, either in an unassimilated form or in an assimilated form. All these behaviors can occur together or separately, and not only languages but also dialects and styles or varieties of language may be involved.

Code switching between languages is a normal activity in many parts of the world, some areas being especially marked for linguistic diversity: Nepal for example: - one has always to take into account the distinction between community and on the other individual bilingualism and multilingualism. We can find a large number of different inter-relationships between community and individual monolinguals, bilingualism, multilingualism, and diglossia.

Code switching can be difficult even when each code is well known. The problem is after that of when to switch in circumstances where cultural meanings or values seem to clash. The relationship between role and code must lead to a redefinition of language as some kind of 'bundles of codes', from which the interlocutor chooses.

*J.J Gumperz* brought the context of switching code in between Hindi and Punjabi in Delhi where the Lexical interference is tolerated and which is appropriate to specific social role. "Code-Switching styles' of Hindi and Punjabi spoken in Delhi appropriate to specific social roles in which contact is made with the other language. A great deal of grammatical and lexical interference is tolerated, while no differences at all in phonemic inventory appear to be

observable. The situation differs little from what occurs in the development of pidgins, and uncertain in identity” (105).

People who know two languages can decide how to use them according to where they are, what they are talking about, who they are talking to, and so on. Describing their language use means showing how the same speaker uses knowledge of two or more language psychologically and sociologically. Labov pointed that bilingual communities indicate that one natural unit of study may be the linguistic repertoire of each speaker rather than individual languages. (96)

Although a description of code-switching depends on the production of ‘rules of speaking’ which do not themselves yet exist except for rough outlines and rules for narrowly delimited situation, it is possible to state one or two principles which will permit us to link monolingual style and dialect switching with bilingual societies. Another thing is that in some speech communities, the interconnection between situation and code is so highly institutionalized that a functional division reflected in two strikingly different language structures have discusses. There comes the notion of diglossia, the real social borderline between monolingual and bilingual code-switching phenomena.

Switching between languages has to be seen as different in degree only from switching within one language and indeed within a community in which most speakers are bilingual the concept of ‘different languages’ can be seen to have little validity except as different styles. The most striking things about such phenomenon is the way in which such switches often take place without the conscious recognition or later recollection of the participants.

Code-switching is one of the important components of socio-linguistic. The socio-linguistic deals with the study of language in society. It is that branch of linguistics, which

studies just those properties of language, and language that require reference to social, including contextual, factors in their explanation. Socio-linguistics concerns itself with a range of problems extending all the way from the face-to-face, 'encounter' or 'speech event' to the larger 'speech community'

### **Communication of Social Identity**

Communicative skills play has been radically altered in our society. The ability to manage or to diverse communicative situations have become essential and the ability to interact with people with whom one has no personal acquaintance, is crucial to acquiring even a small measure or personal and social control. In regarding these things Gumperz and Jenny Cook had quoted that Post Industrial and the Urbanized Western and Non-western countries are facing the major historical change in the relation to the individual's communicative environment.

Post Industrial society in the urbanized region of both western and non-western countries is characterized by the bureaucratization of Public Institutions and by the increasingly pervasive penetration of these institutions into the day to day lives of individuals. These phenomena produce certain characteristics that serve to differentiate present day communicative environments from those of the past. Major historical change has created a context where the public life of society members is materially affected by public agencies like educational and industrial institutions, union organizations, social welfare, or health service. (7)

Communication cannot be studied in isolation; it must be analyzed in terms of its effect on people's lives how the people are influenced from the different aspects of life, circumstances as well as change of time. Those things determine or shape the mentality of a person.



Upbringing, environment are, another important aspects. Communicative resources thus form as integral part of an individual's symbolic and social capital, and in our society this form of capital can be essential every time as real property resources.

The ethnicity is another issue inside the society. The term 'ethnicity' has traditionally been used to refer to relationships based on the linkage of similar people, whose social identity was formed by influences from outside the society in which they now live; The ethnicity was supported both regionally and interpersonally through reinforced social networks which joined people through clusters of occupations, neighborhood, familial, and political ties. The social and political conditions of modern life favor the creation of new linguistic symbols, which can serve as the rallying point for interest group sharing.

'Communicative flexibility' is the major things in the communication of social identity. It is an ability to expose enough meaning to make for a satisfactory response to the strangers or culturally different people. Goffman in this issue argued in such a way. The usefulness of this nonverbal work is that it suggests behavioral ways of studying conversational involvement and what we refer as by looking only at actual performance features and without knowing the content, whether two speakers are actively communicating. (15)

Another important factor usually seen in communication is the communicative problem. We time and again face such things i.e. most people interprets the other person's way of speaking according to their own conventions. This means that a person may draw totally incorrect inferences about someone else. For eg: - S/he may conclude that someone is being rude, irrelevant, boring, or not talking sense at all. Or often hearers become lost in a maze of words ideas that do not seem to cohere. Communicative breakdowns and

miscommunications are the result of linguistic factors they can be attributed to the operation of processes which work below the level of awareness, and are no more available to the causal observer than are the eye blinks and facial cues discovered through minute analysis of nonverbal signs. The spoken languages are examined from three perspectives. They are: Language Usage, Inferencing and Evaluation. Language usage is the examination of speakers' actual verbal practices focusing on recurrent speech and accentuation patterns that can be shown to reflect relevant aspects of communicative history. Inferencing is the interactive mechanism through which speakers and listeners jointly negotiate and arrive at interpretation. Evaluation is the determination of how participants reflexively address the social activity that is being constituted by their ongoing talk. This can be done indirectly while interacting through the utterances, narrative evaluations, topic shifting or ways of marking context.

### **Cross Sex Conversation**

Cross Sex conversation is the conversation between two opposite sex. Women and men have different cultural rule for friendly conversation and that these rules come into conflict when women and men attempt to talk to each other as friends and equals in casual conversation. We can take 5 areas in which men and women probably possess different conversational rules. So that miscommunication is likely to occur in cross-sex interaction.

There are two understanding of topic flow and topic shift. The storytelling in particular seems to indicate that men operate with a system in which topic is fairly narrowly defined and adhered to until it finish and shifts between topics are abrupt, while women have a system in which topic is developed progressively and shifts gradually.

There are two interpretation of the meaning of questions. Women seem to see questions as a part of conversational maintenance, while men seem to view them primarily as requests for information.

Similarly there are two conventions for beginning an utterance and linking it to the preceding utterance. Women's rules seem to call for an explicit acknowledgement of what has been said and making a connection to it. Men seem to have no such rule and in fact some male strategies call for ignoring the preceding comments.

There appear to be two different attitudes towards problem sharing and advice giving. Women tend to discuss problems with one another, sharing experiences and offering reassurances. Men, in contrast, tend to hear women, and other men, who present them with problems as making explicit requests for solutions.

### **Men's Speech**

There are striking cultural variations between subcultures in whether men consider certain modes of speech appropriate for dealing with women, children or strangers; there are differences in performance rules for storytelling and joke telling; Loud and aggressive arguments is the common feature of male-male speech. Such argument, which may include shouting, wagering, name-calling, and verbal threats, practical jokes, challenges, put-down, insults, and other forms of verbal aggression are another feature of men's speech, which is accepted as normal among friends.

Thus challenges rather than statements of support are a typical way for man to respond to the speech of other friends.

## **Women's Speech**

Women's conversation is interactional. In friendly talk, women are negotiating and expressing a relationship, one that should be in the form of support and closeness, but which may also involve criticism and distance. Women orient themselves to the person they are talking to and expect such orientation in return. The conception of conversation leads to a number of characteristic speech strategies and gives a particular dynamic to women's talk. First, women tend to use personal and inclusive pronouns, such as 'you' and 'we' (Hirschman 1973). Second, women give off and look for signs of engagement such as nods and minimal response. Third, women give more extended signs of interest and attention, such as commending or questions during a speaker's discourse. Kalcik (1975) comments that women often asked permission to speak but were concerned that each speaker be allowed to finish and that all present got a chance to speak. Women try to link their utterance to the one preceding it by building on the previous utterance or talking about something parallel or related to it.

## **Boy's Horizon (World of Boys)**

Boys play in larger hierarchically organized groups than girls. Relative status in this ever fluctuation hierarchy is the main thing that boys learn to manipulate in their interactions with their friends. Non-dominant boys are rarely excluded from play but are mad to feel the inferiority of their status positions in no uncertain terms. And since hierarchies fluctuate over time and over situation, every boy gets his chance to be victimized and must learn to take it.

In boy their world, speech is used in three major ways:

To assert one's position of dominance

To assert oneself when other speaker have the floor and

To attract and maintain the colloquies.

The use of speech for expression of dominance is the most straightforward and probably the best documented sociolinguistic pattern in boy's peer groups.

Richard Savin Williams (1996), in his study of dominance patterns among boys in a summer camp used the following speech interactions as measures of dominance.

- ) Giving of verbal commands or orders, such as 'get up', 'give it to me', or 'you go over there,'
- ) Name calling and other forms of verbal ridicule such as 'you're a dolt'
- ) Verbal threats or boasts of authority, such as 'if you don't shut up, I'm gonna come over and bust your teeth in.'
- ) Refusals to obey orders,' and
- ) Wining a verbal argument as in the sequence. 'I was here first'

A second sociolinguistic aspect of friendly interaction between boys is using words to gain and maintain an audience. Storytelling, joke telling, and other narrative performance events are common features of the social interaction of boys. The storyteller is frequently faced with mockery, challenges and side comments on his story. A major sociolinguistic skill which a boy must apparently learn in interaction with his peers is to ride out the series of challenges, maintain his audience and successfully get to the end of his story, some teenage boys involved in the feeling of a dirty joke. A final sociolinguistic skill, which boys must learn from interacting with other boys, is how to act as audience members in the types of story telling, a boy must learn to assert himself and his opinions. Boys seem to respond to the storytelling of other boys not so much with questions on deeper implications or with minimal response encouragement as with side comments and challenges. These are not meant

primarily to interrupt, to change topic or to change the direction of the narrative itself but to assert the identity of the individual audience member.

### **Girl's Horizon (World of Girls)**

The nature of girls is quite different than male. Girls see friendship as involving intimacy, equality, mutual commitment, and loyalty. The idea of best friend is central for girls. Relationships between girls are to some extent in opposition to one another, and new relationships are often formed at the expense of old ones. There is a basic contradiction in the structure of girl's social relationships. Friends are supposed to be equal and everyone is supposed to get along, but in fact they don't always. Conflict must be resolved but a girl cannot assert social power or superiority as an individual to resolve it. Borker found that girls simply couldn't deal with quarrels and that when conflict arose they made no attempt to settle it; the group just broke up. As they grow up they learn increasingly subtle ways of balancing the conflicting pressures created by a female social world and a female friendship ideology.

Generally, Girls learn to do three things with words:

1. To create and maintain relationships of closeness and equality
2. To criticize others in acceptable ways
3. To interpret accurately the speech of other girls.

To a large extent, friendships among girls are formed through talk. In activities, they need to learn to create cooperation through speech. Most girls in the group make suggestions and that the other girls usually agree to them. But girls also learn to exchange information and confidences to create and maintain relationships of closeness. The exchange of personal thoughts not only expresses closeness but mutual commitment as well.

Girls learn to criticize and argue with other girls without seemingly overly aggressive, without being perceived as either 'bossy' or 'mean', terms girls use to evaluate one another's speech and actions. Girls talk very negatively about the use of commands to equals, seeing it as appropriate only in the role-play or in unequal relationships. Meanness is used by girls to describe non legitimate acts or exclusion, turning on someone, or withholding friendship. Conflict and criticism are risky in the world of girls because they can both rebound against the critic and can threaten social relationships. Girls want to hide the source of criticism; they present it as coming from someone else or make it indirectly through a third party (Goodwin, 1980)

Girls must become increasingly sophisticated in reading the motives of others, in determining when closeness is real, when conventional, and when false, and to respond appropriately. They must learn who to confide in, what to confide, and who not to approach. Girls must learn to read relationship and situations sensitively.

### **Socio-Linguistic Subcultures.**

Daniel N Maltz and Ruth A Borker had researched on a notion of cultural differences between men and women in their conception of friendly conversation. They argue that when American men and women come from different socio-linguistic subculture, when they attempt to carry on conversations with one another, cultural miscommunication results. In this, another linguist Susan Harding from her research on *The Strongest Case for Sociolinguistic Subcultures* argued that the idea of distinct male and female subculture is not a new one for anthropology. In the Middle East and Southern Europe in which men and women spend most of their lives spatially and interactionally segregated.

Speech is a means for dealing with social and psychological situation. When men and women have different experiences and operate in different social contexts, they tend to develop different genres of speech and different skills for doing things with words.

The sexual division of labour was in Spanish Village strong, with men involved in a series of networks of personal relatives with their children, their husbands, and their female neighbors. (200)

What we see from Harding arguments is that Men's dominance in conversation parallels their dominance in society. Men enjoy power in society and also in conversation. We can see that the interruptions and topic is control by the power of male. Differential power of men and women is crucial. To be socially acceptable as women, women cannot control and must actually support men in their control. In such situation of social Power argument, men are not necessarily seen to be consciously flaunting power, but simply reaping the rewards given them by social system or society.

### **Feature of Men and Women**

Several strikingly differences in Male's and Female's contributions to male-female conversation have been noticed. First, men are more likely to interrupt the speech of their conversational partners, that is, to interrupt the speech of Women, while women display a greater tendency to ask question. Several of the female male conversations fell into a question-answer pattern with the females asking the males questions. Hirschman (1973:10)

Second, men are more likely to challenge or dispute their partners' utterances. While women are more likely than men to make utterances that demand or encourage responses from their fellow speaker.



Third, men are more likely to ignore the comments of the other speaker. That is to offer no response or acknowledgement at all, to respond slowly in what has been described as a 'delayed minimal response.'

In the same way women show a greater tendency to make use of positive minimal responses, especially 'mmm hmm' and are more likely to insert 'such comments throughout streams of talk rather than at the end.

Fourth, men use more mechanisms for controlling the topic of conversation, including both topic development and the introduction of new topics, than do women. While women are more likely to adopt a strategy of 'silent protest' after they have been interrupted or have received a delayed minimal response.

Fifth, men use more mechanisms for controlling the topic of conversation, including both topic development and the introduction of new topics, than do women. While women are more likely to adopt a strategy of 'silent protest' after they have been interrupted or have received a delayed minimal response.

And finally, men make more direct declarations of fact or opinion than do women while women show a greater tendency to use the pronouns 'you' and 'we,' while explicit acknowledge the existence of the other speaker.

### **Categorization of language function.**

According to Van Ek (1996) the following language function can be used in every day communication, which also implies in the use of language. Considering the fact, language functions in Nepali Cinemas are also categorized following his classification:

1. Imparting and seeking factual information (ISFI)
2. Expressing and finding out intellectual attitude (EFIA)

3. Expressing and finding out emotional attitude (EFEA)
4. Expressing and Finding out moral attitudes (EFMA)
5. Getting things done (Suasion)
6. Socializing.

### **Holistic Description of Sentences.**

The Three types of sentences are used to find out the code-switching

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

### **Context Wise Description**

There is not only one condition or situation that persuades the interlocutors to mix the code. But there are many contexts and situation where we can see how the code switching take place.

### III. Situation of Language Use: An analysis

This chapter shows the various reasons regarding Code-switch of Nepali sentence into English sentence. It also shows the effects of code switching upon the development of communicative competence in target language on the part of the learners.

A bilingual speaking to other bilingual chooses the appropriate language unconsciously with no extra time or effort. They are numerous factors that account for language choice in a bilingual setting. Usually it is a combination of several factors, which account for choosing if one language over others.

To know the situations and contexts of Code-switching, it is necessary to give the short glimpse or brief description of films so I have presented it below: -

The Film *Badal Pari* was directed by Ugen Chopel. There are three characters named Bijay, Anjali and Saroj. In earlier days Bijaya was very bad Police he used to confiscate money from thieves. On the other hand Anjali and Saroj felt in love. Saroj is a new artist and Anjali is a graduate student. Saroj deceived Anjali lanter Bijaya gave the company to her. Bijaya one day ran away from the house Anjali because they pretend to be a pair. Anjali started loving him. Finally Mr. Saroj came to Anjali's house but she declared to do married with Bijaya and thus the story ends. There are not much code-switching in this film. Some 12-13 sentences are switched into English. It is so because the setting is rural rather than urban. The environment guides the language use or code-switching.

The Film *Darpan Chaya* was directed by Tulashi Gimire. It is the depiction of college life where three characters Raj, Abishek, and Smiriti acted. Two boys are quite senior than smiriti. Abishek and Raj have an intimate relationship in college life. Abishek is a blind man. In Earlier days, these three guys had the tussle later it is change into good relationship. Smiriti

is suffered by the fatal disease Cancer and the story has tragic ending. Character time and again switches the code but the frequency is not much than the film *Bhannai Sakina*. We can get the ample evidence to prove that mostly the teenager or college going students switch the code.

Film *Bhannai Sakina* was directed by Rajendra Salav. We can get excessive use of code-switching in this film. There is the influence of America in this film. The Actor Shikhar is the offspring of upper class. They do have their own business to handle. Shikhar's father is the business tycoon who had the best friend in America. In earlier days, they promised to made their children in a pair. There is the harmonical relationship between every scene and events which is artistically presented throughout the film. We can use the ample examples to prove the frequency of code-switching throughout the film. Nitesh (Shikhar's Friend) and Monica (so called fiancé of Shikhar used a lot of code-switching. Monica use English sentences frequently than nepali sentence because she is educated and brought up in America. She is representation of American culture and society. She unconsciously switches the code in the different period of time through out the film.

The film *Dhukdhuki* was directed by Dayaram Dahal. The films show the relationship between upper class and the working class people. Prince came from America to engage with Ansu but Ansu falls in love with Manab, who did not have the economic background. Later Ansu and Manab changed their love relation into marriage. There is the tussle between the characters for wealth. Later Prince has played the role of villain. But finally, the relationship between Ansu and Manab reformed and they get united with happy life. The use of English is ample in this film. The character Prince time and again switches the code due to his impression of American culture and upbringing.

The next film named *Apsara* was directed by Laxmi nath sarma. In the film the character Bikash came from America to get married with Sagita of Pokhara. But he ghas got accident on the way and he starts loving to Mohin (Apsara). They felt in deep love with each other. Sangita is a daughter of a well to do family. She is quite pampered and proud. Sangita is quite jealous to see the infatuation between Mohini and Bikash. She waves many plots to get h\the love of Bikash. But nothing interferes for Bikash and Mohini in their love effair. Finally Sangita committed suicide.

Another film *Aago* is directed by Narayan Puri. It is a maoist film. A very versatile and touchy this provides much lesson to the society. Amar is a main actor. He is editor of the Newspaer 'Aago' his father was killed by the police officer by telling him that he gave shelter to the Maoist. Saranga is another character who became Maoist because she was raped in her earlier days. Sharisma is the daughter of politician. Sharisma and Amar fall in love. There is a very difficult problem for Amar to get his right. So he takes the help of Maoist. Later he spends his life happily. There are not much Code-switching in this film. Almost 12-15 sentences are switched.

The film *Ta ta sarai Bigrish in Badri* is directed by Dayaram Dahal. It is film about modern life and how people are changed due to the modernization Badri sold his land in 6 crore and buy a bangalo in Kathmendu in 2 crore. He and his family are living happily but the whiskey fall in love with Badri. He had a lot of property. So we can see the tussle between first and second wife. Sabitra did the drama of being married with Bhuwan so they time and again take action for the right of Sabitri. Finally, Whiskey is killed by her aunt. So the Badri family live happily in their village's house with mother. There are 20-22 examples of code-switching in this film due to the modern life, the script writer keep ample example for it.

Next film is *Shankar* which is also directed by Narayan Puri the main character is Shankar who always paves the way for social reformer, who always stand for truth. The 3 villains, 2 politicians and a policeman raped girl. Vaijanti and Shankar are in love relation. Later Vaijanti is killed by rapping. After then Shanker fall in love with Anjali. Shanker takes revenge with the entire rapist finally he is arrested. There are 7-8 examples of code-switching in this film and it is because of the film's setting in rural contexts.

The very versatile and glamorous film is *Karodpati* which was made in the banner of Kajol films. It was directed by Kishor Rana. Rakshya (Susmita) Raju (Bhuwan), Nir shah, Santosh Pant etc had the major role. The film shows the struggle between upper class and lower working class people. It is a real depiction of working class and it tries to show how they have been struggling to run their life. Rakshya is the daughter of a well to do family and Raju is a mechanic who works in a garage. Raju pretended as a rich man in front of Rakshya. They fall in love with each other. Rakshya's father dislikes Raju and warns him to leave Rakshya. One day Rakshya was seriously ill and Raju could not manage the huge amount of money. He went to his in-laws place got the money for her treatment and promised not to return in Rakshya's life. At the very time, he found the victory of money and involved into Cinema. He gradually progressed and earned a lot of money and auctioned his father-in-law's house in 5 crore and spend their life happily. There are ample examples of code-switching. Raju had the mentality of copying upper class language, gesture and life style. So he time and again switched the code.

The next film is *Bhai* where we can see the mutual relationship between animal and human being Film *Bhai* was directed by Deepak Shrestha where Sushil Chetri, Melena Manandhar etc were the main Actors. This film shows the brotherhood between man and

animal. Bhai is a dog. Shushil Chetri works in a family where the sons damn care to their parents. Because the two brothers use to fight for property. These old parents use to love Sushil. When Sushil went somewhere for his musical competition the parents were thrown out from the house. In that period, Bhai looked after them. Finally all family reunited by releasing all the miseries and grief in their life. In this film, the code-switching was not done sufficiently but we can see it in a few quantity. In college life, Sushil used to switch the code.

### **Context wise Description**

It is the context in which most of the time code switching takes place. There are various contexts and situation that influence the interlocutors to switch the code. The examples regarding different situations and contexts are listed below: -

#### **) If the interlocutors are in romantic mood.**

For Example: - (*Karorpati*) Raju: God is great. Raju: Kaka you are great. Taxi: Correct *taile thik bhanish*. Aakhir mechanics *na ho*. Surendra: my dear son *Ajabholi traffic badna thaleko chha*. (*Dhukdhuki*) Prince: Hello, my sweet heart. Ansu: Friends! Enjoy yourself. Prince: wow! Good morning Nepal. Prince: Hey darling what happened, common. Prince: Hey! Guys *Tapai le mero Ansu lai dekhnubhayo* Where is my sweet heart. Prince: Where is my sweet heart, I mean Ansu

#### **) If they are observing some sorts of social functions**

(*Bhannai Sakina*) Shikar's Mother: Happy birthday babu. (*Dhukdhuki*) Prince: So if you don't mind *yekdum ramro padhi bihe ko kam chado garnu* ok.. Ritu: Happy birthday to you Ansu. (*TTSBNB*) Politics Uncle: Ladies and gentlemen *mero nam* politics uncle ho. (*Darpan chaya*) Raj: *Yeshpali college ma daro ragging hola jasto chha ni keta ho?* Raj: Friendship tour *ma ekdum majha bhayo yar*.

**) If there is the scene of love and affection.**

(*Dhukdhuki*) Prince: Where is my sweet heart, I mean Ansu. Ansu: Hello, everybody, hello grandfather, it's your might heart coming. Prince: Hey! Crazy man what are you doing, Prince: Oh! no Jane *ke fupu*, if you don't mind mero grandfather *le kathi kura gareko*, Prince: Hello, Jane *ki fupu*, would you please tell me where my sweet heart is? Ansu: You are nice grandfather. (*Bhannai Sakina*) Lily: I love you Nitesh. Nitesh: In case *uha minus hunu bhayo bhane ma Shikhar lai lana sakchhu?* (*Darpan chhaya*) Abheshek: Mummy *hamilai chhoda najanuna*. Raj: Hey! *Taile kahile dekhi malai timi bhanna thalish ha gadhe?* (*Apsara*) Sangita: Valentine day *ma usle ke present dinne hola?*. (*Karorepathi*) Kundan: Italian face, American *aakha*. Doctor: *Birami ko halat ta serious chha*, yes sir ok surgeon.

**) If interlocutors talk about education**

(*Dhukdhuki*) Ansu: Common Ritu, Science *ko student bhayera testo fashion bhane naya tar purano bichhardhara*. (*Darpan chhaya*) Smirity: *la timi haru ko 31 points bhai sakechha hamro ta 25 points matrai*. (*Aago*) Amar's Friends: *Uh hamro campus ko student union ko president ho*

**) If the context or situation is urban rather than rural.**

(*Dhukdhuki*) Bu: No question please *yo timro American Jewellery American Kohinoor*. Indrukant: *Yo chahi indoor swimming pool side ma chhahi bedroom*. Prince: If you don't mind *hamro America ma yesto hudaina*. Prince: Good morning darling, I am Prince from America. Ansu: *Pahila mero American Jewellery*. Ansu: *Ma cake katidhinchhu*. (*Bhannai Sakina*) Shikhar: *Phewa lake ma boating gardai beer piuna mazza hunccha yar*. Shikha: If you go to lumle you can see fishtail clearly. (*Karorepathi*) Surendra: My dear son *aajabholi traffic badhna thaleko chha*. Raju: *1997 ko latest model hu ma..* Kundan: *Yesto dynamite*



*dhekheko thiyena.* Taxi: American Mike Tyson *pani tharara hunchha* . Raju: *Khana ta Party ma khayau hola ni* .

) **If there is a Party and Interlocutors are drunk**

(TTSBNB) Badri: Whiskey whisky *piyera zhayap chhe*. Badri: *Ehe darling dhoka kholana*.

Police: *Ma ladies care center ko president hu.* (Aago) Gopalraj: One peg *deu ta.* (Shankar)

Gopalraj: Where is handy plast *ma bhaye senti flat.* (Dhukdhuki) Prince: Chhers! Mr.

Indrakant

) **If there is a conflict likely to occur between interlocutors**

(Dhukdhuki) Ritu: What nonsense, *aakha dhekinash*. Ritu: Shut up, *dhakka deyeki*. Ansu: If you don't mind I will kill you. Ansu: Manab! Mind your language. Ansu: I hate Manab.

Prince: Shut up! Indrakant. Prince: Shoot that bastard. Ansu: Yea, Mister, you! Prine: Idiot

bastard. (Bhannai Sakina) Shikhar: You idiot, you rascal *maar dinchhu talai.* (Apsara)

Gopalraj: *Tero babu ka thando* Pollution *ko bahdo*. Bikash: Mood off *bhayeko belama gali*

*khalas.* (Aago) Police: Hey bastard *ta kina badhi bhayeko?* (Darpan Chaya) Raj's Friends:

*Oye talai tyo basket sardiuki kya ho tehi ho hane ko?* (Karorepathi) Raju: No lecture,

understand. Rakshya: Common daddy! *Kina kura ghumayera garnuh*. Surendra: You bloody

fool, Raju: *sabunpani le dhunuparyo ni*. Yubaraj Singh: You bastard. Rakshya: Hey Mr!

Mind your language. Raju: Idiot. Oh! Shit.

) **At the time of meeting, introducing, departing and apologizing**

(Bhannai Sakina) Nitesh: Hi Shikhar, Nameste Uncle. (Apsara) Bikash: Good night baby.

(Dhukdhuki) Prince: Good morning darling, I am prince from America. Prince: Hello! Jane *ki fupu* would you please tell me where is my sweetheart? Ritu: Bye everybody, bye Ansu.

Doctor: Sorry *tapaiharu sabaijanako* blood group *melena*. Ansu: Hello manab. Prince: Oh

manab *ma janchhu*,bye. Police: I am so sorry *kanun biparit chau*. Prince: Hello sweet baby. Wow! Good morning Nepal. Hello my sweet heart. I am sorry Manab, Please *malai maaf garideuu*. (*Aago*) Bye bye mama. Amar's Friends: *Uha hamro campus ko student union ko president ho*. (*TTSBNB*) Badri: Hello whiskey. (*Bhai*) Raju: I am sorry *dai*. (*Karorepathi*) Raju: *Hawash*, good night. Raju: Last chance, *ma aauu?* Mercedes kaka: Mercedes Kaka *bhanchan malai*. Dolly: Hi first surprise. Raju: By the way I am Rajiv. Rakshya: Hi! Rajiv. Raju: hi! dolly. Bye. Dolly: *Hawash ta Rajiv ji*, thank you very much. Kundan: Hello uncle. Raju: Hurry up, quick quick. Yubaraj singh: Thank you doctor *Saab*. Director: *Ma yeuta* film director *hu*.

### **Categorization of language functions**

According to Van Ek the following language function is used into the day-to-day communication. Language functions in Nepali cinemas are also categorized following his classification. So, following his classification language functions extracted from the present study is ranked in the following table:

<b>S. No</b>	<b>Language Functions</b>	<b>Frequency</b>	<b>Percentage</b>
1	ISFI	40	11.49
2	EFIA	61	17.52
3	EFEA	95	27.29
4	EFMA	55	15.80
5	Suasion	18	5.17
6	Socializing	80	22.98
	Total	348	99.89

The above table shows that out of total number of language functions used in the sampled cinemas, the major bulk of language functions have been observed in Socializing and Expressing and Finding out Emotional Attitudes. Other language functions are found in average.

Similarly, the table gives the precise information that out of total language functions i.e.348, 95 language functions are found in Expressing and Finding out Emotional Attitudes, which are the 27.29 of the total percentage. Likewise, Suasion consists of only 18 language functions, which is the 5.17% of the total language functions. Other language functions occupied average percentage. Some example of language functions that are found in the cinemas understudy can be cited in the following lines:

Hello! (Socializing)

Ladies and Gentlemen (Socializing)

I love you (EFEA)

Where is handy plast? (EFIA)

You can have a walk (IFIA)

No way man (Suasion)

I'm really bored (EFEA)

Lets hope for the best young man (Suasion)

He is not my type (EFMA)

Darling what happened? (EFMA)

I'm Neetesh (ISFI)

You are under arrest (ISFI)

Would you like to go for driving? (EFEA)

Ok, cool down yar (Suasion)

how are you? (Socializing)

I've never been there (EFIA)

Hey mister! (EFMA)

But its unfair (ISFI)

Take care (Socializing)

By the way my name is Kalu(ISFI)

Excuse me doctor (EFEA)

### **Description of Language Functions used in sampled cinemas**

In the table below, the frequency of language functions analogues to their frequency are described and analyzed in the following ways:

<b>S.N</b>	<b>Name of Cinema</b>	<b>Frequency</b>	<b>Percentage</b>
1	<i>Bhai</i>	12	5.36
2	<i>Darpan Chhaya</i>	21	9.37
3	<i>TTSBNB</i>	12	5.35
4	<i>Apsara</i>	36	16.07
5	<i>Shankar</i>	6	2.67
6	<i>Baadal pari</i>	9	4.01
7	<i>Karorepathi</i>	26	11.60
8	<i>Aago</i>	22	9.82
9	<i>Bhannai Sakina</i>	48	21.42
10	<i>Dhukdhuki</i>	32	14.28
	<b>Total</b>	<b>224</b>	<b>100</b>

From the table above, the use of language functions in sampled cinemas have been analyzed. Out of total language functions used in Cinema i.e.238, their distributions seem fluctuating. Out of 238 language functions, 48 were found in *Bhannai Sakina* which ranks top among all cinemas, i.e. 20.16 percentages. Similarly, *Shankar* is the cinema in which the least number of language functions has been found. Out of total language functions, i. e. 238,6 language functions have been found in that cinema, which is the 2.52% of the total percentage of the language functions. Finally, *Apsara* , *Karorepathi*, *Dhukdhuki* are the cinemas in which moderate number of language functions has been found.

The following examples are taken from the cinemas understudy to illustrate the use of language functions:

- ) Nitesh: Happy returns of the day (Greetings- *Bhannai Sakina*)
- ) Raju: I love you (Expressing Love-*Karorepati*)
- ) Anjali: Good morning dad (Greetings-*Baadal Pari*)
- ) Abheshek: I am sorry to hear it (Expressing sympathy-*Darpan Chhaya*)
- ) Amar: No Problem (Showing Indifference-*Aago*)
- ) Sangita: I don't like it (Showing dislike-*Apsara*)
- ) Whiskey: Now get lost (Scolding-*TTSBNN*)
- ) Badri: Ladies and Gentlemen (Addressing-*TTSBNN*)
- ) Birdhoj Shah: Shut up! (Expressing angriness-*Bhannai Sakina*)
- ) Shankar: Bloody bastard (Threatening-*Shankar*)
- ) Raju: Please (Urging-*Karorepati*)
- ) Sangita: Get out (Scolding-*Apsara*)
- ) Whiskey: You mean you are his wife (Questioning-*TTSBNN*)

- ) Smirity: Why not? Sure. (Accepting-*Darpan Chhaya*)
- ) Neetesh: I'm Neetesh (Introducing-*Bhannai Sakina*)
- ) So, sad grandpa but where (Sympathising, inquiring-*Dhukdhuki*)
- ) Ansu: I am sorry Manab, Please *malai maaf garideu* (Excusing-*Dhukdhuki*)
- ) Rakshya: Oh my God! (Praying-*Karorepati*)
- ) Kundan: You understand! (Threatening- *Karorepati*)
- ) Prince: Hello! Everybody, hello grandfather it's your might heart coming  
(Introducing/Greeting-*Dhukdhuki*)
- ) Prince: Where is my sweet heart? I mean Ansu (Questioning-*Dhukdhuki*)
- ) Taxi: American Mike Tyson *pani tharara ra huncha* (Explaining-*Karorepati*)
- ) Raju: Hey! Mind your language (Scolding-*Karorepati*)
- ) Yubaraj: I am sorry Surendra Ji (Apologising-*Karorepati*)
- ) Ansu: Thank you doctor (Thanking-*Dhukdhuki*)

Similarly, most of language functions found in the cinemas are which we use in day-to-day conversation such as greetings, farewell, apologizing, encouraging, taking leave, etc. According to J .J. Gumperz the feature of Men and Women are analysed by following format, which is presented below: -

### **Men's Behaviour**

#### **❖ Loud and Aggressive Comments**

(*Karorepathi*) Raju: No lectures understand, Raju: *Tyaso ta* God is Great, Kundan: You bloody fool! You bastard!, Raju: Oh sit!, Ubaraj: Nonsense. (*Darpan chaya*) Raj: *Yespali ko ragging ma ma timiharuko tshuie fuie kasari marchu*, (*Apsara*) Mohini: *Tyo din kahile audaina*, Understand, you better understand. (*Bhannai Sakina*) Shikhar: Daddy! *khoi ta*

daddy, Shikhar: *Kundin malai heart attack hunchha. (Dhukdhuki)* Prince: What is this *hamro America ma yesto hudaina*, Prince: Yea man! What are you looking at get lost, Prince: Yea crazy man! What are you doing? Prince: what nonsense! Prince: If you don't mind, I want happy news. Prince: Hey! Don't joke with me ok. *(Aago)* Amar: Hurry up! *(TTSBNB)* Boss: within ten minute *bhitra yo chitthi type garnu. (Bhai)* Sweety: Shut up, hey! What do you want? Mike (Villian): Hey you bastard! get out! *(Baadal Pari)* Anjali's Dad: *Natak ko yo kun chahi mode ho* Mr. Bijay!

❖ **Men operate with system in which topic is fairly narrowly defined**

*(Karorepati)* Raju: *Ke hamile tyati pani enjoy nagarnu?* Taxi: Mechanics, machine *hoina kyare*, Raju: By the way, I am Rajiv. Kundan: Don't worry dad *yek choti Rakshya lai vetna denus. (Darpan Chaya)* Campus Chief: Old students *harule* new students *harulai auta mitho karyakram leyara swagat garne* Abheshek: *Timiharu* friendship tour *ma jadai chhau* Bikram Singh: Ma retired Major General Bikram Singh *hu. (Apsara)* Bikash's Dady: It's a business. Bikash's dady: *Tero choice change huncha. (Bhainnai Sakina)* Shikhar: *Malai taha chha taele chahi mero* problem solve *garchas vanera*, Dhane (Driver): Long route *chha kasari yeklai chodau*. Mr. International: Confuse sarai confuse. Shikar's daddy: *Ma Army ko retired Major hun. Shikar's Daddy: Aaja* Bussiness community *ma tero afno* identity *chha. (Dhukdhuki)* Police: *Aaba Kanun bibash Chha*, Ansu: I am so sorry. Police Inspector: *Mero Third degree torture le sabai staff le sankha garishakk. (Bhai)* Sweety's Mama: *Hath ma cash hunu pardaina*, loan *nikalna bishal* property *chha*. Sweety's brother: No problem 20-30 *hajar kehi haina. (Shankar)* Baijanti: *Tahile* I.S.C. 1<sup>st</sup> division *ma pass bhaish*.

❖ **Certain modes of Speech for dealing with women, children and strangers**

(Karorepati) Kundan: *Yesto dynamite kahile dekheko teyena.* Beautiful structure. Mercidies

Kaka: *Yo area ma motor mechanic pauna garo chha* Raju: Don't worry *mahile timro lagi* RS

15000 *bandobasta garideya.* (Darpan Chhaya) Abhe: It's all right, *galti merai ho.* Raj:

Thank you *pani bhana.* oh madam!, Raj: *yeuta kura yaad rakhnuhosh.* Abhe: *Timi sanga*

*yeuta private kura garnuchha.* (Badal Pari) Doctor: This is your normal Phenomena.

(Apsara) Bikash: I am so fool. Bikash: Hello! hi ma driver hoena. Mohini: I am sorry.

(Bhainnai Sakina) Nitesh: Hi how are you? we met in thamel. Nitesh: Is this your first time to

Pokhara? Nitesh: would you like to go for drive? (Dhukdhuki) Manab: Black mail! *Kamjori*

*ko faida uthaune?* Prince: If you don't mind *ma timilai je pani garchhu.* (Bhai) Raju: wow!

Beautiful (TTSBNB) Whiskey: *Tapai sanga Personality nai Chhaina.*

❖ **Telling telling or joking**

(Darpan Chhaya) Raj's Daddy: *Naya session ko naya fashion le malai ke banaune bhayo.*

(Apsara) Gopalraj: *Bhai is dubbing, bhai dubgaya.* (Bhainnai Sakina) Shikhar: *Testho ho Mr.*

International. Nitesh: Don't worry uncle I was just joking. Mr. international: Black letter

buffalo same same *haina ta?* (Dhukdhuki) Manab: *Yo sahar ko swimming pool hoena yo to*

*bhaisi khelne aal ho.* (Bhai) Raj: One side love *paryo.* (Shankar) Narayan: *Nakhako bela ma*

*hool ka hool* you nonsense, bloody bastard fool, Gopalraj: Sentiflat in the plat. Gopalraj:

Where is handy plast? *Ma bhaye sentiflat.*

❖ **Interrupt the speech of conversational partners**

(Karorepati) Taxi: *Ma dekhi America ko Mike Tyson pani tarara huncha.* (Darpan Chhaya)

Smiriti: wa! What's a pleasant idea. (Bhainnai Sakina) Jung bahadur: Sorry young man,



*ahele tapailai mero kura naramro lagla. (Dhukdhuki)* Bu: No question please, Prince: No, I need Ansu.

❖ **Put down, Challenges, Insults, Verbal command**

(*Karorepati*) Taxi: *Aakhir mechanics na ho. Mercedes kaka: Tyo garage ma bhayeko gadi customer ko ho. Yubaraj: Mata fade up bhaisake yo bastard dhekhi. Raju: Ma head mechanics ho. Raju: 1997 ko latest model hu. Raju: Bikram tempo ko body ma mercedes ko body halera hunchha? Engine chahinchha, engine. (Darpan Chaya) Abheshek: Film director ko dalal hosh. (Bhainnai Sakina) Dinesh: Kamse kum thank you ta deu sweet heart. Jungbahadur: Tapai ko kunai identity chha? (Dhukdhuki) Prince: common dor Prasad. Prince: idiot, bastard. Indrukant: Don't worry prince, ma pani dekhai dinchhu vada ko mache kasto huncha. Prince: Shoot that bastard. (Bhai) Simran: hey! What do you want? (TTSBNB) Politics Uncle: Aarko formula use garnuparchha.*

❖ **To attract or maintain colleagues**

(*Karorepati*) Mercedes kaka: Mercedes kaka bhanchan malai. Kundan: hi! What a surprise. (*Darpan Chaya*) Principal: Medical science ko kunai upaya baki chhaina? (*Badal pari*) Police: Yea sahila saman sabai check garish. (*Apsara*) Bikash: Good sahi thauma aaera accident bhayechha. (*Bhannai Sakina*) Nitesh: Ok cool yar ma ayutelai liyera janchhu ni. Jungbahadur: Good I like your identities. Birdhoj Shah: Usko birthday ma celebrate garna chahanchhu. (*Dhukdhuki*) Prince: wow! Good morning Nepal. Prince: Very happy news, Jane ki fupu. (*Bhai*) Students: Good morning sir, good morning everybody. (*TTSBNB*) Politics uncle: Politics garchhu ra sabaile politics uncle bhanchhan. (*Shankar*) Shankar: Location ko problem chha tara compromise garnuparchha.

❖ **Refusals to obey order**

(Apsara) Bikash: But it's unfair dad, I don't like it dad. Bikash: No dad *ma bata yo kam huda*. Bikash: *Maile yeuta keti hereko kura confirm ho. (Dhukdhuki)* Manab: 25 din ko warrant card *payeko chhu*. Indrukant: What! manab jail *bata chhutyo. (Bhai)* Sweety's brother: 25 barsa ko jail *sajaya basnu parchha*

❖ **Winning a verbal argument**

(Karorepati) Raju: Power *chahincha*, power. Raju: God is great! Doctor: We will do our level best. (Darpan Chaya) Raj: *Mero* girl friend *ta ni jindagi le bhareyeko hunuparchha*, full of life. (Apsara) Jungbahadur: *Aaba ma* retired life *bitauna chahanchu. (Bhainnai sakina)* Mr. International: *Tapai*le *itcha garihalnubhayo*, I will try my best. Shika: In fact *tapai*le *malai gun lagaunu bhayo*. Nitesh: Oh God! I can't believe this. (Dhukdhuki) Bu: *Auta* resort *banayera bash.*, Prince: Very good *pandit baje*, if you don't mind *yekdamai ramro*.

**Women's Behaviour**

❖ **Conversation is interactional, negotiating, and expressing relations**

(Karorepati) Rakshya: Good night! Rakshya: common, daddy. Rakshya: she is dolly. (Dhukdhuki) Ansu: American Kohinoor. Ansu: Driver, *gadi* side *lagau*. Nurse: Sorry *tapaiharu kasaiko* blood group *milena. (Darpan chaya)* Smriti: Oh my God, wow! *Kasko ho. (Badal pari)* Anjali: I am pregnant. (Apsara) Sangita: *Ma chahi krishi* farm ko guest house *ma baseki chhu*. Sangita: By the way Bikash, *aaja* Valentine day *ho. (Bhainnai Sakina)* Shikar's Mother: *Yo* Richhi Martin ko CD *kasle futaly*. Lily: I am gonna bored uncle *yeti din bhaisakyo*. Lily: *Kaha* over *huncha ra* when you love someone *yeti sajilai kaha over huncha (Bhai)* Sweety: Ok darling let's enjoy. (Aago) Sarishma: Ok take care, Bye. Sarishma: Oh Sonu thank you, oh my God.

❖ **Too many questions and comments**

(Darpan Chaya) Smirity: *Timele yo match jitnaiparchha*. Smirity: *Aare timi haru ma bhanda senior student ho ni*. (Bhainnai Sakina) Lily: Where do you go? Sila: Exactly 30 seconds., Shikha: *Khoi mero Ice-Cream?* Shikha: Hello aunty. Foreigner: you earn this car? Wow! Is this your car? Shikha: *ke ho yo black letter buffalo same, same bhaneko*. Lily: *Tara malai feel hunchha shikhar le malai avoide garna chahancha*. Foreigner: you must be a rich man. Shikha: *Yo ke ho international*. Lily: why should I? *uhu mero ko ho?* who is that girl? (Aago) Sarishma: *Samvidan le gurantee ta gareko chha*

❖ **Talking negatively**

(Karorepati) Ansu: Ma cake *katdina fupu*. (Dhukdhuki) Ritu: what nonsense! *Aakha dekdinash*. Shut up! *dhakka deyeki hoenna*. Ansu: Manab! Mind your language. (Badal pari) Anjali: Hey! Mister. Anjali: No, thanks. (Apsara) Sangita: Mummy *malai tension bhaisakyo*. (Bhannai sakina) Shikha: My foot, *tapai le afno barema thulo bhram palnubhayeko rahechha* mister. Lily: I don't know and I damn care where he is. (Bhai) Sweety: shut up! (TTSBNB) Whiskey: Oh sit!

❖ **Conflict and criticism are risky**

(Dhukdhuki) Ansu: Common ritu science *ko student bhayera tyasto fashion bhane naya tara bichardhara purano*. (Bhannai sakina) Shikha: (Slapping) *yehiho new mellinium ko* thank you. Shikha: Just please leave me alone.

❖ **They are sophisticated in reading motives of others**

(Darpan Chaya) Smirity: Anyway, *tapaiiko dance pani ramrai theyo tara best theyena*. (Baadal pari) Anjali: *Taso baye* thank you. (Apsara) Sangita: By the way, I am Sangita. (TTSBNB) Whiskey: *Mero gadi dhakeldinuhosna* Please, good boy.

❖ **They learn to read relationship and situations sensitively**

(Apsara) Sangita: Excuse me, take care. (*Bhanai sakina*) Lily: Really uncle so sweet of you.

Lily: Let's go without telling him, it is time to grow up. Lily: So my answer is yes. (*Aago*)

Sarishma: relax man, relax ok.

❖ **Friendships**

(*Karorepati*) Rakshya: *Hawas ta* Rajiv ji, Thank you very much. (*Dhukdhuki*) All Ladies

friends: Happy birthday to you Ansu.. Ansu: Friends enjoy yourself. (*Darpan chaya*) Smirity:

*Ini haruko* friendship *dekhera sarai ananda auchha*. Smirity: Promise *gara kasailai pani*

*bhandainau* (*Badal Pari*) Anjali: I am sorry. (*Apsara*) Samgita: Really, *la tero keto pani yehi*

*thauma*, Sangita: Happy Valentine day. (*TTSBNB*) Whiskey: By the way, *mero nam* whisky

❖ **When they grown up they learn subtle ways of balancing the conflicting pressure**

(*Karorepati*) Rakshya: *Auta manche sanga lift magera ayeko*. Dolly: Sorry, *kaka* please

*feridinush*. Rakshya: Please daddy *ma nagaye hunna*. (*Dhukdhuki*) Ansu: *Hajurta* America

*gayera* change *bhayera aunubhayechha*. Ansu: I am sorry Manab please *malai maaf gardeu*

Ansu: I hate you manab. (*Darpan chaya*) Smirity: *Ma* sorry *bhandina kina ki* sorry *vane*

*sabda man vitra bata aunu parchha*. Smirity: *Yehi ta* problem *chha tapai ma*. Smirity: *Mitho*

*namitho tyastai ho tara fresh chahi chha hai*. (*Baadal Pari*) Anjali: Excuse me doctor.

(*Apsara*) Sangita: good morning uncle. Shikha: Please *fupu tyasari narunuhosh*. (*Bhannai*

*sakina*) Lily: Let's move shikhar before it's too late. (*Aago*) Goma: common let's go.

(*TTSBNB*) Whiskey: Oh! I am sorry (*Shankhar*) Anjali: thank you sir, thank you very much

What we get from this analysis is that the film likes *Karorepati*, *Dhukdhuki*, *Bhanai sakina*, *Darpan Chaya* and *Tha ta Sarai Bigrishni Badri* have the ample examples of code-switching where the story revolves around the upper class people. In such films peoples are

either came from America or they are the higher-class business people or there is the influence of American education in the family members. In such films the characters switch from Nepali sentences to the English time and again. They spoke in such a way that they are about to forget the Nepali sentence. It is because of the modernization in their concepts. People pretend that if they speak English frequently they are modern and up to date. But we couldn't totally blame on it. The elites are really such in nature because they do have such family environment and the socio-economic conditions shape their mentality. Film *Bhannai Sakina* had the more examples of Code-switching. What we conclude from this film is higher the social class there is the more frequency of Code-switching to the English. So the Elites are really in such situations.

The films like *Bhai*, *Apsara*, *Aago*, *Shankar*, *Baadal Pari* do not have much examples of code-switching than the previous quoted films. These films had the rural setting and there is the real depiction of the rural contexts. The film *Aago* is about the maoist revolution where many of the characters are uneducated. And they are unaware about it. So if the scriptwriter uses the ample examples of code-switching then the situation do not suite the contexts. So the well to do family that means the rich and higher class people are the perfect examples of code-switcher in the Nepali films than the lower class and working class people.

#### IV. Conclusion and Recommendations

The artists switch the code to explain their own problems because of their cultural background, learning environment and the influence of the mother tongue although code-switching is the need of the situations.

Code-switching has mixed impact on target language learning. This means that it may have positive or negative effect depending upon the situation. In other words, Code-switching has situational and contextual impact or effect on target language learning. It has negative effect in the development of communicative competence in target language. It has positive effect in the sense that it helps by facilitating understanding.

It is a communicative strategy in a linguistic situation where two or more languages co-exist within the bounds of society, or are kept in constant contact by politically and economically determined interests. The speaker switches from one communicative code to another under situations and normatively defined condition.

There is the speech community and the person who shares code knows each other's and understands each other's. Even within the speech community they need to switch code. Moving from general language to owns language people switch the code. In such switch people not only switch the code but they changes entire behaviour in such environment and they even switch the gesture. Real code switching is a dynamic process in speech community.

The film that had the setting of urban contexts switches the code frequently. The films like *Bhannai Sakina*, *Dhukdhuki*, *Darpan Chaya*, *Karodpati* had the ample examples of Code Switching. In such films peoples are either from upper class or they are the higher-class business people or there is the influence of American education system in the family members. In such films the characters switch from Nepali sentences to the English time and

again. They spoke in such a way that they are about to forget the Nepali sentence. It is because of their economic conditions, which shapes their daily life. So the upper class people are the frequent code switcher than the middle class people.

### **Pedagogical Implications**

The following pedagogical implications have been suggested on the basis of findings of the study:

There is the trend of using simple sentences in Nepali cinemas so they should be emphasized before teaching compound and complex ones to the students of Bachelor of Cinematography and film direction.

Language functions that we use in day-to-day conversation should be focused while teaching to the people who are related to cinemas.

Language of Nepali cinemas is not far different than the language of day-to-day communication, but there are certain facts in Cinemas, like avoiding the less important verbs in the sentences, use of contracted forms, etc. should be made aware to our students. And, while designing course to them, the designers have to include these things in their mind.

Most of the instances of Code switching have been found in urban contexts so the students should be made aware of the fact that will ultimately help them to understand the contexts clearly.

While designing the curriculum, like: Diploma in Film Direction, Cinematography, etc. the designer should have the knowledge of the type of English used in this field which will help him to design the course systematically.

There are certain concepts that are typically used only in cinema and which give different meanings than the day-to-day meaning. The students should be instructed about these things.

If they become aware of this fact then their understandings will be sharper and that will help them to approach the course effectively.

Many instances of code-switching were found either the interlocutors have same linguistic background or they are drunk or there is the scene of love and affection or there is likely to occur conflict between them or they talk about education. So, the teachers or the instructors should be aware of this fact and have to give clear instructions to their pupils. The teacher or instructor should know the contexts in which code-switching take place.

Anyone who is interested in Nepali cinemas must have the idea of typical vocabulary used in this field that will help them to approach the language used in Nepali Cinemas.

Language of Nepali cinema is not far different than the language of day-to-day communication but there are certain concepts that give different meanings. The students should be made aware of this fact.

Nouns and verbs should be emphasized while teaching English to the persons related to cinema before teaching adjectives and adverbs.

The study reveals that code switching is a natural phenomenon. It occurs in every walk of our life and cinema is not an exception to it. As such, while teaching English to the cine related people, care must be taken to emphasize on what they use frequently or emphasis is given to the pronunciation and the stress, falling and rising tone while speaking the English sentence

Sentences that are common in day to day communication are maximally used in Nepali cinemas. For example: I'm sorry. Thank you very much, I love you, bye bye etc. Use of simple sentences is customary in nepali cinemas rather than complex and compound sentences. The use of contracted forms in sentences is frequent in Nepali cinemas. For example: I'll kill you, we'll hand you to the police, I don't know etc.



Interlocutors use language functions either they are meeting for the first time or they are departing from one another or they are having a party or there is a conflict likely to occur between them. For example: by the way my name is Hari, Bye Gopal. Cheers sipla, you bastard, nonsense, etc.

Greeting, taking leave introducing, etc types of language functions are mainly used in Nepali cinemas. For example hi! I am Bhupraj bye Pradeep, Good morning Sandeep, hello Mr. Bisworaj, see you Deepak etc

Most of the language functions are used in urban context rather than rural.

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## APPENDIX-1

Sentence used in the Cinema under Study:

Name of Cinema	Types of Sentence		
	Simple	Complex	Compound
<b>Baadal Pari</b>	Excuse me doctor	-	-
	Please come in		
	This is a normal phenomenon		
	I am pregnant		
	I'm Sorry		
<b>Bhai</b>	Don't worry	Hey, you bastard	
	Shut up		
	I love you		
	Best of Luck		
	Let's enjoy		
<b>Dharpan Chhaya</b>	I'm Sorry		
	No problem		
	I'm sorry		
	Its all right		
	Let's rock		
	Excuse me		
	Why not? Sure		
	Inter collage basket ball competition		
	I love you		
	What are you talking?		
<b>Bhannai Sakina</b>	Help yourself	Do you love her?	
	She is no more	Please no disturb	
	No way man	Oh, I'm sorry	

	Ok cool boy		
	Thank you		
	How're you?		
	We met in Thamel		
	We have rock bunch overt there	Would you like to go for driving?	Excuse me we're very very sorry
	I don't know		I'm ok. Thank you
	May be I'm confused		
	Is this first time to you over there	Could you give me the key?	Wow! Is this your car?
	I got a car	I'm not wearing perfume, man	I've to go hotel to bring something
	I've never been there	Lets hope for her best	I'm sorry, we'll meet again
	Let's go		
	Where do we go?		
	You can have a walk		
	You can go for lunch		
	Ya this is mine		
	Your own car?		
	You must be rich man		
	This is my car		
	Have a sit		
	I love to bring this car		
	Shall we move?		
	Excuse me sir		
	I'll try my best		
	I love you		
	I'm sorry		
	I like your identity		I don't know, why?

	Well done Mr.		
	Don't worry my child		
	We'll cross the bridge		
	She is my wife		
	He is my son		
	I'm serious		
	Is that clear?		
	I'm really bored		
	Let's go		
	I'm damn care to him		
	I'm not interested to him		Lets move before we are too late
	He is not my type		
	You didn't ask me		
	I was just joking		
	I'm Neetesh		
	I cant believe this		
	You looking fantastic		
	I hate you		
	Is that clear?		
	We should go to South Africa	I need full of life like you	Lets go without telling him
	Leave me alone		
	Go away		
	Am I thinking so?	So man I say yes	
<b>TTSBNB</b>	Type it within 10 min		
	Hi!		
	Oh mister		
	What a beautiful!		
	I'm so sorry		

	Thank you so much		
	I love you	Yes, I love you	
	This is a ladies care Center	Now, get lost	Please don't disturb now
	Mike Tyson's kick		
<b>Shankar</b>	Where is handy plast?		
	One by one challenge		
	You nonsense		
	Thank you very much		
	Hi!		
	I'm sorry		
<b>Aago</b>	He's students union president		
	No problems for me		
	Please control yourself	You're under arrest, Mr.	
	I live in a colony	Lets go over there	
	Take care		
	I'm very sorry		
<b>Apshara</b>	It is business	Good morning, my uncle	By the way my name is.....
	I'm so cool		
	That's the final		
	I accept your challenge	But, its unfair	You better understand what's the matter
	Thank you very much		
	I'm Neetesh		
	Of course		
	Excuse me		

	Yes		
	Take care		
	Common darling		
	Ok dad		
	What's you doing?		
	I'm so sorry		
	I love Bikash		
	Where is my bag?		
	I can swim well		
<b>Dhukdhuki</b>	Happy birthday to you		
	Sure bu		
		Friends enjoy yourself	
	Shut up		
		What nonsense	
			Wow! Good morning Nepal
		Hello! Everybody, hello grandfather it's your might heart coming.	
	If you don't mind		
	Where is my sweet heart?		So sad grandpa but where?
			Hey! Guys where is my sweet heart.
		Yeh! mister	
		I am sorry manab	
	What is this	Good morning darling! I am prince from America	

		Let's go	
	Don't be shy		Hey! man what are you looking get lost.
			Hey! Crazy man what are you doing.
	Oh my God.		
	Idiot, bastard		
	Sweet heart		
		Let's go	
	Shut up	If you don't mind I will kill you	
	Cheers Mr. Indrakant		
		I am prince from America	
	I am so sorry		
	Don't worry prince		
	You are nice grandfather		
	Very happy news	Thank you grandfather, you are so sweet	
			Just a minute grandmother
			Hey! What the problem man.
		Common, please take it.	
	Thank you very much		
	Hello sweet baby		
	Bye everybody, bye		



	Ansu		
	Oh! I see		Hey! Ansu what happen
		I know Ansu if you don't mind everything will be alright, don't worry.	
		Manab mind your language	
	What nonsense		
	Hello! Manab		
		I hate you manab	
		If you don't mind I want happy news	
	Shut up Indrakant		
		Shoot that bastard	
			Hey! Donot joke with me
	Thank you very much		
<b>Karodpathi</b>	Taxi!		
	Good night		
	God is great		
		No lecture understand	
	God is great		
		No problem god is great	
	Oh my God		
	Kaka you are great		
	Hi! First surprise.		
		By the way I am	

		Rajiv	
	Hi Rajiv, Hi doll		
	Thank-You very much		
		You bloody fool	
	You bastard		
		Hey! Mr. Mind your language.	
	Italian face, American		
	I am sorry Surendra Ji.		
		You understand	
	I mean! Oh sit.		
	Hello Uncle	But don't worry.	
	My dear son		
	Yes sir ok surgeon		
	Hurry up, quick-quick		
		We will do our level best	
	Thank you doctor		
	It's ok		

## APPENDIX 2

List of Language Functions in the Cinemas Understudy:

Name of Cinema	Exponents	Functions
<b>SHANKAR</b>	Where is handy plast?	Inquiring (EFIA)
	You nonsense	Scolding (EFEA)
	Bloody bustard	Scolding (EFEA)
	Very interesting	Praising (EFEA)
	Hey miss!	Attracting attention (Social.)
	Thank you very much	Thanking (Social.)
<b>BAADAL PARI</b>	Good morning	Greeting (Social.)
	Thank you	Thanking (Social)
	No thanks	Refusing thanking (Social.)
	Please come in	Requesting (EFMA)
	Sit down	Ordering (EFMA)
	This is a normal phenomenon	Explaining (IFIA)
	I'm pregnant	Expressing emotions (IFIA)
	I'm sorry	Apologizing (Social..)
	Hey mister!	Scolding (EFMA)
	<b>Bhai</b>	Shut up!
	Ok, don't worry	Expressing sympathy (Social.)
	I love you	Expressing love (EFMA)
	Bye-Bye	Taking Leave (Social..)
	Common darling	Urging (EFMA)
	Hey you bastard	Scolding (EFMA)
	Leave me	Requesting (EFIA)
	Best of luck	Wishing good luck (EFMA)

	Lets enjoy	Persuading (EFEA)
	I'm sorry	Apologizing (Social.)
	No problem	Showing indifference (EFMA)
	Darling what happened	Questioning (EFMA)
<b>DARPAN CHHAYA</b>	I'm sorry	Apologizing (EFIA)
	Its all right	Inquiring (EFMA)
	Thanks	Thanking (Social)
	Lets rock	Encouraging (EFEA)
	Welcome	Welcoming (Social)
	Excuse me	Asking to be excused (Social)
	Very good	Praising (EFEA)
	Please	Requesting (EFEA)
	Why not? Sure	Accepting Proposal (EFMA)
	I love you	Expressing Love (EFEA)
	Ok bye bye	Taking Leave (Social)
	What are you talking?	Questioning (EFEA)
	Thank you sir	Thanking (Social)
	Do you love Smiriti?	Questioning (EFEA)
	Help yourself	Showing indignation (EFEA)
	Common	Urging (EFIA)
	Take it	Proposing (EFIA)
	You have to do it	Obligation (EFIA)
	Please no disturb	Requesting (EFEA)
	Please sister	Persuading (Social)
	She is no more	Explaining (EFEA)
<b>AAGO</b>	No problem	Showing indifference (EFIA)
	Control yourself	Persuading (EFMA)
	Help!	Requesting help (Social.)
	Hurry up	Asking to be fast (Suasion)
	Please!	Requesting (EFMA)

	I live in a colony	Explaining (ISFI)
	Naughty boy	Praising (ISFI)
	Ok	Accepting (ISFI)
	Take care	Farewell (Social.)
	Bye	Taking leave (Social)
	Hello!	Greeting (Social.)
	Good boy	Praising (ISFI)
	I'm very sorry	Apologizing (EFEA)
	You are under arrest	Explaining (EFIA)
	No sir	Rejecting Proposal (EFMA)
	Mummy	Attracting attention (EFIA)
	Oh my god!	Expressing surprise (EFMA)
	Thank you	Thanking (Social.)
	Lets go	Persuading (Social.)
	Relax	Requesting (EFMA)
	Control yourself	Persuading (EFEA)
	Please	Requesting (Social.)
<b>APSARA</b>	Its unfair	Stating dissatisfaction (ISFI)
	I don't like it	Showing disgusting (EFMA)
	Its business	Explaining (ISFI)
	Wow!	Expressing surprise (EFMA)
	No dad	Refusing (EFMA)
	Hello!	Greetings (Social.)
	Hi!	Greetings (Social)
	I'm so cool	Expressing Coolness (EFMA)
	What?	Asking for repetition (Suasion)
	Bye!	Farewell (Social.)
	That's the final	Expressing decision (EFEA)
	Ok dad	Showing acceptance (EFIA)
	I accept your challenge	Accepting (EFEA)

	Yes	Accepting (EFIA)
	Thank you very much	Thanking (Social.)
	Good morning uncle	Greetings (Social.)
	Really?	Expressing surprise (EFMA)
	Ok	Showing satisfaction (EFIA)
	Shut up!	Scolding (EFMA)
	I'm sorry	Apologizing (EFMA)
	By the way my name is...	Introducing (ISFI)
	Of course	Stating (ISFI)
	Ok	Showing satisfaction (EFIA)
	Excuse me	Getting attention (EFEA)
	Yes	Accepting (EFIA)
	Take care	Taking Leave (Social.)
	Thank you	Thanking (social.)
	No way	Showing dissatisfaction (EFMA)
	What are you saying?	Questioning (EFIA)
	I can swim well	Stating (EFIA)
	Wait!	Cautioning (EFMA)
	Where is my bag?	Questioning (ISFI)
	I'm sorry	Apologizing (EFMA)
	Get lost!	Expressing anger (EFMA)
	I love Bikash	Expressing love (EFEA)
	Please!	Requesting (Social.)
<b>TTSBNB</b>	Good night	Farewell (Social)
	Wow!	Expressing surprise (EFMA)
	Ladies and gentlemen	Attracting attention (Social)
	Get out!	Expressing anger (EFEA)
	Oh set!	Expressing agony (EFEA)
	Please don't disturb	Scolding (ISFI)

	Hi!	Greeting (Social)
	Hello!	Greetings (Social)
	I love you	Expressing love (EFEA)
	Now get lost	Showing angriness (EFEA)
	Bye	Farewell (Social)
	Sir	Requesting (Suasion)
<b>BHANNAI SAKINA</b>	Here is my darling	Announcing (ISFI)
	Wow is this car!	Showing excitement (EFEA)
	Ya this is mine	Explaining (EFIA)
	Your own car?	Questioning (EFIA)
	You must be a rich man	Suasion (Suasion)
	This is my crystal car	Explaining (EFIA)
	Have a sit	Requesting (Socializing)
	I'm not wearing	Denying (EFIA)
	Shall we move?	Questioning (EFEA)
	Hey stop!	Cautioning (EFEA)
	I've to go to the hotel	Showing Obligation (EFIA)
	Bring something	Requesting (suasion)
	Oh common	Encouraging (EFEA)
	Meet you again	Promising (Socializing)
	Excuse me sir	Making Excuse( EFEA)
	I'll try my best	Making Promise (EFEA)
	I love you	Expressing Love (EFEA)
	I'm sorry	Apologizing (EFMA)
	Lets hope for the best young man	Wishing goodness (suasion)
	I like your identity	Showing happiness (ISFI)
	Well done mister	Prasing (EFEA)
	Don't worry my child	Expressing consonance (EFEA)

	Hello!	Greeting (social.)
	She is my wife	Introducing (EFIA)
	We'll cross the bridge	Instructing (EFIA)
	Don't worry, cool	Expressing consonance (EFEA)
	He is my son	Introducing (ISFI)
	I'm serious	Stating (EFEA)
	I don't know why?	Showing Indifference (EFMA)
	Let's go	Requesting (Social.)
	I damn care to him	Showing indifference (EFMA)
	He is not my type	Explaining (EFMA)
	Yes uncle	Explaining (EFMA)
	You didn't ask me	Showing indifference (EFMA)
	I was just joking	Stating pleasure (EFMA)
	Happy returns of the day	Wishing birthday (EFMA)
	Dear!	Expressing love (EFEA)
	I'm Neetesh	Introducing (ISFI)
	I can't believe this	Showing disbelief (EFIA)
	You looking fantastic	Praising (EFEA)
	Am I thinking about it?	Questioning (EFEA)
	Let's go	Ordering (social.)
	Ladies and gentlemen	Announcing (social.)
	Come here	Ordering (social...)
	I hate you	Showing anger (EFMA)
	Is that clear?	Clarifying (suasion)
	Tonight we'll have times	Expressing intention (EFEA)
	We should go	Persuading (Suasion)
	Have your seat	Offering (social.)
	Leave me alone	Requesting (EFMA)
	Go away	Expressing Anger (EFMA)
	When you love someone	Expressing Intention (EFEA)



	Lets move	Requesting (Social.)
	So man I say yes	Exemplifying (EFIA)
	Please!	Requesting (Suasion)
	No way man	Expressing to do something (Suasion)
	Ok, cool yar	Expressing to be calm (EFIA)
	Oh, I'm sorry	Apologizing (EFEA)
	Thank you	Thanking (Social.)
	Exactly 30 seconds	Explaining (ISFI)
	Bye	Farewell (Social)
	Sorry	Apologizing (Social)
	Excuse me	Asking permission (Social)
	We've very sorry	Expressing sorry (Social)
	That's it	Explaining (Suasion)
	Hi/hello!	Greetings (Social.)
	No problem	Showing indifference (EFEA)
	Cool guys	Urging to be calm (Suasion)
	How're you?	Asking about health (Social)
	I don't know	Refusing (IFIA)
	I'm confused	Expressing Confusion (IFIA)
	Is this first time to you?	Questioning (EFEA)
	I got a car	Explaining (IFIA)
	Ok, that's good	Expressing certainty (EFMA)
	I've never been there	Promising (EFIA)
	Actually I'm confused	Stating (IFIA)
	Would you like to go for driving?	Questioning (EFEA)
	Let's go	Ordering
	Where do we go?	Enquiring (IFIA)
	Could you give me the key?	Requesting (IFIA)

	You can have a walk	Advising (IFIA)
	You can go for lunch	Advising (IFIA)
<b>DHUKDHUKI</b>	Happy birthday to dear Ansu	Wishing
	Sure bu	Accepting
	What nonsense	Scolding
	Shut up	Scolding
	Wow! Good morning Nepal	Greetings
	If you don't mind	Explaining
	Where is my sweet heart! I mean Anshu?	Enquiring (IFIA)
	So sad grandpa but where?	Seeking sympathy and questioning
	Hey! Guys, where is my Ansu sweet heart?	Enquiring (IFIA)
	Yeh! Mister	Scolding
	I am sorry Manab. Please	Apologizing (Social.)
	What is this?	Inquiring
	Good morning darling, I am prince from America	Greetings and introducing
	Let's go	Ordering
	Listen Mr. Price	Showing Power
	Don't be shy	Showing friendly behavior
	Hey man! What are you looking get lost	Scolding
	Hey crazy man what are you looking get lost	Scolding
	Oh my God	Praying
	Idiot, bastard	Scolding
	Take care	

	Would you please tell me where my sweet heart is?	Inquiring
	Let's go	Ordering
	Shut up	
	If you don't mind I will kill you	Declaring
	Cheers, Mr indrukant	Sharing happiness
	I am prince from America	Introducing
	I am so sorry	Apologizing
	Don't worry prince	Urgening
	You are nice grandfather	Stating
	Very happy news	Sharing happiness
	Thank you grandfather, you are so sweet	Thanking
	Just a minute grandfather	Explaining
	Hey! What the problem man	Asking
	Common, please take it	stating
	Thank you very much	Thanking
	Hello sweet heart	Greeting
	Bye everybody, bye Ansu	farewell
	Oh I see	Understanding
	Hey! Ansu what happen	Asking
	I know Ansu if you don't mind everything will be alright, don't worry.	Explaining
	Manab, mind your language	Scolding
	What nonsense	Scolding
	Hello! Manab	Greeting
	I hate you Manab	Hating

	If you don't mind I want happy news	stating
	Shoot that bastard	Ordering
	Hey! Don't joke with me	Stating Pleasure
	Thank you very much	Thanking
<b>KARODPATHI</b>	Taxi!	Calling
	Good night	Farewell
	Daddy!	Surprising
	American Mike Tyson	Explaining/ Stating
	No lecture, understand	Scolding
	God is great	Exaggerating
	No problem God is great	Explaining
	Last chance	Declaring
	Common daddy!	Asking permission
	Oh my God	Praying
	Kaka you are grade	Exaggerating
	Hi! First surprise	
	By the way I am Rajiv	Introducing
	Hi Rajiv, hi doll	Greeting
	Thank you very much	Thanking
	Bye	departure
	Sure	Accepting
	You bloody fool	Scolding
	You bastard	Scolding
	Hey! Mr. Mind your language.	Scolding
	Italian face, American eyes	Explaining
	Idiot.	Scolding
	I am sorry Surendra ji	Apologizing
	Full tank	

	Oh! Sit	Being Anger
	Oh yes	Realizing
	You understand	Explaining
	I mean! Oh sit	
	Pls daddy	Requesting
	Hello Uncle	Greeting
	But don't worry My dear son	Expalining
	Hurry up, quick-quick	Hurrying
	We will do our level best	Explaining
	Thank you doctor	Thanking
	It's ok	Stating

## APPENDIX- 3

List of word class in the Cinemas Understudy

Name of Cinema	Noun	Verb	Adjectives	Adverb
<b>Baadal Pari</b>	Minute			
	Bank	Take		
	Director			
	Yes	Acting		
	Scene			
	Car	Act	Real	
	Smuggler	Help	Super Hit	Anything
	Bag	Come	Real action	
	Briefcase		Sad	
	Action			
	Sound			
	Dialogue			
	Report			
	Story		Pregnant	
	Joker			
	Mind			
	Tractor			
	Saturday			
	Board			
	My wife			
	Arabic			
	Inspector			
	Mister		Sorry	
<b>Bhai</b>	Mummy	Take	Handsome	Actually
	Daddy		Double	

	Population	Make	Worry	
	Time		Piece	
	Bussiness	Pass		
	Collage	Loan		
	Chance	Change	Cheers	Best
	Hero	Shooting		
	Darling		Problem	
	Disco	Leave		
	Pop	Luck		
	Guitar	Enjoy		
	Night club	Celebrate	Lucky	
	Uncle	Major		
	Operation			
	Hospital			
	Manager			
	Company			
	General manager			
	Partner			
	Time bomb			
<b>Darpan Chhaya</b>	Collage	Complain	Young	Anyway
	Session			
	Girlfriend	Misbehave		
	Campus			
	Triller	Flash		
	Idea			
	Student	Lift		
	Wedding	Fashion	Blind	
	English	Do		
	Formality			
	Mam	Are		

	Year			
	Emergency	Promise	Old	
	Library	Talk		
	Member			
	Class		Romantic	
	Army	Fix		
	Shirt	Help	Permanent	
	Body guard		Serious	
	Concert	Take		
	Principal	Survive	Best	
	Morning	Bore		Good
	Ego	Rag		
	Friendship	Speed		
	Tour			
	Camera	Disturb		
	Truck			
	Tension		Guilty	Second
	Machine	Scanning		
	Basket ball		Intelligent	
	Competition			
	Team		Problem	
	Final			Sure
	Match	Fix	Serious	
	History	Programme		Actually
	Geography			
	Director			
	Heroine	Welcome	Golden	
	Decision		Major	
	Office		General	
	Chance		Retired	



	Salute	Disturb		
	Dance		Smart	
	Lunch			
	Dinner		Medical	
	Philosophy			
	Puncture			
	Science	Love	Cardic	Once
	Doctor			
	Indian Times			
	Message			Late
	Coma	Confirm		
	Bloody test			
	Biopsy			
	Sister			
	Cancer			
	Doubt			
	She			
<b>Bhannai Sakina</b>	Board	Kiss	Fresh	No-way
	Rickey Martin			
	Daddy			
	Mummy			
	Heart			
	Exam			
	Villain	Avoid	Serious	
	Problem			
	Charge			
	Page	Order		Long
	Request			
	Uncle	Say	Damn	
	Driver			

	Tour		Interested	
	Morning	Change		
	Fish tail			
	Ice-cream	Celebrate	Sweet	
	Major		Happy	Exactly
	Brake			
	Problem	Joking		
	Bomb			
	Peg			
	Lactogen			
	Plan	Return	Dear	
	Hotel		Tragic	
	Room	Looking		Really
	Couple	Boating	Confused	
	Guys	Suppose	international	
	Crystal	Driving		
	Perfume	Cool	young	
	Lunch			
	Luggage	Think	Personal	
	Honey			
	Lecturer	Go	Round	
	Continental			
	Hotel	Bore		
	Lipstick		Important	
	Foot			
	Sweet heart			
	Baby			
	Millennium			
	Hospital	Cheer		
	Improvement	Would		

	Man	Move		
	Uncle			
	Pocket			
	Money	Stop		
	Income			
	Identity			
	Army	Flop		
	Business			
	Community	Cook		
	Point	Leave		
	Face			
	Mister	Hope		
	Boxing			
	Ring	Promise		
	Meeting			
	Time			
	Honeymoon			
	Seat	Like		
		Point		
		Knock		
		have		
<b>APSARA</b>	Mummy	Change	Local	Fair
	Daddy			
	Grandfather			
	Business	Retire		
	News			
	Wow	Like	Common	
	Dad			
	Cap			

	Traffic	Come		Good
	Meeting		Cool	
	Choice		Final	
	Driver	Gone		
	Accident			
	Significance		Sorry	
	Mood	Do		
	Airlines			
	Care	Drop		
	Miss		Excited	
	Nepal	Are		
	Hospital	Love	Hygienic	Good
	Choice			
	Status			
	Dialogue	Excuse		
	Challenge			
	Morning	Take		
	Uncle			
	Farm	Organize		
	Guest			Really
	House	Understand		
	Boy-friend			
	Darling	Say		Way
	Valentine-day	Swim		
	Party	Want		Proudly
	Matter	please		
	Bag			well
	Dollar			
	Condom			
	Infection			

	Soup			
	Sandwich			
	Witch			
<b>TTSNB</b>	Toilet	Type	Sweet	Good
	Night	Dent		
	Sir			
	Office	Paint		
	Minute			Within
	Boy	Tender		
	Mother	Pass		
	Motorcycle	Faint		
	Partnership	Excuse	Done	
	Single	Change		
	Television	Drive	Beautiful	
	Hotel	Thank		
	Taxi	Love		
	School	Break		
	Mister	Check	Sorry	
	Whiskey			
	Training			So
	Steering		Perfect	
	Mobile			
	Hill			
	Dinner	Center		
	Trunk-call		Much	
	Bill	Get		
	Doctor			
	Emergency			
	Ice-cream			

	Accident	Do		
	Traffic	Case		High
	Hospital		Slim	
	Bank	Am		
	Pension		Lost	Very
	Cable car	Will		
	Beer	Disturb		Fast
	Staff	Do		
	Disco	Order	Flying	
	Dance	Roast		Now
	Baby	Come		
	Mummy	Start		
	Aunty	Kick		
	Iron	Love		
	Darling	Get		
	Lady	Corrupt		
	Pizza			
	Politics			
	Uncle			
	Blood			
	Tension			
	Raincoat			
	Lecture			
	Children			
	Party			
	lipstick			
	Chicken			
	Carom-board			
	Formula			
	Club			

	Politics			
	Rest			
	Petrol			
	Damn			
	Photo			
	Newspaper			
	Tempo			
	Police			
	Jail			
<b>SHANKAR</b>	First	Love	Handy	Flat
	Division			
	Science		Fresh	Sure
	Scholarship	rape		
	Heroine		Senti	
	Idea	Fight		
	Cinema		Lucky	
	Situation	Report		
	Entry		Serious	
	Villain			
	Location	Thank	problem	
	Compromise			Very
	Scene		bloody	
	Tact	file		
	Nonsense		Interesting	
	Bustard			
	Sir		much	
	third			
	Degree			
	Fee			
	Hotel			

	police			
	office			
	Miss			
	Inspector			
	Drug			
<b>AAGO</b>	Information	Tips	Common	Small
	Administration	Pass		
	Student	Control	Naughty	
	Union			
	President	Help		Free
	Campus	Camp	Sorry	
	News			
	Phone	Hurry		Good
	Office			Very
	Third	Help		
	Degree			Under
	Inspector			
	Style			
	Commander		Little	
	Comrade	Thank		
	Officer			
	Daddy	Go		
	Uncle	Relax		
	Live			
	Colony	Come		
	Boy			
	Care			
	Press			
	Conference			
	Prado			



	Pajero			
	Contact			
	File			
	Sir			
	Mummy			
	Chance			
	Guest			
	House			
	Room			
	Number			
	Master			
	God			
	Cancer			
	toilet			
<b>DHUKDHUKI</b>	Business			
	Cake			
				Happy
	American Jwellery			
	Friends	Enjoy		
	Resort			
	America	Change		Sure
	Driver			Side
			Nonsense	
	Ritu	Shut up		
	Science			
	Student			
	Fashion			
	Swimming pole			
	Nepal			Good

	Grandfather	Don't		
		It's		
		Coming		
		is	sweet	

### **Interview Schedule**

Questionnaire prepared to interview the persons related to Nepali Cinemas:

1. Could you please describe when Nepali cinemas were started to be produced?
2. When did you enter in this industry?
3. Could you exemplify some interesting incidents that are happened to you during involving in Nepali cinemas?
4. Who inspired you to involve in this industry?
5. When was RNFC established?
6. Which are the first cinemas made in the country?
7. Who requested Hira Singh to come to Nepal?
8. Which is the first color cinema made in the country?
9. Do you think Nepali cinemas can be shown globally?
10. Why do Nepali Cinemas is lagging behind than other Cinemas?
11. What are the memorable movements of Nepali Cinemas?
12. When did the tradition of motion picture award start?
13. What is your contribution of Nepali Cinemas industry?
14. When did private sector start to make Nepali Cinemas?
15. When did the tradition of making historical cinemas start?
16. According to you how can we make Nepali Cinema better?
17. Who is called the father of Nepali Cinema and why?
18. What are you going to do to uplift the standard of Nepali Cinemas in the future?
19. Can you suggest us that why script writers use English words in the script of the cinema?
20. What is the role of English language in Nepali Cinemas?
21. What will it be if we don't switch the code?

**Table****Name of cinemas, their directors, main actors and their released year**

<b>S.N.</b>	<b>Name of film</b>	<b>Director</b>	<b>Actors</b>	<b>Released year</b>
1	Bhai	Dipak Shrestha	Shushil, Mellena	2059
2	Darpanchaya	Tulshi Ghimire	Uttam, Dilip, Niruta	2058
3	TTSTBNB	Dayaram Dahal	Haribansha, Shusmita, Bhuwan K.C., Bipana	2060
4	Badalpari	Ugen Chopel	Neershah, Jaal, Bhuwan	2057
5	Aago	Narayan Puri	Sushil, Saranga, Niruta	2057
6	Bhanai Sakina	Rajendra Salav	Dilip, Sanchita, Monika	2061
7	Apsara	Laxmi Nath Sharma	Ramesh, Sanchita, Bipana	2058
8	Karodepati	Kishor Rana	Sushmita, Bhuwan, Ramesh, Nirshah	2054
9	Dhukdhuki	Dayaram Dahal	Karishma, Rajesh, Dinesh	2056
10	Shankar	Narayan Puri	Rajesh, Bipana, Gopal Raj	2058