A STUDY OF THE FUNCTION OF CODE MIXING IN THE BOLLYWOOD SONGS

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Abstract

Code mixing and code switching is a common feature of the conversation in the multilingual society like the Indian Subcontinent. Even the songs in which language has been chosen carefully have no exception. In the present study, the phenomenon of code mixing and code switching in the Bollywood music has been investigated qualitatively. Twenty-nine songs from the five Film Fare award winner movies of the Bollywood from 2105 to 2019 in the category of the music have been selected and the function of the code mixing and code switching in those songs has been investigated. First of all, the qualitative data was` quantified. In 58.62% songs English, Punjabi or some other language has been mixed with the Hindi/Urdu language. English has been mixed in party songs or in the songs of union of the hero and heroine or in fast songs. In sad and serious songs or the songs of separation, English has not been mixed while Punjabi has been used sometimes in such songs. Out of twenty-nine songs, there are only eight songs in which Hindi/Urdu language has been used without mixing of any other language. All these songs except one song, are sad and serious songs. In this data, four songs have been sung in other languages other than Hindi/Urdu. Amon these four songs, two songs have been sung in Punjabi along with a lot of mixing of English. Both songs are very fast and have been sung in very happy mood. So, the mixing of English in sad and serious songs has very minimum scope in the Bollywood music while in fast party songs or the songs of the union, the mixing of the English language is a quite regular phenomenon in the Bollywood music.

KEYWORDS: Code mixing, code switching, Bollywood music

I. Introduction

The Indian Subcontinent is a multilingual region where scores of languages are spoken. There are two main countries in this region i.e. India and Pakistan. India won freedom from the English in August 1947 and was divided into two independent states India and Pakistan. In India, Hindi is spoken widely throughout the country while another dialect of this language is called Urdu which is spoken widely in Pakistan. For some people, these are two different

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languages but Myers-Scotton (2006) asserted that Hindi and Urdu are two different varieties of the same language. But the two languages are written in different scripts. The Arabic script is used for writing Urdu while Devanagari script is used for writing Hindi. Music is one thing which endorses Myers-Scotton (2006) point of view. Music of both the countries is listened and appreciated across the borders. Bollywood is the one of the largest film industries of the world. Bollywood music is listened throughout Pakistan.

In India, there are 22 official languages excluding English. In this type of multilingual country, code mixing and code switching is a regular feature of the daily conversation. Usually, code mixing and code switching are associated with carelessness and even lack of competency in both the languages. Some bilinguals are ashamed of using code mixing and code switching as reported by Bentahila (1983) and Romaine (1989). But this phenomenon of code mixing and code switching is not a matter of shame any more. According to Lee (2006), code mixing is a source of linguistic constructions of modernity in Korean TV ads.

The language used in songs is quite different from the language of daily conversation. The language used in the songs is well thought and carelessness is not expected in the language of songs. Despite this code mixing and code switching is quite evident in the Bollywood songs and it is not considered a matter of shame anymore.

There are two levels of code switching: inter-sentential switching and intra-sentential switching. Intra-sentential switching is also termed as code mixing. Code mixing means the use of grammatical features of two different languages in one sentence (Muysken, Díaz, & Muysken, 2000). On the other hand Kachru (1978) did not use the term code switching. He used the term code mixing for both situations. Code mixing means 'the use of one or more languages for consistent transfer of linguistic units from one language into another' (Kachru, 1978). In the present study, these two terms have been used separately. Code switching in this study means inter-sentential switching while code mixing in this study means intra-sentential switching.

1.1 Objective of the Study

The objective of the present study is to analyze the phenomenon of using different languages in the Bollywood songs.

II. Literature Review

The phenomenon of code mixing and code switching was unknown to the people till 1960 (Tilone, 1991). Sociolinguistics factors of code switching and code mixing were the bases of research conducted by the researchers such as Hymes (1972) and Hudson (1980). They mainly focused on topic, domain and participants in the process of code switching and code mixing. As far as functions of the socio-linguistic parameters of code mixing are concerned, Sridhar (1978) has discussed three functions which are attitudinal, technical and pragmatic functions.

There are two major categories of researches conducted on code mixing and code switching. The researchers like Bhatt (1997), Pfaff (1979), Poplack (1980) and Sridhar and Sridhar (1980) focused on the structure constraints in

code mixing and code switching. On the other hand the researchers like Gross (2000) and Gal (1987) focused on social motivation in the use of code mixing and code switching.

Code switching and code mixing in songs is quite different from the code switching and code mixing used in daily formal or in formal conversation. Songs are recorded and edited so the language used in the songs is a premeditated strategy. In daily conversation, code mixing and code switching may be an unconscious thing but in songs, it is very much a conscious effort (Davies & Bentahila, 2008). In songs and lyrics, exact interlocutors are unknown while in daily conversation the speaker knows his listeners (Sarkar, Winer, & Sarkar, 2005).

Davies and Bentahila (2008) investigated the phenomenon of code switching in rai music which is very popular in Algeria and Morocco. The research shows that the code switching between Arabic and French in songs consciously used to enhance rhetorical and aesthetic effects of the music. Semantic contribution to the lyric's message is another aspect of code switching in rai music.

Liadi (2012), on the other hand investigated the phenomenon of code switching in hip hop music popular in Nigeria. After conducting interviews of hip hop fans and club DJs, he found that hip hop music is accepted in Nigeria because of the centrality of multilingualism. So he investigated the social aspects of code switching in hip hop music while on the other hand Davies and Bentahila (2008) investigated the structural aspects of code switching in rai music.

As far as mixing of English in Bollywood songs is concerned, Chandra, Kumar, and Kumar (2016) investigated this phenomenon after analyzing 1008 movies released from 2000-2015. This study has shown clearly that use of mixing English is increasing every year. Evidence has been there about emerging of new type of language in Bollywood songs because of mixing of languages.

But still there is no study about the function of the mixing of different languages in the Bollywood songs. The present study will try to investigate this phenomenon.

2.1 Hypothesis

In melancholic and sad Hindi/Urdu songs of the Bollywood, mixing of any other language particularly English is avoided while in party songs and the songs which depict the happy mood of the characters, mixing of other languages particularly English is a regular feature of the Bollywood songs.

III. Research Methodology

All 29 songs of 5 movies have been selected for the presented study. These 5 movies are winners of film fare awards in the category of the best music from 2015 to 2019. After developing the corpus, these songs have been divided into different category. Finally all these songs have been analyzed qualitatively. The names of the movies and the years of winning the film fare award are given below.

Table 1

Name of Movie	Year of Winning Film Fare Award	Songs
2 States	2015	6
Roy	2016	5
Ay Dil Hy Mushkil	2017	6
Jagga Jasoos	2018	6
Padmaavat	2019	6

IV. Data Analysis

First of all, songs have been categorized into three broad categories.

Total Songs = 29

Only Hindi/Urdu Songs	08	27.59%
Hindi/Urdu Songs with Mixing of Other Languages	17	58.62%
Songs in Other Languages	04	13.79%

Table 2

In table 2, it is evident that only 27.59% songs are in only Hindi/Urdu while in 58.62% Hindi/Urdu songs, there is code mixing of other languages. In this table only 13.79% songs are those songs which have been sung in other regional languages.

4.1 Only Hindi/Urdu Songs

Now, 08 songs which are in Hindi/Urdu only will be analyzed qualitatively. The name of first song is *Tu hai ki nahi* from the movie "Roy". It is a sad song which is sung after the separation of the hero and heroine and in this song no word from any other language has been used.

The second song which is completely in Hindi/Urdu is also from the same movie "Roy". The track name is *Boond Boond.* The hero is in a very sad mood and he is praising and remembering his friend.

The third song *yaara re…* is also from the same movie "Roy". It is a sad song and it is sung after the break up. There is not a single word from any other language in this song.

The fourth song is from the movie *Ae dil hai mushkil*. The name of the song is also *Ae dil hai mushkil*. It is very serious and sad song which is sung by the hero after the separation. Only Hindi/Urdu has been used in this song.

The fifth song from this category is from the movie *Jagga Jasoos"*. It is a very serious and emotional song. The song name is *Phir wahi… phir wahi….* The hero is remembering his father and showing his great emotional attachment to his father.

The next song is also from the same movie "*Jagga Jasoos"*. It is also a sad song, *Main musafir banu, raasta ho tera,* and there is no code mixing of any other language.

The seventh song is *Ek dil hai, ek jaan hai* which is taken from the movie *"Padmaavat".* It is period movie so the use of English is out of question.

The last song of this category is also taken from "*Padmaavat"*. It is a love song. The name of the song is *Naino wale ne…* There is no code mixing of any other language in this song. It is not a sad song. The hero and heroine are in love and they are in very happy mood.

All the songs of this category except the last one are sad and melancholic or they have been sung after break up.

4.2 Hindi/Urdu Songs with Mixing of Other Languages

Code switching and code mixing of different languages with Hindi/Urdu have been found in 58.62% songs. The details of code switching and code mixing of other languages in Hind/Urdu songs are given below.

Hindi/Urdu Songs with Mixing of Other Languages = 17

Hindi + English	09	52.94%
Hindi + Punjabi	04	23.53%
Hindi + Arabic	02	11.77%
Hindi + English + Punjabi	01	5.88%
Hindi + English + Punjabi + Mirathi	01	5.88%

Table 3

4.2.1 The Use of English in Hindi/Urdu Songs

In this second category of code mixed songs, English has been used in 52.94% songs. The first song of this category is *Offo, offo offo offo!* This song has been sung in the college and college hostel. Both the hero and heroine are in very happy mood. Only one word of English has been used in this song.

Dekho leke aaya hai

Pocket *mein shararatein*

(Look! It (heart) has come with mischiefs in the pocket.)

In the second song, many English words have been used. The name of the song is *Locha-E-Ulfat* which is taken from the movie "2 States". The hero is in very happy mood. He feels attraction towards heroine. In the opening lines, the poet says:

Eklauta mera dil tha

Bhola bhaala **simple** *tha*

(I had only one heart which was very simple and meek.)

Then the poet addresses to life and says:

Yeh **comedy** *hai*

Ya **tragedy** *hai*

(Is this life a comedy or a tragedy?)

Other English words which have been used in this song are **line, fine, mood and refill**. In this song, the compound word *Locha-E-Ulfat* is a new coinage because of code mixing. The word *Locha* is Mirathi word which is commonly used in some parts of Hindi speaking areas in India to indicate some type of problem while the word *Ulfat* is an Urdu word and these two words have been combined under the rule of the Persian language.

The third song in this category is *Sooraj dooba hai*. The hero and heroine are in the car and they are in a very happy mood. There is no code mixing in this song but code switching is there.

Ask me for anything

I can give you everything

The very name of the fourth song is in English, the "Breakup song". This song is sung probably in a bar in a very happy mood along with the company of a lot of people. A lot of English words have been used in this song. The English words used in this song are, break up song, feeling strong, make up, bumper, number, parlor, shampoo, catch up, look, baby, right, future very bright, party, mind, tight, stupid, cupid, relationship, label, available and wake up. Hybridization which is the product of multilingualism is also the part of this song.

Party *sharty honi poori* **night** *hai*

(Party will continue all the night.)

The word party *sharty* is an example of hybridization.

The name of the next song in this category is *Alizeh*. This is a melancholic and sad song and there is no code mixing of English in this song. This song is an example of code switching. At the end of the song, there are 16 lines which are completely in English.

The sixth song in this category is *Ullu-le….* from the movie *Jagga Jasoos*. Only one word of English "**Confuse**" has been used in this song. It cannot be said that it is sad song. It is actually about funny realities of life.

"Galti se **mistake"** is the next song in this category. This song has been sung in college with fast music. Life, brake, confuse, mistake, muscle, body, highway, speed and seat are some English words which have been used in this song.

"*Jhumri Telaiya*" is the next song in this category. It is a happy song with slow music. The hero and the heroine just meet and start falling in love. Only one English word has been used in the following lines.

Mera ghar tapta registaan hai
Tera ghar shayad **North Pole**

(My home is a sweltering desert and your home is perhaps North Pole.)

It is not a sad song but the music is slow and there is no code mixing except this one word "North Pole".

The last song in this category is all about party. The hero has just come to meet heroine after the lapse of some time and a party is going on at her place. But at the same time they pretend that the party has ended. The name of the song is *Chale gaye….*

Life *ki* **simple** *si* **philosophy** *ye jaan lo*
Hum yahaan do din ke mehmaan hain

Yeh maan lo…..

Non-stop *ek* **party** *hai*

Jahaan sabko aana hai

(You should know the fact that the philosophy of the life is very simple. You should also accept that we have come in this world as a guest. Life is like a non-stop party and everyone has to come here.)

4.2.2 The Use of Punjabi in Hindi/Urdu Songs

There are four songs in which Punjabi phrases and words have been used. The name of the first song is *man mast magan* from the movie "2 States". Only two words *akhiaan* (Eyes) and *vakhra* (separate) of the Punjabi language have been used in this song. The song is very serious and sad and this song has been sung after the break up between the hero and the heroine.

"O chandaniya" is the next song in this category from the movie "2 States". The hero is desperate to get married with his friend but odds are against him. The tone of this song is very sad and gloomy. Some Punjabi words have been used in this song.

<div align="center">

Phir kyun mere haath andhere *legde ne*

Kedi tere narazigi

Gul sun le raaz ki

</div>

The bold italic words are the Punjabi words and all the other words are from the Hindi/Urdu language.

The next song of this category is from the movie *"Ay dil hy mushkil".* Sufi touch can be found in this song. The very name of the song is on the Sufi poet Bullah Shah. The Punjabi phrase *Ve ki karaa* (What should I do?) has been used again and again in this song.

The last song of this category is also from the same movie. This is very sad and emotional song. The hero has come to attend the wedding ceremony of his beloved. In the song he is saying good bye to his beloved and is praying for her. *Channa mereya merey* and *belia* are the Punjabi words which have been used in this song.

4.2.3 The Use of Arabic in Hindi/Urdu Songs

There are only two songs in this category. Both are taken from the period movie *padmavat.* In both songs, the main character is a Muslim Ruler Alla-u-Din Khilgi. In the first song the Arabic words like *Wallah*, *Habibi* and *Khalibali* are frequently used. The very name of the song is *Khalibali*. A lot of people are singing this happy song along with the protagonist. So, instead of English which was not possible for the period movie, Arabic has been used in this light happy song.

In the second song, the Arabic words like *Binte dil* and *Kulo Shabaab* have been used frequently. Again, it is not a sad song and instead of English, Arabic has been used because of the presence of the Muslim Ruler.

4.2.4 The use of English and Punjabi in Hindi/Urdu Song

There is only one song in this category. The name of the song is **Cutie pie** which has been taken from the movie *Ae dil hai mushkil*. A lot of English words have been used in this song. Some Punjabi lines are also there.

Tere vargi na pind vich dooji
Punjabi koi **chick** *mahiya*
Kyun tu khidki te baithi sharmaaye
Barande utte dikh mahiya

Banno tashan tera ati **fantastic**
Social media pe hukam chalaaye
Phone pe baatein kare apne **left hand** se
Right hand pe mehndi lagaaye

The song is sung in very happy and light mood. No worries and tensions have been depicted in this song at all.

4.2.5 The Use of English, Punjabi and Mirathi in Hind/Urdu Songs

In the data, there is only one song in which three different languages along with Hindi/Urdu have been used. This is actually a wedding song.

4.3 Songs in Other Languages

There are four songs in this category. These four songs are further divided into two sub categories. In the first category, there are two songs which are traditional folk songs sung in the Rajasthani language.

In the second category, there are two songs in which Punjabi and English have been used. Here English has been mixed with Punjabi language. The first song is typical Punjabi Bhangra song.

Aa aa aa, hor vadiya

Punjab da puttar, hai pind jalandar
Yaar wai wai ankhiyon se **kill** karda
King type da, hai **tang life** da
Yaar wai wai khetan vich **chill** karda
Do it my way, nahi te **highway**
Inko farak yaaron ki penda

Same pattern has been followed throughout the song.

The next song in this category is *Chittiyaan kalaiyaan* (White Wrists). A lot of English words have been used in this Punjabi song.

Chittiyaan kalaiyaan ve
Oh **baby** meri teri hisse aayiaan ve (**ok ok!**)
Chittiyaan kalaiyaan ve
Oh **baby** meri chittiyan kalaiyan ve.. (ho..)
Yeah
You're my darling angel baby
White kalaiyan **drives me crazy**
Shiney eyes say glitt glitt glittery
You're the light that makes me go hazy

Code switching and code mixing both are there.

V. Findings

All Hindi songs without mixing of any other language are sad and serious songs except the song '*Nainonwalay'* which has been taken from the period movie **"Padmavat".** This song is very light and sung in a very light mood.

All Hindi songs in which Punjabi has been mixed are very serious and sad songs which have been sung after separation or in memory of some loved one. One song has a mystic touch also.

All Hindi songs in which English has been mixed are very fast in tone and are sung in a very happy mood or sung in some party except one song "*Alizeh".* This song is a serious and to some extent a sad song. The tone of the song is not a happy tone at all. In this song, code mixing has not been used but code switching is very much there. Cod switching can also be found in the song "*Matlabi ho Ja"* but the tone of this song is light.

There are two songs in which more than two languages have been used. In one song Hindi, English and Punjabi have been mixed while in the other song Hindi, English, Punjabi and Mirathi languages have been used. The first song is a party song and the second song is sung in a wedding ceremony. Both songs are fast songs and are sung in a very happy mood. So, it can be said that in fast party songs, more than two languages are also used in Bollywood.

In fast and Banghra type music, English is mostly mixed with the Punjab language.

VI. Conclusion

To conclude it can be said that code mixing and code switching is a regular feature of the Bollywood music. In sad and serious Hindi/Urdu songs, mixing of any other language particularly English is avoided but mixing of the regional languages particularly the Punjabi language is quite evident in these serious and sad songs. The mixing of English is also quite regular feature of the party and wedding fast music. In Punjabi Bhangra music, the use of English is almost a permanent feature of the Bollywood music.

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