

A CRITICAL ANALYSIS OF INTRA SENTENTIAL CODE-MIXING IN INDIAN FILM SONGS

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ABSTRACT: *The present study aims to highlight the motivations of code-mixing in Indian film songs and measure its impact on the audience. In order to highlight the motivations of code-mixing and measure its impact on the audience, it employs two different data sets. In order to understand the extent of code-mixing in songs of Indian movies, a corpus of the songs of Indian movies was developed. The corpus of the study consists of the songs of movies which have been released during the last five years and have been picturized on one of the randomly selected five most popular heroes of Indian film industry (Shahrukh Khan, Salman Khan, Amir Khan, Akshay Kumar, Ranbher Kapoor). These songs were analyzed in order to see the actual instances and measure the extent of code-mixing in songs of Indian movies. And the motives which lead the lyricists to code-mixing. The second dataset, consisting of the information obtained through a questionnaire, is employed to measure the motivations which lead the lyricist to code-mixing and its impact upon the audience. The questionnaire consisting of 12 items was developed and administered on randomly selected 100 respondents. Statistical analysis of the information obtained through the questionnaire revealed that not even a single reason or impact factor was rejected by the respondents which clearly show that all reasons and effects are significant in their own ways. The analysis of data was brought to light by means of frequency of responses, graphical representation and descriptions for the better understanding of a sociolinguistic phenomenon.*

Keywords: Code mixing, Entertainment, Film industry, Music, Film Songs.

INTRODUCTION AND BACKGROUND

Language is a vital but distinctive tool for communication having the tendency to share and narrate the feelings, thoughts and emotions, encompassing all the complexities and intricacies of meanings, expressions and ideas. It is basically programmed with the properties of displacement, arbitrariness, productivity, duality, discreteness and cultural transmission [1] It in fact plays a significant role in being the marker of identity, social interface and cultural growth, thus becoming an inevitable part of our lifestyle [2]. It is not merely a subjective advancement rather a consequence of human needs, preferences and connections [1]. As the author [3] asserts: "Language practices are socially and politically embedded". When language practices and connections are manipulated, they make the languages rich and obsolete at the same time. Thus, languages are affected when they get in touch with each other. This contact of languages is commenced by the extension of languages of power and prestige via conquest and colonization [4], ultimately resulting in code – mixing and lexical borrowing.

Indo – Pak subcontinent also encountered the same circumstances with the historical perspective of the colonization of the British having a deep rooted impact on the languages in contact, particularly on Urdu language; the language which was already developed from Arabic, Turkish, Sanskrit and Persian [5]. Since that time the landscape of Urdu language has been escalating itself by means of imbibing words from other languages. Also, due to the powerful influence of the British colonizers for about hundred years, both Urdu and English languages began to co – exist in the Indo - Pak subcontinent. British colonizers eventually impinged on their civilization, ethnicity, thoughts, behaviors, lifestyle and most importantly their language. In the true sense of the word it can be regarded that the British ruled Indo - Pak for almost hundred years, but their language

is still dominant in both the countries. Though English is marked as a Second Language in both the countries, but essentially it is the most preferred language of social interaction and also serves as a status symbol bearing a crown of modernism [6] the preferences and the linguistic choices of the users are tuned and shaped by the social contexts [7]. In the Indo – Pak scenario, the users of Urdu language could not create a dividing line between Urdu and English and in effect the elite class started incorporating the words, phrases and sentences of both languages interchangeably in their everyday discourse i.e. spoken and written. Another reason of the current situation, according to [8] is that English is more pivotal as a language as compared to others, as it is the lingua franca for intercontinental communication permitting people from different dialects to communicate amongst themselves. Therefore, the flux of mixing of Urdu and English languages with conscious or unconscious effort has a tickled down effect enriching not only the social discourse and interactional patterns of Indo – Pak subcontinent, but also mass media, print media and other genres of Art and Literature as well. Like other countries, in India and Pakistan also, media is given high value and importance in society and it is also a source of infotainment and entertainment for people thus affecting their language.[7] is of the view that media, society and language are closely linked with each other.

Literature Review

English is a preferred medium of communication and social interaction in the sub -continent. As Urdu has the capacity to absorb new words [9] so a lot of words have been included in its vocabulary. Educated and even uneducated bilinguals from almost every walk of life use English words in their day to day communication. They use English words, phrases, clauses within or at the boundary of the sentence, i.e. at inter or intra sentential level. This phenomenon is called code

switching or code mixing. In the present decade, there has been an unpredicted onrush of scientific concern in the bilingual speech patterns and predominantly code –mixing/ code alternation [10].

Operational Definitions of Code-mixing

A variety of definitions have been structured to explain the phenomenon of code – switching. An Author [11] terms it as “ a communicative option available to a bilingual member of speech community on much the same basis as switching between styles or dialects is an option for the monolingual speaker.” In this respect an author [12] quotes an example of intra – sentential code – switching:

code-switching: *kio ke six, seven hours te school de vich spend karde ne, they spend hours a day at school they are speaking English all the time* (Because they spend six or seven hours a day at school they are speaking English all the time)(Panjabi-English bilingual conversation in Britain recorded by Romaine, 1995 and quoted by Hammers 2000, p. 90).

An author [13]further states that code mixing refers to “all cases where lexical items and grammatical features from two languages appear in one sentence” (p. 1).Furthermore, Code-mixing represents the exchange of language models, be like morphemes, terms, or sentences from one language into another [14].

.Additionally, A Scholar defines a mixed code or code-mixing as “using two languages such that a third, new code emerges, in which elements from the two languages are incorporated into a structurally definable pattern” [15] (p.125).

Basically, code – mixing is prompted by many reasons. According to [16], people generally express in English due to its ‘preciseness’ and that it requires less effort. An Author in [17] is of the view that by using English words, one can express the most with the least. An Author in [18] outlines some more reasons which motivate code – mixing such as reiteration, subject opinion or comparative conditions, hedging, interjections idioms and deep – rooted social knowledge. Also, instant quotation or frequent discussion activates code mixing among bilingual combinations linguistically. While further describing the reasons of code mixing, A Researcher in [19] ascertains that some time L1 does not have the replacement of famous or internationally renowned words or these words are part of their passive memory and native speakers do not bother to use them as renowned words and also they are easy to memorize, comprehend and use.

Code-mixing in Entertainment

Similarly, in the genre of art and entertainment i.e. like films, TV serials and soaps, news and other fields, code - mixing is as widespread as it is in the general life of a bilingual or multilingual community. The past few researches on code - mixing and code - switching in news, children's magazines and TV commercials clearly indicate that code - mixing and code - switching attract the attention of the audience. [20] concludes that code mixing in Television commercials is an effective way of communication to convey the message. The viewers memorize the ads and hence serve the purpose.

The research of a researcher in[21] further reveals that code mixing of English adjectives in the Chinese entertainment news attract the attention of the readers. He further says that the use of English abbreviations in Chinese sentences make them easy to understand. A Scholarly case study in [22] indicates that code mixing of English in Chinese is very complex but productive. He feels that this phenomenon will further increase in the next generations

Moreover, An Author states that factors out that past research just targeted on the architectural restrictions of code-mixing or on the realistic functions by using two necessities. He concedes that "no specific research has been done on any of the mainstream code-mixing styles, nor on how unique multilingual discussion or speech styles catalog or indicate distinct public categories" [23] (p. 529).

Code-mixing in Music

.Music is generally a genre of art that has a lot of characteristics and multipurpose effects on its listeners. It is a kind of speech connected to rhyme and amalgamation of different tunes. [24] have come up with a similar notion, viewing that although music is described as a kind of speech performance and this genre clearly differs from any informal conversational situation.A Researcher in [25] conducted an investigation in order to know the kinds of English used in song writing. It was observed that even music could not escape code –mixing and code - switching. [8] also observes that code-mixing and code-switching exploited in songs are different from that in general communication.

Currently, code - mixing of English into Urdu is at its peak in Indian film songs which is reflective of socio - cultural deviation.In fact, Indian songs are becoming the venue where English code-mixing has a high profile.

History of Code-mixing in Indian Film Songs

In this epoch making era of post-globalization, English as a language is an important part of the society of advancement and mobility [26] It has also affected the Indian film industry which is commonly known as Bollywood . In Bollywood, almost 1000 movies every year are produced in a variety of languages [27]. Undoubtedly, there is an abundance of English not only in the film scripts of Bollywood [27], but also in the songs’ lyrics because Bollywood songs always relish the reputation of experimentation with different styles and usage of the English words. It is interesting to highlight that in almost every film releasing these days, there exists a strong and influential element of code mixing in songs (English and Urdu)and people love them [28]. Tracing back the annals of history, Code – Mixing in songs started in 1950s. One good example of code mixing in songs is from the movie ‘Dilli Ka Thug’ (1958) in which there is a song like ‘C-A-T, cat... cat mane billi’ and also like ‘Meranaam chin chin chu’ with English lyrics which is from the movie Howrah Bridge(1958). Further, in 1970s the trend gained popularity with a very famous song ‘My name is AnthonyGonsalves’ from the movie Amar Akbar Anthony(1977), and ‘Deewanomujheypehchano, mein hoon Don’from the movie Don(1979) . Consequently, in 1980s the presence of code mixed songs became evident and some good

examples of songs like 'One two ka four, Four two ka one, My name is Lakhan' from the movie Ram Lakhan(1989). In the 90s this phenomenon got very popular with songs like 'Hath milak mujhe hi how are you, how do you do, smile pe us ki style peuski' from the movie Rakshak(1996) and What is mobile number, Kerunkya dial number' from HaseenaMaanJayegi(1999). After 2000 the ratio of code mixed songs has increased in Indian film industry some good examples are, 'Aosikhauntumhenn andekafanda' from Jodi No 1(2001), 'Life bun jayegi' from Hamraaz(2002), 'Pretty woman' from Kal ho na ho (2003)'Dilmein mere he dard e disco' Om shanty Om (2007).Moreover, the leading phenomenon of code mixing reaches its apex when we look at the said heroes the researchers selected for scrutnizing it was observed vividly the songs like 'Lovelyhogyiaan' from 'Happy new year'(2014), 'Love is a waste of time' PK(2014), 'Hangover' Kick (2014)'Lungi dance' from Chennai express (2013)'Dhoommacha le'Dhoom(2013)'party all night' Boss(2013) 'Balma' khiladi 786(2013)'Nakkadewaley Disco, UdhaarwaleyKhisko' Delhi Belly(2012) 'Fevicol se' Dabaand 2(2012) 'Ishq dance'Jab tak he jaan(2012)'Character Dheela' Ready(2011) 'Chamakchallo' from 'Ra-one' (2011), 'Dilrubau n k jalw'e 'Dulha mil gaya(2010)etc show clear evidence of code mixing in film songs and they got immense popularity among the people.Sohistory bears the testimony that the trend of code mixing is on the rise.

Though Pakistani scholars scrutinized Code – Mixing in T.V. Commercials [20], News [19] and Children Magazines[29], but the reasons and effects of code – mixing. Indian Film Songs have not been inclusively explored in Indo – Pak yet.

RESEARCH METHODOLOGY

The current research relates to Code - Mixing in Songs. In which the researchers aimed to find out the reason of code mixing in Indian film songs and their effect on the people of Lahore.The selection of songs from Indian films was a difficult decision on the part of the researcher as almost a film per day is produced by this industry.For this purpose, the researchers randomly selected five heroes(Shahrukh khan, Salman khan, Amir khan, Akshay Kumar, Ranbher Kapur) and then their last five years songs were scrutnized and analyzed. Then a survey was conducted to gather information from a sample drawn from a predetermined population.

A structured questionnaire was formulated in order to collect the valuable and relevant information and also to carry out the present study. Basically, Survey research is one of the most commonly employed forms of research. It engages researchers asking the questions of interest related to the research from a considerable large number of respondents[30]. From this standpoint, the researcher very meticulously considered the essentials of survey in order to ensure transparency of results.

The population of the study comprised of 100 subjects belonging to the Mass Communication Department of the two public sector universities of Lahore, i.e. University of the Punjab and University of Education. Only Postgraduate students were selected to undertake the study.Random

Sampling technique was employed to select 100 subjects as a sample for the study.For further classification of the point of views, both quantitative and qualitative data were employed for well planned and organized body of research.

It was examined that a bulk of the songs had undergone the common phenomenon of code mixing.

The responses of the respondents were evaluated to establish the reasons of code –mixing (Urdu and English) in Indian film songs and the impact of code – mixed Indian film songs on the audience / listeners by implementing one method i.e. the relative frequency distribution method which was used as the statistical method in order to attain the general percentage of the respondents (see Appendix A, Table 1 & 2) regarding their views about reasons and impact of code – mixing.

Discussion on Results

The researcher determined the reasons and impact of code – mixing in Indian film songs by using relative frequency distribution. All the variables (reasons and impact of code – mixing) were interpreted separately so to identify their importance in code – mixing. The synopsis of frequency related to each variable and the respective percentiles of all the 6 reasons and 6 effects are given in Appendix A. the discussion and graphical representations highlight the statistical outcomes in terms of an overview for all the 6 reasons and 6 impact factors of code – mixing:

Reasons of Code-mixing in Indian Film Songs

Q1: Code-mixing makes the songs catchy.

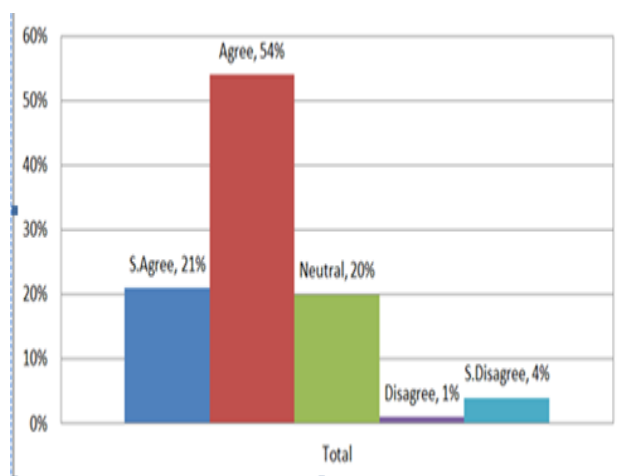


Fig 1: Code-mixing makes the songs catchy.

The question 1 in Table 1 (see Appendix A) vividly indicates that out of 100 respondents, 21 respondents (21%) strongly agreed to the reason of catchy nature of code – mixed songs. As [31] depicts that the catchy and colloquial use of code mixed language in informal situations is suitable to be adopted .Because it serves as a sort of attraction for the people who really agreed to this reason on the basis of its tempting tendency with inclusion of strong elements of interest. 54 respondents (54%) agreed to this reason. However 20 respondents (20 %) were neutral and only 1 respondent (1%) disagreed to this reason. 4 respondents (4%)

strongly disagreed to the reason that code – mixing makes the songs catchy. The graphical representation of this statement clearly depicts the replies of the respondents.

Q2: Code-mixed (Urdu-English) songs create good rhyme scheme.

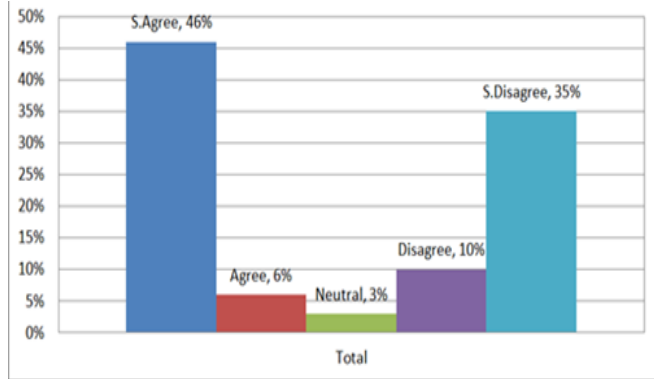


Fig 2: Code - mixed (Urdu-English) songs create good rhyme

The question 2 in Table 1 (see Appendix A) indicates that again majority of the respondents were in favor of this statement. 46 respondents (46%) were strongly in favor of this reason, because according to them the rhyming of Urdu words with English is good for creating an effective rhythmic pattern. By means of this stylistic motivation and rhyming modulation the musicality can be best achieved in a combination of homogenous sound patterns. As [32] puts that code – mixed language is very emphatic communicative tool which is enriched with dynamic language diversification. Only 6 respondents (6%) just agreed. However 3 respondents (3%) showed neutral response in this regard. 10 respondents (10%) disagreed to this reason and 35 respondents (35%) strongly disagreed with this reasoning. The overall responses of this reason are plotted on a graph.

Q3: The audience prefers code-mixed (mixing of English words) songs to monolingual songs because of prestige factor.

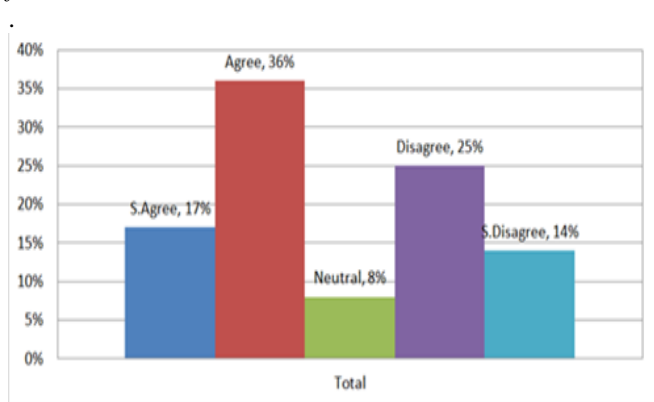


Fig 3: The audience prefer code-mixed (mixing of English words) songs to monolingual songs because of prestige factor

In the light of question 3 of Table 1(see Appendix A) it can be highlighted that a lot of participants were inclined towards this reason and they believed that songs in one language are less as compared to those where code mixing has taken place. 17 respondents (17%) strongly agreed to this phenomenon

while 36 respondents (36%) agreed to this reason while connecting it to the prestige factor. As[33] stress that mixing of English with the other code is resultant of the prestige factor. It has in fact become a status symbol in order to have a firm social standing. In Pakistani context it is highly applicable as the exuberance of Urdu – the national language is becoming extinct and English is strongly embraced by the people. 8 respondents (8%) showed neutral response.

Conversely 25 respondents (25%) disagreed to this reason and 14 respondents (14%) strongly disagreed to this statement. The graphical representation clarifies the whole scenario further.

Q4: Code-mixed songs are the demand of the producers.

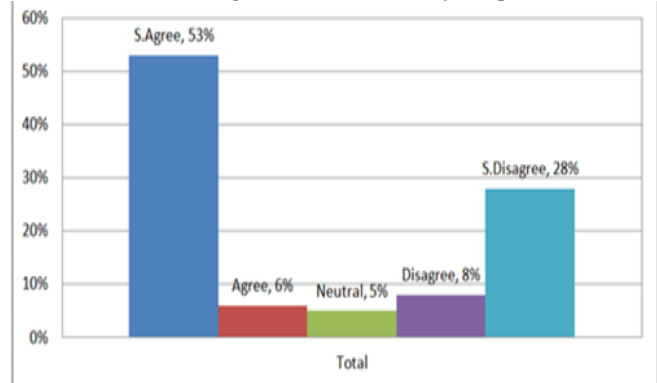


Fig 4: Code-mixed songs are the demand of the producers.

The question 4 of Table 1(see Appendix A) clearly indicates one of the very important reasons of code mixing in songs. 53 respondents (53%) were strongly in favor of this reason that code mixed songs are the dire need and demand of the producers of the films. That’s why the poets or lyricists have to follow the latest trend of the market following many not few. 6 respondents (6%) just agreed to this statement. 5 respondents (5%) were neutral, 8 respondents (8%) disagreed and 28 respondents (28%) strongly disagreed with this reasoning. The percentage of the leading supporters of this reason can clearly be viewed in the graph.

Q5: Code-mixed songs are easily memorized by listeners.

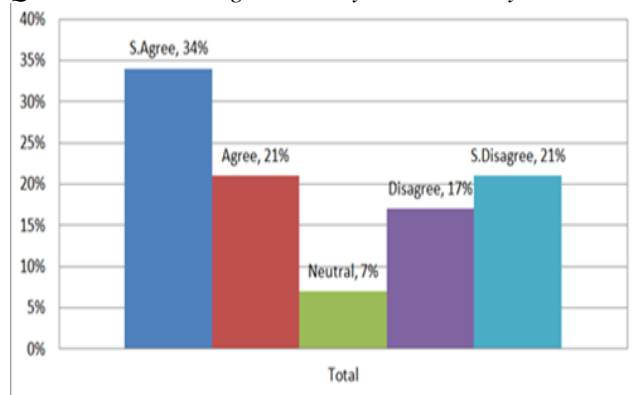


Fig 5: Code-mixed songs are easily memorized by listeners.

The question 5 of Table 1 (see Appendix A) demonstrates that 34 respondents (34%) strongly agreed to the reason that code - mixed songs are easily memorized. As the flow of emotional relief in the form of Indian songs the people memorize the lyrics without infusing special effort because of

their interesting patterns and vocabulary. 21 respondents (21%) showed agreement towards this statement.7 respondents (7%) remained neutral. However 17 respondents (17%) and 21 respondents (21%) strongly disagreed that code – mixed songs are easy to memorize.

Q6: Code-mixed songs gain popularity quickly.

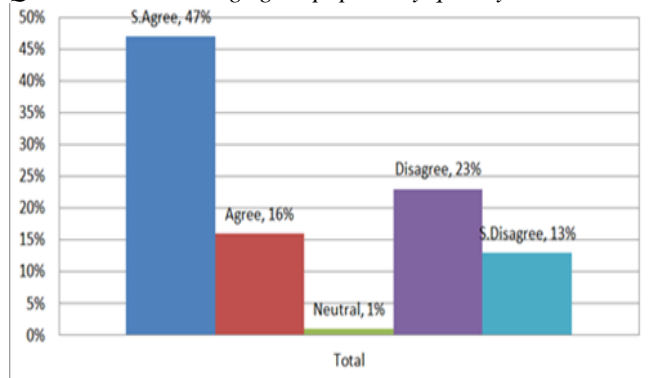


Fig 6: Code-mixed songs gain popularity quickly.

The question 6 of Table 1 (see Appendix A) throws light on the results while highlighting that code mixed songs gain popularity quickly and they are more liked and accepted by the audience., In this connection 47 respondents (47%) strongly agreed to this reason and 16 respondents (16%)% just agreed..Only 1 respondent (1%) took the neutral position regarding this reason. On the other side 23 respondents (23%) disagreed to this statement followed by 13 respondents (13%) who were strongly against this reason.

Impact of Code-mixing in Indian Film Songs on Listeners / Audience

Q7: Code-mixed rhyming words have a pleasing effect on you.

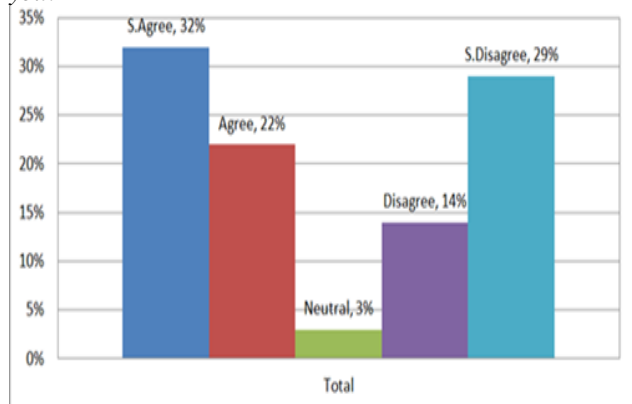


Fig 7: Code-mixed rhyming words have a pleasing effect on you.

The question 7 of Table 2 (see Appendix A) supports the idea that code - mixed songs have a pleasant impact on the audience as compared to unmixed songs. 32 respondents (32%) participants strongly agreed followed by 22 respondents (22%)% who agreed to this reason that code mixed songs have a pleasant impact on them because of the strong emotional association depicted in the code – mixed lyrics. Also, the results show that the code – mixed Indian songs complement their feelings and also to their aesthetic sense. That’s why they attach more applause to this reason.. Other 3 respondents (3%) participants remained neutral to this statement. 14 respondents (14%) disagreed whereas 29

respondents (29%) participants strongly disagreed with this reasoning. The percentage of this reason is clearly identified in the graph.

Q8: Code-mixed songs provide the sense of modernity.

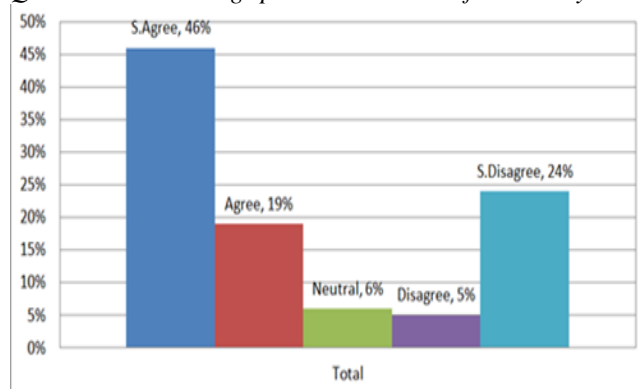


Fig8: Code-mixed songs provide the sense of modernity.

The question 8 of Table 2 (see Appendix A) shows a very clear picture about the statement. The results show that 46 respondents (46%) strongly share the impact that code mixing in songs provides the sense of modernity and listening to these code mixed songs while having the pop element in them, in fact trigger the element of deep rooted modernism, rather than normal songs that are conventional and monotonous. This argument is also supported by 19 respondents (19%) who simply agreed with this reason. However 6 respondents (6%) took a neutral position. 5 respondents (5%) disagreed as they were of the view that code – mixed songs have nothing to do with modernism. 24 respondents (24%) strongly disagreed to this statement. The graphic illustration clarifies it further.

Q9: Code-mixed songs make you feel foreign.

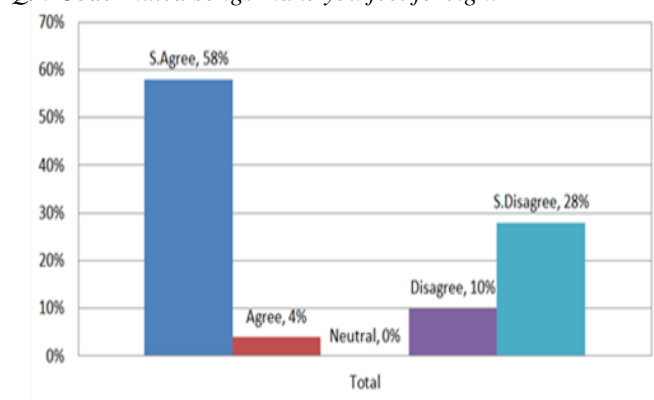


Fig 9: Code-mixed songs make you feel foreign.

The question 9 of Table 2 (see Appendix A) evidently reflects that a vast majority of 58 respondents (58%) strongly agreed to the impact factor that code mixing in songs really make them feel foreign, As [31] is of the view that code-mixing in the sociolinguistic perspective actually emphasizes the elements of the foreignness of specific codes or languages. Only 4 respondents (4%) just agreed to the statement. It is interesting to note that not even a single respondent favored the neutral position regarding the element of foreignness in code – mixed songs. As stated earlier that, having been colonized, in India and Pakistan the status and power of English as a language is much greater than any other state.

Here the terms “Gora sahib” and “Gora culture” are very common which actually means the culture of U.K., or U.S.A. Conversely 10 respondents (10%) disagreed and 28 respondents (28%) strongly disagreed. They think that code mixing does not show foreign culture. These songs might be taken as an effort to create variety. The graphical representation highlights the impact factor.

Q10: Code-mixed songs have an appealing effect on people of every age and gender.

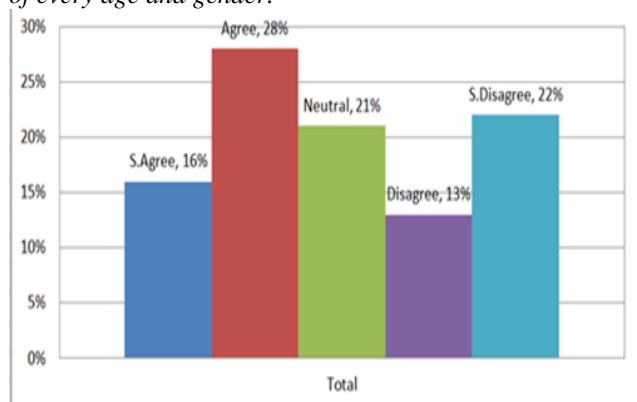


Fig 10: Code-mixed songs attract participants of every age and gender.

The question 10 of Table 2 (see Appendix A) highlights that overall 16 respondents (16%) strongly agreed to the statement and 28 respondents (28%) only agreed on the ground that code mixed songs are not age and gender restrictive. [34] hold the view that some languages complement social variables like gender, age, etc for some particular people while touching upon more diverse topics and themes as compared to others and they have the tendency to affect the social, cultural, emotional and expressive elements. It means that code – mixed Indian songs are universal and attract every person, male or female irrespective of the age. However 21 respondents (21%) neither favored nor rejected this reason. But there were 13 respondents (13%) who disagreed and claimed that code mixed songs may not be appropriate for every gender and may not attract every age. 5 respondents (5%) strongly disagreed in this regard. The overall percentage is plotted on the graph.

Q11: Code-mixed songs leave a long term effect on the minds of listeners.

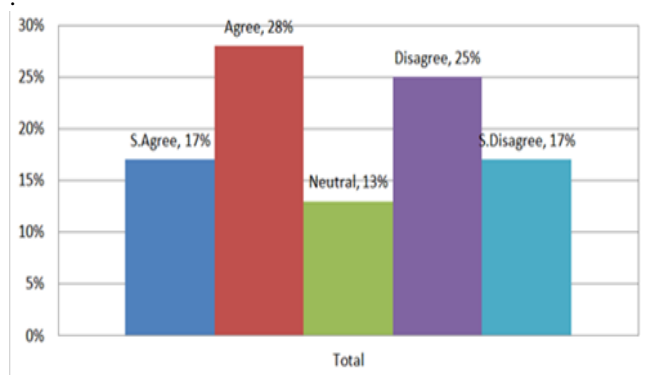


Fig 11: Code-mixed songs leave a long term effect on the minds of listeners

The question 11 of Table 2 (see Appendix A) clearly indicates that 17 respondents (17%) claimed that code mixed Indian film songs do not fade away soon and because of their everlasting feature one can retain its impact for a long period of time . 28 respondents (28%) agreed to this reason.. However 13 respondents (13%) were neutral in this regard. 25 respondents (25%) disagreed that code mixed songs are not everlasting and they tend to fade away soon. 17 respondents (17%) strongly disagreed with the statement. The graphical demonstration highlighting this reason vividly.

Q 12: Code-mixed songs have a stronger impact on people belonging to every class of society.

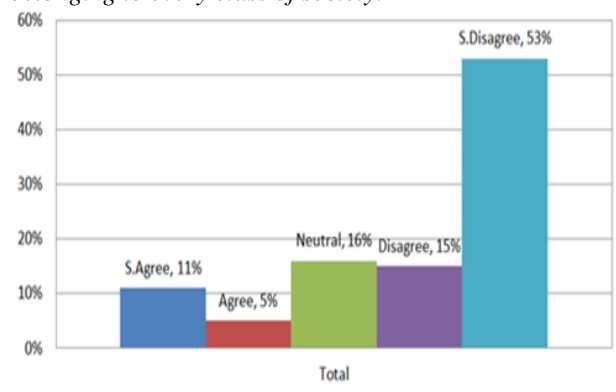


Fig 12: Code-mixed songs have a stronger impact on people belonging to every class of society.

The question 12 of Table 2 (see Appendix A) states that 11 respondents (11%) strongly agreed to the reason that code – mixed songs have a stronger impact on the people belonging to all classes of society. They are of the view that as the songs are general public genre, so they are liked by every class of society. Only 5 respondents (5%) just agreed with the specified reason. 16 respondents (16%) showed neutral response. On the other side 15 respondents (15%) disagreed to this statement followed by a great majority of 53 respondents (53%) who strongly disagreed with this reasoning. According to them the code – mixed songs are only liked by upper or upper middle class as they are made for them as it also provides with the sense of being exclusively educated. The graphical representation of this reason clarifies the situation further.

Findings

After a critical analysis of the data it becomes vivid that nobody can deny the presence of code-mixing in the genre of entertainment and specially songs. English mixing in songs has become a powerful tool in spite of the truth that the English words used in the songs have alternatives in the Urdu.

The Findings of the all the statements of the questionnaire are as follows:

Q1. 75% of the respondents believed that code mixing really makes the songs catchy which is a high percentage. This high percentage shows that students think that code mixing in songs make them attractive , special, and unusual as compared to normal monolingual songs so they immediately catches the attention

Q.2. 52% respondents believed that Code - mixed (Urdu-English) songs create a good rhyme scheme. The percentage

in favor of the statement is over 50% ,which suggests that the audience are of the view that mixing of code in songs have a pleasant effect on the rhyming scheme of the songs as it make the rhyming scheme more striking.

Q3. 53% respondents believed that the audience prefers code-mixed (mixing of English words) songs to monolingual songs because of prestige factor. This strong percentage clearly depicts the inclination of the respondents towards the statement of the questionnaire who are of the view that monolingual song are orthodox and usual item, but code mixed songs are always different and provides newness to the audience

Q4. 59% respondents believed that Code-mixed songs are the demand of the producers. This strong inclination vividly suggests that the respondents are of the view that one of the chief reasons of code mixing in songs is that film producers liked code mixed songs and they encouraged poets to write code mixed songs.

Q.5. 55% respondents believed that Code-mixed songs are easily memorized by listeners. This clear response suggests that audience think that code mixed songs are unconventional and unusual, so they capture the minds of the audience and thus stay in the minds of the audience hence makes the memorization easy.

Q.6. 63% respondents' opinioned in favor that Code-mixed songs gain popularity quickly. This high percentage shows that audience firmly believed that code mixing in songs makes them known and famous rapidly, which is because they are different from monolingual songs in expression and use of language and customary.

Q.7. 54% respondents opinioned that Code-mixed rhyming words have a pleasing effect on them. This percentage vividly shows that the respondents think that code mixed rhyming please them amuse them and have a positive impact on them

Q.8. 65% respondents believed that Code-mixed songs provide the sense of modernity. They are of the view that compared to monolingual songs, code mixed songs are up-to-the-minute, trendy and provides a sense of novelty, newness and advancement

Q.9. 62% of respondents are of the view that Code-mixed songs make you feel foreign.This high percentage of responses is because of the inclusion of English words in Urdu language in songs which gives the audience a feel of non native, rather than indigenous or local

Q.10. 42% respondents are of the view that Code-mixed songs attract participants of every age and gender. Whereas 29% are against it and 21% remained neutral. Though a mix response is found in this question by the respondents, however, still 44% respondents are in favor which indicates that usually audience believed that there is no age boundary of attraction for code mixed songs and they are not made for any specific age or generation. They are liked and fascinated by every age group

Q.11. 45% respondents are in favor that Code-mixed songs leave a long term effect on the minds of listeners. In this question also a mix response is found, however still the percentage towards the favor of the statement is 45% which suggests that as compared to monolingual songs code mix

songs are long lasting and lifelong and people don't forget them easily

Q.12. Only 16% respondents are in favor of the notion that Code-mixed songs have a stronger impact on people belonging to every class of society whereas the vast majority of 84% thinks otherwise. This vividly suggests that respondents believe that code mixed songs are class conscious and automatic choice for a specific class they are not made for the lower class

CONCLUSION

The phenomenal trend of code – mixing and borrowing is an indispensable ingredient of a bilingual culture, which paves the way for convenient bilingual interactional patterns. A Researcher as in [29] puts it: “Code – mixing is not a permanent borrowing or a part of the lexicon and depends on the meaningful juxtaposition of two distinct grammatical systems. Code – mixing is limited to single words or idiomatic phrases”. Code – mixing crops up when one particular communication code of a speaker obstructs him/her to communicate effectively and intelligibly. Code – mixing of words or phrases is also employed because of utilization of minimum linguistic endeavor. As the media portrays society, therefore it imitates the fashionable contemporary practices, rites and festivities. In the same way mass media, particularly the medium of entertainment replicates the prevailing trends of the time in a way that they not only influence the people of society but are also acceptable for them.

Therefore, in order to manipulate the data for the present research, an opinionnaire and questionnaire were designed in the background of code – mixed Bollywood film songs, so to analyze not only the motivational reasons for code – mixing, but also to gauge the impact factor of these code – mixed Indian film songs on the listeners / audience. As Indian film songs contain many well known and prominent examples of code – mixing of Urdu and English and this phenomenon of code – mixing and particularly the excessive use of English words or phrases is imbibed in this mode of entertainment to such an extent that it has been deeply penetrated within the very roots of its culture, and almost achieved the status of national language. Hence the dynamic prestige factor connected to English compels the users to integrate it in their modes of communication particularly in infotainment and entertainment. Also, the diversified use of code – mixing in Indian film songs prompt the users to attach the element of a sublime status, thus making them catchy, attractive and popular. Moreover, the results show that the dominant reason of code - mixing is due to the increasing demand of the film producers who, as a matter of fact, own the opinions of their audience. Consequently, they utilize code – mixing as an effective marker not only to value the opinions of the audience, but also to stylize the sound patterns and to create rhythm and beauty in the lyrics.

The results of the study further highlight the effects of code – mixed Indian film songs which are indicative of having strong, pleasing and retentive effects which not only nourish their aesthetic sense but also complement their feelings,

emotions and culture. According to the respondents, code - mixed songs determine class and social status in the society which is a unique factor that is unleashed in this research. In addition, the results reflect that code – mixing of Urdu and English in Indian songs not only harmonize the elements of foreign dominating culture, but also create an impact of modernity in order to keep pace with the era of globalization and modernization. Code –mixing undoubtedly acts as a double – edged weapon which in effect serves the global perspective, but also adds a new color and yum flavor in local songs. Hence, in the light of the responses of the respondents it is right to claim that not even mass media can isolate itself from the dominating effect of incorporating English words and phrases in its multidimensional fields and particularly entertainment which also echoes the historical era of colonization in Indo Pak.

Conclusively, the present study makes it clear that code – mixing stylized in Indian film songs is triggered by a variety of motivational prompts and reasons in order to achieve a communicative end. Thus, code – mixing, as a marker of identity, strongly resonates the users’ dynamic zing and competence imbued with creativity and style which undoubtedly satiate the needs of pleasure seeking and pleasure loving audience.

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