

Effects of code mixing in Indian film songs

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Abstract

The study examines the reasons and effects of code-mixing in Indian films songs on the youth. A questionnaire was designed to analyze the reasons and for assessing the effects of code-mixing in Indian film songs. A survey of 100 students of Lahore was conducted. The findings of the study reveal 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 socio-linguistic phenomenon.

Keywords: *Bilingualism, Code-mixing, Entertainment, Film industry, Bollywood, Songs.*

Introduction and Background

Language is a vital and distinctive tool for communication having the tendency to share and narrate the feelings, thoughts and emotions. It encompasses 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 (Yule, 1996). 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

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(Babatunde, 2006). It is not merely a subjective advancement rather a consequence of human needs, preferences and connections (Whitman, 2007). As Heller (2007, p.1) asserts, "Language practices are socially and politically embedded". When language practices are manipulated, it makes the languages rich and obsolete at the same time. Thus, languages are affected when they get in touch with each other languages. This contact of languages is commenced by the extension of languages of power and prestige via conquest and colonization (Mesthrie, 2009). It ultimately results in code-mixing and lexical borrowing.

Indo-Pak subcontinent also encountered the same circumstances in historical perspective. The colonization of the British in the subcontinent had a strong impact on the languages, particularly on Urdu language; the language which was already developed from Arabic, Turkish, Sanskrit and Persian (Grierson, as cited in Mushtaq& Zahra, 2012). Since that time the landscape of Urdu language has been escalating by means of imbibing words from other languages. 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

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colonizers eventually impinged on their civilization, ethnicity, thoughts, behaviors, lifestyle and most importantly their language. It can be regarded that the British ruled the subcontinent for almost hundred years, but their language is still ruling both 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 (Abbas, Alam&Rana, 2011).

The preferences and the linguistic choices of the users are tuned and shaped by the social contexts (Sarwat, 2006). In the Indo-Pak scenario, the users of Urdu language could not create a dividing line between Urdu and English. As a result 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 Roni (2008), is that English is a more pivotal language as compared to others, as it is the lingua franca for intercontinental communication permitting people from different dialects to communicate with each other.

Therefore, the flux of mixing of Urdu and English languages with conscious or unconscious effort has a trickledown 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, media is given high value in society in India and Pakistan also. It is a source of infotainment and entertainment for people thus affecting their language. Rasul (2006) is of the view that media, society and language are closely linked with each other.

Statement of the Problem

Code-mixing is a well-accepted phenomenon in Pakistani and Indian societies. The researchers aim to find out how the youth of Pakistan perceives code-mixing an active part of lyrics of film songs. It is also aims to study out how far mixing of languages i.e. English and Urdu in Indian films' songs effect on the youth?

Significance of the Study

The outcomes of this particular study are the evaluation of causes and effects of code-mixed songs. This study may prove to be a useful and significant resource for EFL and ESL learners as it will open new avenues for fun learning. Further, the study will be a valuable asset for sociolinguists as well because it reflects the probable modifications in the mold of entertainment regarding the

bilingual dynamics of song lyrics, by connecting it to an interesting socio-linguistic phenomenon of code-mixing. Moreover, it will broaden the scope of researchers by incorporating this linguistic phenomenon of code-mixing in various other genres like dramas, novels, T.V. commercials, news, documentaries and talk shows.

Research Questions

- 1) How the youth of Pakistan perceive code-mixing an active part of lyrics of film songs?
- 2) What are the effects of code-mixed Indian film songs on the youth of Lahore?

Delimitations of the Study

The present study is delimited to explore and evaluate only the social reasons of code-mixing related to mass media, i.e. code-mixing in Indian film songs and the effects of code-mixed Indian film songs on the people of Lahore. For this purpose five heroes (Shahrukh khan, Amir Khan, Salman Khan, Akshay Kumar, RanbherKapur) from the long list of heroes of Indian film industry were randomly selected to narrow down the canvas of research.

Then only the subjects belonging to the two public sector universities of Lahore, i.e. from the Mass Communication department and particularly the Post graduate level have made the

part of the study. Further, only two codes, i.e. Urdu and English are delimited for bilingual code-mixing.

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 (Ranjha, 2012) 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 rush of scientific concern in the bilingual speech patterns and predominantly code-mixing/code alternation (Auer, 1998, p.122).

Operational Definitions of Code-mixing

A variety of definitions have been structured to explain the phenomenon of code-switching. Romaine (1994, p. 59), 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

Hamers (2000, p. 89), quotes an example of intra-sentential code-switching:

kioke 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).

Hence, intra-sentential code-mixing / code-switching can be delineated as the alternative use of two or more languages within a single stretch of conversation, a sentence or a component. It is the inter mixing of two languages within the same utterance; oral or written text. It is a cultural trend of using two or more languages (Amuda, 1989 & Atoye, 1994).

According to Martin (1999) and Pagett (2006), a difference is sometimes fashioned between 'code-switching' and 'code-mixing'. The former is associated to terminology changes at phrase boundaries (inter-sentential switching), whereas, the later

relates to changing or mixing 'languages' within a sentence (intra-sentential switching).

Muysken (2000), 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, like morphemes, terms, or sentences from one language into another (Kachru, 1983).

To Yee Ho (2007) code-mixing is an admixture of language components of two or more languages in the same utterances at various stages. Additionally, Maschler (1998), 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" (p.125).

Basically, code-mixing is prompted by many reasons. According to Li (2000), people generally express in English due to its 'preciseness' and that it requires less effort. Hawkins (2004) is of the view that by using English words, one can express the most with the least. Bhatia and Ritchie (2012) outline 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.

Code-mixing in Entertainment

The above discussion highlights the reasons for mixing of codes. All these reasons and requirements are fulfilled by the users of communication, so code-mixing is now a pivotal part of a bilingual community and no one can deny its existence and utility in different genres of society. In the world of entertainment like films, TV serials and soaps, news and other fields, code-mixing is a common phenomenon 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 magazines and TV commercials clearly indicate that code-mixing/code-switching attracts the attention of the audience. Mushtaq (2012) concludes that code-mixing in Television commercials is an effective way of communication to convey the message, the viewers then memorize the ads, hence serve the purpose.

The research of Kia, Cheng, Yee & Ling (2011) 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. Fan's (2006), case study 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, Ying (2005), concluded using past research just targeted on the architectural restrictions of code-mixing 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" (p. 529).

Code-mixing in Music

As mentioned earlier, no one can deny the dominance of code-mixing in the world of entertainment. It is also a prominent aspect that the trend of code-mixing has emerged eminently in the music world. Music is generally a genre of art that have a lot of characteristics and multipurpose effects on its listeners. It is a kind of speech connected to rhyme and amalgamation of different tunes. Adding to this, Babalola and Taiwo (2009) have come up with a similar notion that although music is described as a kind of speech performance but this genre clearly differs from any informal conversational situation. Likhithphongsathorn and Sappapan (2013)

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conducted an investigation in order to know the kind of English used in song writing. It was observed that even music could not escape code-mixing and code-switching. So it's an obvious scenario that a large number of songs, nowadays, contain at least one English word or phrase. Roni (2008) also observed that code-mixing and code-switching are exploited in songs which is different 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. On the whole, Indian film songs (Bollywood) are comprised of multifaceted themes regarding love, hate, friendship, at the same time highlighting the rituals and festivities etc. In most of the Indian songs, code-mixing of Urdu and English seems to be a phenomenon that is in vogue these days. In fact, Indian songs are becoming the venue where English code-mixing has a high profile.

History of Code-mixing in Indian Songs

In this epoch of post-globalization, English as a language is an important part of the society of advancement and mobility (Gupta, 2011). It has also affected the Indian film industry which is commonly known as Bollywood Planet. In Bollywood, almost 1000 movies every year are produced in a variety of languages (Si, 2010).

A lot of Bollywood songs gained popularity worldwide. Code-mixing is presently an active phenomenon in Bollywood, ranging from the scripts of the movies to the lyrics of the songs, even in T.V. shows, interviews, quizzes games shows and T.V. commercials. Undoubtedly, there is an abundance of English not only in the film scripts of Bollywood (Si, 2010), but also in the song's 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 released these days, there exists a strong and influential element of code-mixing in songs (English and Urdu). Tracing back the annals of history, Code-Mixing started in 1950s. One good example of code-mixing in songs is from the movie 'DilliKa Thug' (1958) in which there is a song 'C-A-T, cat... cat maanebilli' and also 'Meranaam chin chini' chu' with English lyrics which is from the movie 'Howrah Bridge' (1958). Then the trend further developed in 1970s with a very famous song 'My name is Anthony Gonsalves' from the movie 'Amar Akbar Anthony' (1977), and 'Deewanomujhpehchano, meinhoon Don' from the movie 'Don' (1979). Consequently, in 1980s the presence of code-mixed songs became evident and some good examples of

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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 milakemujhe 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) and 'Why did you break my heart' (Akele Hum Akele Tum, 1995). After 2000 the ratio of code mixed songs increased in Indian film industry with songs, 'Life bun jayegi' from 'Hamraaz'(2002), ' Pretty woman dekhodekhona' from 'Kal ho na ho' (2003), 'Dilmein mere he dard e disco' from '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 scrutinizing. It was observed vividly that the songs like 'Lovely hogyiaan' from 'Coffee peeteypeeteyGabhar is back' (2015) 'Happy new year'(2014), 'Love is a waste of time' 'PK' (2014), Dhoommacha le DhoomDhoom(2013), 'Character Dheela' from 'Ready' (2011), 'Chamakchallo' from 'Ra-one' (2011), 'Dilrubaun 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. So history

bears the testimony that the trend of Code-Mixing is on the rise.

So, Code-Mixing in a bilingual society is not an exceptional phenomenon. Especially in Indo - Pak (subcontinent) people are bilingual and even multilingual, while acquainted with two or more languages. The linguistic phenomenon of blending languages is widespread. Pakistani scholars scrutinized Code-Mixing in TV commercials (Mushtaq& Zahra, 2012), news (Ehsan& Aziz, 2014) and Children Magazines (Rasul, 2013). The reasons and effects of code-mixing in entertainment and particularly the chief entertaining source i.e. Indian Film Songs have not been explored in Indo-Pak yet.

Research Methodology

The current research relates to Code-Mixing in Songs. Initially, it was an intricate task to select songs for research. As the Indian film industry is a huge industry so the selection of songs from Indian films was a difficult decision on the part of the researcher as almost a film is produced per day by this industry. For this purpose, the researchers randomly selected five heroes (Shahrukh Khan, Salman Khan, Amir Khan, Akshay Kumar and RanbherKapur) and

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a survey was conducted to gather information from a sample drawn from a predetermined population.

A structured questionnaire was formulated in order to collect valuable and relevant information. 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 (Fraenkela&Wallen, 2000). From this standpoint, the researcher very meticulously considered the essentials of survey in order to ensure transparency of results.

The present survey was conducted in the Mass Communication department of two public sector universities of urban areas of Lahore with the students at postgraduate level.

It was examined that a bulk of songs had undergone the common phenomenon of code-mixing. Further, in the next step a questionnaire twelve statements (see Appendix A) were also designed in order to investigate the reasons of code-mixing in songs and their impact on the audience/listeners. For this a random sample of 100 students of Mass Communication department, 50 from each university, was drawn. For further classification of the

point of views, both quantitative and qualitative data were employed for a well-planned and organized body of research.

Data Collection Strategies

The researcher used the questionnaire as the main research instrument for collecting the data.

Population of the Study

The population of the study was 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. The Random Sampling technique was employed to select 100 subjects as a sample for the study.

Data Analysis

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 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 were interpreted separately to identify their importance in code-mixing. the discussion 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

	Strongly agree	Agree	Neutral	Disagree	Strongly disagree
Code-mixing makes the songs catchy.	21	54	20	1	4
Code-mixed (Urdu-English) songs create good rhyme scheme.	46	6	3	10	35
The audience prefer code-mixed (mixing of English words) songs to monolingual songs	17	36	8	25	14

because of prestige factor.					
Code-mixed songs are the demand of the producers.	53	6	5	8	28
Code-mixed songs are easily memorized by listeners.	34	21	7	17	21
Code-mixed songs gain popularity quickly.	47	16	1	23	13
Code-mixed rhyming words have a pleasing effect on you.	32	22	3	14	29
Code-mixed songs provide the sense of modernity.	46	19	6	5	24
Code-mixed songs make you feel foreign.	58	4	0	10	28
Code-mixed songs have an appealing effect on people of	16	28	21	13	22

every age and gender.					
Code-mixed songs leave a long term effect on the minds of listeners.	17	28	13	25	13
Code-mixed songs have a stronger impact on people belonging to every class of society.	11	5	16	15	53

Q1: Code-mixing makes the songs catchy.

Discussion

Question 1 vividly indicates that out of 100 respondents, 21 respondents (21%) strongly agreed to the reason of catchy nature of code-mixed songs. As Awang (2004) states that the catchy and colloquial use of code mixed language in informal situations is suitable to adopt because it serves as a sort of attraction for the people who really agree 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.

Discussion

Question 2 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 rhythm pattern. As Chen (1999) 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 to this reason. The overall responses of this reason are plotted on a graph.

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

Discussion

In the light of question 3 it can be highlighted that a lot of

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participants were inclined towards this reason and they believed that songs in single 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, connecting it to the prestige factor. As Chaer and Augustina (2004), stated 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 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.

Discussion

Question 4 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. 6 respondents

(6%) just agreed to this statement. 5 respondents (5%) were neutral, 8 respondents (8%) disagreed and 28 respondents (28%) strongly disagreed to this reason. The percentage of leading supporters of this reason can clearly be viewed in the graph.

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

Discussion

Question 5 demonstrates that 34 respondents (34%) strongly agreed to the reason that code-mixed songs are easily memorized. As in 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 respondent (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.

Discussion

Question 6 throws light on the results while highlighting that code-mixed songs gained popularity quickly, they are more liked and accepted by the audience. In this connection 47 respondents

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(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.

Discussion

Question 7 supports the idea that code-mixed songs have a pleasing 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 pleasing impact on them because of the strong emotional association depicted in the code-mixed lyrics. 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 to this reason. The percentage of this reason is clearly identified in the graph.

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

Discussion

Question 8 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. Listening to these code-mixed songs possessing the pop element in them trigger the deep rooted modernism, rather than normal songs that are conventional and monotonous. This argument is also supported by 19 respondents (19%) who simply agreed to this reason. However 6 respondents (6%) took 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 graphical illustration clarifies it further.

Q9: Code-mixed songs make you feel foreign.

Discussion

The question 9 evidently reflects that a vast majority of 58 respondents (58%) strongly agreed to the impact factor that code-mixing in songs make them feel foreign, As Awang (2004) is of the view that code-mixing in the sociolinguistic perspective actually

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emphasizes the elements of 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, the status and power of English as a language in India and Pakistan 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.

Discussion

The question 10 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. Bhatia and Ritchie (2004) 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. 22 respondents (22%) 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.

Discussion

The question 11 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 longer 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 ever lasting and they tend to fade away soon. 17 respondents (17%)

strongly disagreed to the statement. The graphical demonstration highlights this reason vividly.

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

Discussion

The question 12 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 songs are general public genre so they are liked by every class of society. Only 5 respondents (5%) just agreed to the specified reason. 16 respondents (16%) showed neutral response. On the other hand 15 respondents (15%) disagreed to this statement followed by a great majority of 53 respondents (53%) who strongly disagreed to this reason. According to them the code-mixed songs are only liked by upper or upper middle class as it provides them with the sense of being exclusively educated. The graphical representation of this reason clarifies the situation further.

Findings

After 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 songs have alternatives in the Urdu.

Findings of 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 code mixing in songs make them attractive, special, and unusual as compared to normal monolingual songs. So they immediately catch the attention

Q2. 52% respondents believed that Code-mixed (Urdu-English) songs create good rhyme scheme. The percentage in favor of the statement is over 50% which suggests that the audience is of the view that mixing of code in songs has a pleasant effect on the rhyming scheme. It makes the rhyming scheme more striking.

Q3. 53% respondents believed that the audience prefer 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 reason of code mixing in songs is that film producers liked code-mixed songs and they encouraged poets to write code mixed songs.

Q5. 55% respondents believed that Code-mixed songs are easily

memorized by listeners. This clear response suggests that code mixed songs are unconventional and unusual so they capture the minds of the audience, hence makes the memorization easy.

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

Q.7. 54% respondents shared the opinion 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 audience believed there is no age and gender boundary for code mixed songs. They

are liked 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 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 vast majority of 84% thinks otherwise. This vividly suggests respondents believe that code mixed songs are class conscious and automatic choice for a specific 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. As Fernando (2003, p. 8) puts it, "Code-mixing is not a permanent borrowing or a part of lexicon and depends on 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 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 become acceptable for them. Therefore, in order to manipulate the data for the present research, a questionnaire was designed in the background of code-mixed Bollywood film songs, 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, this phenomenon of code-mixing; 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. 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 to value the opinions of the audience, to stylize the sound patterns, 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 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 serves the global perspective, 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 mass media can't isolate itself

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from the dominating effect of incorporating English words, phrases in its multidimensional fields and particularly entrainment 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 with the users, gives out dynamic zing imbued with creativity and style, which undoubtedly satiate the needs of pleasure seeking audience.

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