

To Switch and Mix or Not to: Code Switching and Code Mixing In Indian Film Songs

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Abstract

Code-switching is a linguistic phenomenon that has been studied on both written and spoken discourses in the recent years. As Khubchandani (1986) opines code switching in Indian society is a necessary outcome of the way languages is used in everyday life of Indians. Also as he argues code switching is not a selection of convenience or ‘aesthetic’ but is a signifier of subtlety of purpose in a discourse and is highly functional. So, this study attempts to analyze code-switching in selected Indian film Songs. The data were collected from many websites. The methodology of this study was a mixed (quantitative as well as qualitative) method. The research investigated quantitatively the percentage of code-switching and code mixing occurrences occurred in the selected songs. The study qualitatively sought to identify intra-word switching occurred by using Indian language grammatical morphemes within these English code-switching, to see whether there is any differences in the percentage of code mixed English words in the lyrics of a film of Multilingual releases and to probe into the reasons for code-switching.

The study identified about a massive amount of 13,348 code mixed words which included 257 intra lexical code mixed words and 780 Inter- Sentential code switching. There were incidents of intra lexical code mixing. This study contributes to education, linguistics, and SLA by increasing readers' understanding of code-mixing in the most popular cinema songs. Because acquiring a second language is so vital in today's environment, the type of code-mixing that occurs in songs will serve as a platform for understanding the complexities of bilingualism and thereby is a significant contribution to Social study research. The researchers expect that their research will be useful to future academics who are interested in code mixing.

Keywords: Popular songs, Code switching, Code Mixing, Intra Lexical Code Mixing, Reasons

Introduction

The basic term in the fields of communication, Code-switching which this paper intends to study is defined as the use of the first language as well as other languages, dialects, or locutions in statements or conversations by a person or

different participants (Romaine, 1992 in Nilep, 2006). Bilinguals and multi-linguals’, as a result, have this level of competence when it comes to communicating. Code-switching between different languages is a communication requirement for both bilinguals and multi-

linguals to effectively and efficiently express themselves.

1.1 Code Switching

Researchers and linguists were intrigued by its notable feature that switching can occur within word components or across words or even sentences. The use of code –switching was justified by Crystal (2006). For starters, it allows a speaker who is not yet fluent in the other language or languages to communicate themselves effectively. Second, it is employed by an individual in order to accommodate in with a specific social group. Due to one's inability to speak constantly in one language, code-switching is employed to augment speech rather than to obstruct it, as Skiba (1997) points out. It is also, sometimes used to emphasize the degrees or levels of skills of persons in a discourse. On the contrary Appel (1976, p. 76) ascertains that "code switching" refers to the process of modifying the code. He adds that it is because of the shifting scenario, people employing different words." Similarly Hymes (1975, p. 103) states that code flipping is possible may happen across languages and across people and in any language; there is a wide range of styles.

1.2 Types of Code Switching

"Code mixing" is described by Wardhaugh (2010) as "the decision to move from one code to another, or to mix codes." resulting in a lot of really brief remarks in the development of new code"

- 1) Intra-Sentential Mixing, which occurs within a phrase, clause, or sentence.
- 2) Intra-Lexical Code is a type of code that exists within a lexicon. Mixing is a type of coding, which can be identified inside the confines of a word limit (3) when it involves a shift in pronunciation occurs at the phonological level, such as Code Switching.

Ramzan, M., Aziz, A., & Ghaffar, M. (2021) quote Poplack (1979) and categorize code switching as inter-sentential, intra-sentential, and extra-sentential switching. Intra-sentential switching refers to the diversion of one language into another within a single statement, whereas inter-sentential switching is concerned with shifting at the statement and declaration limit.

Intra-sentential shifting, in other terms, is the changing of two languages inside a single statement. The interjection of tag components from one language into a single discourse in the other language is known as extra-sentential shifting. Tag components are lexical or linguistic phrases that appear at the end of a statement or declaration limit. This action takes place outside of the previously mentioned remarks or phrases. They are not always present in the same core language as the rest of the speech.

1.3 Reasons For Code switching

Code Switching occurs for a variety of reasons, including the influx of Western goods into Indian marketplaces, the prevalence of English in everyday discourse, and the blissful condition of being hand and heart cuffed by English as the mania for English intensifies. George Barker's (1947) account of language usage among Mexican Americans in Tucson, Arizona, was one of the first American studies in linguistic anthropology to deal with questions of language choice and code flipping. Barker wanted to know how and why bilinguals use their original language on one instance and English on another. Several studies looked at code switching from local languages to English in world communities. There were also studies on Code Switching in Media. TV shows seemed to be a favourite arena for studies related to Code-Switching, then Songs and the Script of the films also were investigated to identify code-switching.

Ramzan, M., Aziz, A., & Ghaffar, M. quote Grosjean (1998) technique, which includes a language selection analysis. The choice of language demonstrates bilinguals' capacity to communicate in many languages. Indeed, the choice is frequently limited by the listener's ability to communicate in the target language. In the event that the speaker must utilize the shared language since the listener is monolingual. If the receiver is a multilingual individual, the speaker has the ability to freely switch between two languages. Because language selection is strongly influenced by the social setting, and there is a lot of emphasis on social performance. The ability to communicate with others requires the use of language. "As a medium of interaction, language is an essential component

of human life." (Liando and Lumettu, 2017). Humans may adapt or blend terms from different languages over talks with one another, which allows us to decode what someone is stating and attach the code to it. Codes are the means by which people use words to interconnect interactions or send pertinent data. "Code-mixing" happens when communicators have used both languages concurrently to the extent that they transition from one to the other inside a simple sentence, according to Wardaugh (2006).

According to the findings of Eirlys E. Davies & Abdelâli Bentahila (2008) Code swapping is frequently have quite comparable effects in certain verses. Some of the reasons for code Mixing and code –switching are: 1. Performer's identity 2. Indicators of In-Group identification 3. Character traits of the viewer's culture 4. The track's unique substance 5. aesthetic elements, 6. Means to introduce foreigners and foreign milieu 7. To create estrangement and exclusionary implications 8. It's catchy implications as well as 9. to provide entertainment, pleasure.

This present study adhering to the framework of Auer (2001) tries to trace different reasons for code-switching along with its quantitative query on the proportion of code mixed words in the selected fifty five Indian film song lyrics.

Research Questions

1. What is the total percentage of code switched and code mixed words in the selected fifty Indian film songs?
2. Is there a song with Intra-lexical Code-switching using grammatical morphemes from Indian languages?
3. What is the percentage of Intra Lexical Code switched words?
4. How many code switched instances are there?
5. Is there any difference in the percentage of code mixed English words in the lyrics of the same film in multilingual releases?
6. Is there any song with multi lingual lyrics?
7. What are the reasons for code switching?

Literature Reviews

Conversational code-mixing is more than simply a random mingling of two languages caused by laziness, ignorance, or a combination of these factors. Rather, conversant must have a thorough understanding of both languages as well as a keen awareness of cultural standards.

Both languages must be utilized in this manner in order for conversants to demonstrate their familiarity or unity. Code-Switching instances in conversations are studied by innumerable researches to

Majedah Abdullah Al Aiyed's (2020) "The Functions of Code-switching in the Interactions of the Cartoon Characters in Dora the Explorer," "The Phenomenon of Arabic-English Code-Switching on Television Programs" by Abdel-Rahman Abu-Melhim, (2012) "Code-Switching in Television Advertisements" by Mary Ann and Conchita Malenab-Temporal (2018) and "Code-switching in TV Talk Show Program Entitled (Sarah Sechan) On NET TV" by Sayyid Khairunas, (2017) are to name a few, which studied code switching in different Arabic television shows. According to Majedah Abdullah Al Aiyed's research, the highest percentage of code-switching occurs when English words are employed without interpretation. The results also revealed that the most lexically recurrent word in Dora the Explorer's code-switching to English includes welcome, gratitude, and assessment. The elements that impact a participant's choice to switch codes were uncovered in Sayyid Khairunas' research. i. to paraphrase someone else ii. for being passionate about something and with the ultimate goal of providing the essence of the conversation to the addressee and clarifying issues iii. for being emphatic about something and with the goal of explaining the content of the discourse to the interlocutor and clarifying things The importance of what people see in advertising was reaffirmed by Mary Ann and Conchita Malenab-Temporal. The incidence of code-switching in Philippine television advertising was explored in their study. Abdel-Rahman Abu-Melhim sought to explain some of the conditions and reasons why presenters on television shows modify their code-switched behavior, based on the motives for code-

switching and other elements directly associated with interpersonal interactions.

Lawrie Barnes (2012) studied code-switching found in the poetry of South Africa and he could enlist various effects such as repetition, rhyming, joking and sarcasm. He could also point out code switching rendering a big hand in localization, in proclaiming solidarity and provide commentaries on society and politics. He studied the functions of non-English Titles in poems written in English by Sepamla, Cronin and Gwala. He also contrasted code-switching between Selepe's poem '*My name Nomgqibelo Ncamisile Mnqhibisa*' with Sepamla's poem '*My name is*'. The study also studied "quotes" employed in English poetry from non-English literary works.

The relevance of code mixing and code switching as indicated in the lyric of Red Velvet's song Taste is the subject of Eliza Jocelin and Tryana's descriptive qualitative study. (1) There are 9 code mixing and 11 code switching in the Korean song lyric Taste by Red Velvet, according to the findings of this study. (2) the several types of code mixing, including 8 intra-sentential code mixing and one characterized by changes in articulation. Further 8 inter-sentential switching, 1 emblematic switching, and 2 creating continuity with the prior speaker are the different types of code switching identified.

Chan, Brian, Hok-Shing(2011) in their study highlighted Cantonese-English code-switching, rather than English alone, will become affiliated with their ethnic and linguistic identity, at least before English is acknowledged with 'Hong Kong Chinese. 'They further argued that, the media acts as a discourse site where symbolic

meanings and traditional associations of languages could be inverted or corrupted, ultimately affecting the Meta scenario of a multilingual speaking community.

The goal of this study, like Chan, Brian, and Hok-Shing's, is to compare code switching in Indian society to code switching in songs. Further, as Lawrie Barnes this research probes into the reasons of code switching. This study is unique in its attempt in choosing the film songs from different Indian languages: Konkani, Hindi, Tamil, Kannada, Malayalam, Telugu, Marathi and Bengali and adopted a mixed approach so as to bring out the percentage of code-mixed words.

Method

A total of 55 Indian cinema song lyrics with English language were selected at random from various internet archives. The albums were released between 1956 and 2022. Alternative sources, such as songbooks, CDs, and other internet archives, were used to double-check the lyrics used in this study. The songs were also listened to several times because they were among the researcher's favorites. This research used mixed-method. Quantitative and qualitative methods were used to analyze the data.

The research employed Sudijono's formula. $\text{Percentage} = \frac{F}{N} \times 100\%$ {F stands for frequency of code Mixed Words, N is the Total number of Words in the Lyrics}

Results

As a country which was under British Colonial Empire for more than 200 years, it is no wonder; the selected songs had around 1/3 of code-switched words. The below given table details the use of English words into Indian film songs.

S.No	Song Title	Film	Year	Total Words	CM Words	%	Language
1	All Line Clear	Chori Chori	1956	89	14	16	Hindi
2	C A T	DilliKa Thug	1958	374	102	27	Hindi
3	Mera Naam	Howra Bridge	1958	202	8	4	Hindi
4	ach sach sach o dear sach sach	Bewaqoof	1960	287	174	61	Hindi
5	Hello Mr.Zamindar	Hello Mr.Zamindar	1965	242	84	35	Tamil

6	I Love You, You Love Me	Raat Andheri Thi	1967	183	78	43	Hindi
7	Meri Soni	Yaadon Ki Baaraat	1973	68	12	19%	Hindi
8	I will sing for you	Manitharul Manikkam	1973	340	115	34	Tamil
9	Bhul gaya sab kuch	Julie	1975	145	19	13%	Hindi
10	My Name is Anthony Gonsalves	Amar Akbar Anthony	1977	316	67	21%	Hindi
11	Hello Darling	Darling	1977	266	111	42%	Hindi
12	I Love You	KhudDaar	1982	350	26	8%	Hindi
13	oh my god	Romance	1983	181	55	30%	Hindi
14	Hey I love You	Unnai Naan Sandithen	1984	219	99	45%	Tamil
15	I want to hit Somebody	Waqt ki Aawaz	1984	247	110	45%	Hindi
16	Akele Hum Akele Tum	Akele Hum Akele Tum	1995	194	46	24%	Hindi
17	Maarugo maarugo maarugayi	Sathi Leelavathy	1995	190	21	11	Tamil
18	Mustafaa Mustafaa	Premadesam	1996	226	54	24	Telugu
19	Mustafaa Mustafaa	Kadaal Desam	1996	196	20	10	Tamil
20	Mustafaa Mustafaa	Duniya Dilwalon Ki	1996	297	25	8	Hindi
21	Shekar Ki Ladki	Rakshak	1996	346	104	30%	Hindi
22	I love you	Auzaar	1997	319	198	62%	Hindi
23	Kamban Sonna Kavi Ena	Uyriodu uyiraga	1998	170	69	41%	Tamil
24	Hello, Hello Kadhalaa	villain	1998	296	119	40%	Tamil
25	What is mobile number	Haseena Maan Jayegi	1999	362	151	42%	Hindi
26	Hello Hello	Monisha En Monalisa	1999	154	61	40%	Tamil
27	Pretty woman	Kal Ho na Ho	2003	436	133	31%	Hindi
28	Happy	Happy	2006	172	86	50%	Malayalam
29	Novem Voros Yeta	Boglant	2006	165	52	31.5	Konkani
30	I will love You My Love	I love You	2007	342	157	46%	Bengali
31	Hey, Rosu, Rosu	Padikkadhavan	2009	287	107	37%	Tamil
32	Ho Aaj Kal Tanha Main Kahan Hoon,	Once Upon A time in Mumbai	2010	282	24	9	Hindi
33	Why This Kolaveri?	Moonu	2012	211	106	50	Tamil
34	Avathaaroo... Bodyguardoo..	Bodyguard	2012	270	84	31%	Telugu
35	Love Pannalamma Ille venamma?	Podaa Podi	2012	231	56	24%	Tamil
36	Awww tuzo mogh kortha	1 Nenokkadine	2013	213	95	45%	Telugu
37	Lungi Dance	Chennai Express	2013	450	265	59	Hindi
38	Move Your Body	Vai Raja Vai	2014	255	101	40%	Tamil

39	What a karvaad..	Velayillaa Pattathari VIP	2014	260	88	34	Tamil
40	Sharabi	Happy New Year	2014	279	47	26	Hindi
41	Apna kaam banta	Jai Ho	2014	343	15	2	Hindi
42	Kudiye aaj kudmayi hai,	Happy Bhag Jayegi	2016	335	44	11	Hindi
43	just-go-to-hell-dil	Dear Zindagi	2016	89	38	43%	Hindi
44	Zingaat	Sairat	2016	253	14	6	Marathi
45	Chin Chin Chu	Happy Phirr Bhag Jayegi	2018	362	45	12	Hindi
46	Rowdy Baby	Maari 2	2018	312	156	50%	Tamil
47	Marana Mass u	Pettai	2019	206	25	12	Tamil
48	Oh My God	Sanga Tamizhan	2019	242	147	61%	Tamil
49	Oorigob Raja	Yuvarathna	2020	141	64	45%	Kannada
50	Raat Se Bhi Zyada Hai Nasheeli,	Trance	2020	43	27	63	Malayalam
51	Njaan thottu pona veedu kaal	Angu Vaikuntapurathu	2020	219	116	53	Malayalam
52	Sathyabama	Sammathame	2021	159	38	24	Telugu
53	Dingiri Dingale	Kurup	2021	115	18	13	Malayalam
54	He's A Grand Master,	Khiladi	2022	172	105	61	Telugu
55	Arey Yennegu Hennigu Hey Yennegu Hennigu,	<u>Ek Love Ya</u>	2022	245	20	8	Kannada

Table 1. CS & CM and Total words in the Fifty -Five Film Songs

R.Q.1 Table 1 shows the number of words in the selected songs and the total number of code mixed words in each songs. In the selected 55 songs there are about 13,348 words and 4215 are (31.57%) code mixed words.

Intra-Lexical Code Mixing and number of occurrences of Code Switching

There are 42 data for intra lexical code-mixing, almost with a 66% of English words used in the song: *Why this Kolaveri, Kolaveri di?* Affixes: prefixes and suffixes are added in some of the

songs. A very typical one of intra lexical code-mixing is Moonu Film song. There are 36 instances in that song.

In the lines “Distancela moonu moonu,” “Moonu coloru whiteu” and ‘Eyesu fullaa tearu’ the prfix ‘la’ is added to the English word distance- to make it sound like the Tamil term Thurathila. Also “u” is the suffix added to 38 instances in the song. Here, ‘u’ is added to the English words Moon, colour, eyes, tear and white. ‘aa’ is added to the English word ‘full’ to make it sound like the Tamil term ‘Muzhusaa.’

	Song	Film	Total Words	CS Words	Intra Lexical	CS	CM
1	All Line Clear	Chori Chori	89	14	0	5	0
2	C A T	DilliKa Thug	374	102	0	0	102
3	Mera Naam	Howra Bridge	202	8	0	1	0
4	ach sach sach o dear sach sach	Bewaqoof	287	174	0	31	10
5	Hello Mr.Zamindar	Hello	242	84	0	12	0

		Mr.Zamindar					
6	I Love You, You Love Me	Raat Andheri Thi	183	78	0	24	0
7	Meri Soni	Yadoni ki Bharat	68	12	0	3	0
8	I will sing for you	Manitharul Manikkam	340	115	0	23	2
9	Bhul gaya sab kuch	Julie	145	19	0	5	0
10	My Name is Anthony Gonsalves	Amar Akbar Anthony	316	67	4	19	4
11	Hello Darling	Darling	266	111	0	32	12
12	I Love You	Khud –Daar	350	26	8	6	8
13	oh my god	Romance	181	55	0	23	0
14	Hey I love You	Unnai Naan Sandithen	219	89	0	27	0
15	I want to hit Somebody	Waqf ki Aawaz	247	110	0	22	0
16	Akele Hum Akele Tum	Akele Hum Akele Tum	194	46		9	
17	Maarugo maarugo maarugayi	Sathi Leelavathy	190	21		0	21
18	Mustafaa Mustafaa	Premadesam	226	54	2	0	16
19	Mustafaa Mustafaa	Kadaal Desam	196	20	5	10	14
20	Mustafaa Mustafaa	Duniya Dilwalon Ki	297	25	3	4	4
21	Shekar Ki Ladki	Rakshak	346	104		26	
22	I love you	Auzaar	319	198		22	
23	Kamban Sonna Kavi Ena	Uyriodu uyiraga	170	69	0	22	2
24	Hello, Hello Kadhalaa	villain	296	119	0	17	17
25	What is mobile number	Haseena Maan Jayegi	362	151		16	
26	Hello Hello	Monisha En Monalisa	154	61	0	22	2
27	Pretty woman	Kal Ho na Ho	436	133	0	17	24
28	Happy	Happy	172	86		0	
29	Novem Voros Yeta	Boglant	165	52	0	14	4
30	I will love You My Love	I love You	342	157		18	
31	Hey, Rosu, Rosu	Padikkadhavan	287	107	15	22	15
32	Ho Aaj Kal Tanha Main Kahan Hoon,	Once Upon A time in Mumbai	282	24	0	6	0
33	Why This Kolaveri?	Moonu	211	106	42	32	42
34	Avathaaroo... Bodyguardoo..	Bodyguard	270	84	20	8	48
35	Love Pannalamma Ille venamma?	Podaa Podi	231	56	2	1	51
36	Awww tuzo mogh kortha	1 Nenokkadine	213	95	0	14	0
37	Lungi Dance	Chennai Express	450	265	3	47	32

38	Move Your Body	Vai Raja Vai	255	101	5	26	9
39	What a karvaad..	Velayillaa Pattathari VIP	260	88	3	34	9
40	Sharabi	Happy New year	279	47	0	9	19
41	Apna kaam banta	Jai Ho	343	15	8	2	0
42	Kudiye aji kudmayi hai,	Happy Bhag Jayegi	335	44	16	27	14
43	Just go to hell	Dear Zindagi	89	38	0	6	0
44	Zingaat	Sairat	253	14	0	1	4
45	Chin Chin Chu	Happy Phirr Bhag Jayegi	362	45	0	7	17
46	Rowdy Baby	Maari 2	312	156	14	44	18
47	Marana Mass u	Pettai	206	25	25	0	25
48	Oh My God	Sanga Tamizhan	242	147	21	37	
49	Oorigob Raja	Yuvarathna	141	64	18	0	30
50	Raat Se Bhi Zyada Hai Nasheeli,	Trance	43	27		0	
51	Njaan thottu pona vedu kaal	Angu Vaikuntapurathu	219	116	2	15	9
52	Sathyabama	Sammathame	159	36	2	2	28
53	Dingiri Dingale	Kurup	115	16	4	1	7
54	He's A Grand Master,	Khiladi	182	72	19	6	55
55	Arey Yennegu Hennigu Hey Yennegu Hennigu,	<u>Ek Love Ya</u>	245	62	16	3	35

Table. 2 Intra Lexical and Code switched words

R.Q.2,3 & 4: Table 2 lists the 257 Intra Lexical words. It also lists 780 instances of code switching occurred in the selected 55 songs.

R.Q.5. The reasons for code switching

The present research identified many reasons why code- mixing is adhered.

Even in a film taken in 1975 has the song “My Heart Is Beating Keeps On Repeating I Am Waiting For You Lyrics,” which was fully composed in English. Another song from Julie (1975) -“ Bhul gaya sab kuch,” echoes only the proposal that he loves her. The reason is obvious: the setting of the story-line. To address one is one of the reasons.

Film	Addressing	Occurrences
Padikkadhavan	baby	12
Dingiri Dingale	My Dear(2)	2
Oorogobba Raaja	Romantic Hero	1
	Fighting Hero	1
Julie I love you	Julie	4
Maari 2	Hey My Dear	4
	Rowdy Baby	29
	baby	11
	My Dear Rani	1
	My Dear Macha	1
		66

Table.3.To Address Someone

Table 3 is a sample to indicate the songs had instances of code switching to address someone. There were about 66 occurrences in just four songs.

Another reason for code switching is interjection. The word 'Hey' is used thrice in 'Hey Rosu, Rosu' and "Rowdy Baby" songs In the song, 'Oh My God' from 'Sanga Tamizhan' (Tamil) the phrase 'Oh My God' is used eight times. The song, 'Njaan thottu pona veedu kaal' from 'Angu Vaikuntapurathu' (Malyalam) contains "Oh My God" phrase six times. To express love, to propose love usually Indians switch over to English. The titles of 6/50 songs themselves have the word 'love' in them. An analysis of 17 songs found 466 code switching incidents.

Also, in India films are produced in multiple language versions. The 2021 released film 'Meenakshi Sundreshwar' is an example of films produced and released in Hindi and Tamil at the same time. The song 'Mann Kesar'in Hindi version has four Inter Code Switched incidents (Hindi to Tamil), whereas it's Tamil version has 28 (Tamil to Hindi) incidents

proving the Supremacy of Hindi in all regions of India.

Centuries of being under English Imperialism, the ever –growing importance of English in the Sub-Continent as most of the states deny to accept Hindi as national Language and the demand for English language skills in the world market have been aging like fire for ages in the generations of Indian parents to provide their wards with English medium education, which has shaped the youth of India to position themselves as 'modernized global' people who are less bound by Indian culture and traditions. To satisfy such a majority of Indian population the lyricists had to resort to code-switching. Moreover, there hardly be any Indian who proposes "I love you," greets his acquaintances on New Year's Day, blesses his family and friends on their birthday and answers the phone in his mother-tongue. That's the reason all such words and phrases: I love you, Happy New Year, Happy Birthday, Hello are code-switched innumerable times in the film songs. A total of 466 code switching incidents were identified in 17 songs.

Film	Hey	Oh My God	I love you	Phrases	Addressing	Thank you	Hello	sorry	love	Greetings
Oh My God		7	8	Zero to Hero 15						
Njaan thottu pona veedu kaal			6							
I will love You My Love	1	1	42							
I love you			66							
All Line Clear			All Line Clear 5							
I want to hit Somebody			I want to	15	9					
Sach sach sach o dear			8 very much	34	sweet heart 1	2	20			
Hello Darling				Darling	43			1	7	1
I Love You, You Love Me			26							
I Love You			6							
Kamban Sonna Kavi Ena			22							
Hey I love You	9		27							
Pretty woman	2		Pretty woman 34							
Oh !he is hot!							12			
Hello Mr.Zamindar							5	10		
Arey Yennegu Hennigu		1	2 ofcourse	1			4		4	
OH My God tum Mujse	By chance 2	17								
Total	21	33	199	70	87	2	41	1	11	1

Table 4. Common Phrases & Expressions in the Songs

Regional Language Has A Say

The study revealed that there is a difference in the percentage of code mixed English words in

the lyrics of the same film in Multilingual releases. For instance the Tamil film Kadal Desam was released in Telugu and Hindi.

Song	Film	Song	Year	Total Words	CS/CM Words	% of Foreign Words
Mustafaa Mustafaa	Premadesam	Telugu	1996	226	54	24
Mustafaa Mustafaa	Kadaal Desam	Tamil	1996	196	20	10
Mustafaa Mustafaa	Duniya Dilwalon Ki	Hindi	1996	297	25	8

Tab.5 Percentage of CM in Multilingual Releases of *Kathal Desam*

R.Q.5 The Telugu Version of the film has thrice the percentage of Code Mixed words. Also there is a difference in the number of difference in Code Switched Sentences: Tamil, Telugu and Hindi have 13, 16 and 21 of them respectively. The above film is an instance that multilingual releases employ code-mixing differently.

Popularity of Code –Mixed Songs

There is a notion that the English code mixed songs gain popularity.

Song	Film	Year	Total Words	Total Code Mixed Words	% of CM Words	No. of Code Switched Lines
Marana Massu	Pettai	2019	206	25	12	0
Hey, Rosu, Rosu	Padikkadhavan	2009	287	75	26	17
What a karvaad..	Velayillaa Pattathari VIP	2014	260	88	34	37
Rowdy Baby	Maari 2	2018	312	156	50%	50
Move Your Body	Vai Raja Vai	2014	255	101	40%	19

Table.6 Most Viewed Tamil Songs

The above Table. 6 lists the most watched film songs of Tamil language. One of the first five most viewed film songs is Rowdy Baby, which has 50% of English Words.

Multi-lingual lyrics

R.Q 6. There are innumerable Indian film songs which have multi-lingual lyrics.

Hello Rockstar I'M Your Angel Arevo Rockstar I'M Single Mr. Rockstar Avudam Mingle Chal Chal Rockstar Cheddham Jingle Ok Anaraa O Kalakaaruda One Day Girlfriend Undi Pandaga Chesi Break-Up Aipothaa	Okka Ganta Beach Keladaama Okka Ganta Fish Padadaama Okka Ganta Coke Kodadaam Keka Pedadaam Vachey Raa Okka Ganta Disco Keladaama Ardha Ganta Husk	Jindagi Ni Vinduga Maarchi Vanda Yellani One Day Chesi One Day Girlfriend Undi Pandaga Chesi Break-Up Aipothaa Aww Tuzo Mogh Kortha Aww Tuzo Mogh Kortha Aww Tuzo Mogh Kortha Aww Tuzo Mogh Kortha	Cheers Koduthu Birthday Andaam Freecap Chesthu Friendship Day Andaam Velam Verriga Preminchesthu Valentine's Day Anukundaam Sigge Vidichi Childrens Day Andaam Hadde Daati Holiday Andaam	Aww Tuzo Mogh Kortha Aww Tuzo Mogh Kortha Aww Tuzo Mogh Kortha Rockstar Nee Style Ko Like Kortha Aww Tuzo Mogh Kortha Aww Tuzo Mogh Kortha
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<i>Aww Tuzo Mogh Kortha</i> <i>Aww Tuzo Mogh Kortha</i> <i>Aww Tuzo Mogh Kortha</i> <i>Aww Tuzo Mogh Kortha</i> Rockstar Nee Style Ko Like Kortha <i>Aww Tuzo Mogh Kortha</i> <i>Aww Tuzo Mogh Kortha</i> <i>Aww Tuzo Mogh Kortha</i> <i>Aww Tuzo Mogh Kortha</i> Rockstar Nee Style Ko Like Kortha	Kodadaama Paavu Ganta Pichi Padadaam Chachi Pudadaam Champey Ra	Rockstar Nee Style Ko Like Kortha <i>Aww Tuzo Mogh Kortha</i> <i>Aww Tuzo Mogh Kortha</i> <i>Aww Tuzo Mogh Kortha</i> Rockstar Nee Style Ko Like Kortha	Kissula Karmaagaaram Lone Nede May Day Jaripeddaam Anni Nede Aipovale Aanandamga Vidipovale One Day Girlfriend Undi Pandaga Chesi Break-Up Aipothaa	<i>Aww Tuzo Mogh Kortha</i> Rockstar Nee Style Ko Like Kortha
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Table 7. “Aww Tuzo Mogh Kortha” Telugu Film Song

In Table 7. a sample of code switched song is presented with analysis. There are 45 English words(45); the italicized words are lines from Konkani language with 72 words (4words x 18 lines). There are 18 code switched instances of another Indian language viz., Konkani.

Code Switching occurs not only among Indian languages or between Indian Languages and English, but also from Spanish, French etc., since now we are living in a global village. You Tubes have made learning a new language as easy as eating a cake. “Binte Dil” song from the blockbuster Bollywood movie Padmavaati (2018) has Arabic verses. ‘Aatish-kada aadaaon se jal uthega aapke Deeda-e-tar ka hijab’ (These seductive desirable gestures will burn your Veil of moist eyes.) The song *Senorita* from Zindagi Na Milegi Dobara(2011). has code switched lines from Spanish. *Quien eres tu?* (Who are you?) *Donde has estado?* (Where have you been?) The song *Nashe si Chadh Gayi Oye* from Befikre (2016) has French code switched words. *nashe si chaRh gayi oye* (She is all over me like some intoxication,) *kuRi nashe si chaRh gayi* (The girl has intoxicated me.)

There are also multiple instances of the effect of star-cast on code-switching in film lyrics. The character traits and the performer’s identity has a big say in the way code-Mixed words are employed. Though the Mega-star Rajinikanth’s Pettai had a percentage of only 12% code mixed English words it characterizes the great actor’s persona. The code-switched word *Mass* indicating the ever green Mega star’s growing popularity is affixed with the suffix ‘u’ (*Mass + u*) so as to appease his Tamil fans. Likewise, in *Marana Massu* (Deadly Popularity) to rhyme with the Tamil adverb “Gethaa “ (Majestically), the other words denoting his trademark styles besides his Majestic walk : lifting up his collar, Rolling up his sleeves and crossing many boundaries are employed in the lyric with the words collar, (+ah) Sleeve, (ah). His films always broke many records and that’s what is meant when the word *Gate* (+ah) was used. Similarly *U* is added as suffix to the English nouns in Kannada too. “*Ee Love-U Fight-U Eradu Idre Life-U Maja.*”(Yuvarathna, 2020) In Malayalam too the suffixes ‘il’ and ye are often added to the noun. ‘*Pandorikkal Englandil Njan Poyappol, Oru Mathamaye Nja Snehichu*’ (Kurup, 2021) In Telugu mostly e, the suffix is added. For instance, ‘*Krishna and Sathyabhama*’ song from the movie *Sammathame*. ‘*Impress Ye Chese Veella Drama,*’

Cook Guy (2003) says that besides Prescription and Description, the third group plays a significant role in shaping one's language. He cites what's app- messages such as: What r u doing? In similar fashion Dhanush, Anirudh like young artists sets a new set bringing up the peer group's language into the powerful medium of Cinema. It's true such changes have been taking place in linguistic arena. Unfortunately the more places it occupies, the worse is going to happen for languages. Language Deaths are at the corner.

Discussion

More than 30% of code mixed words in Indian film songs are instances of Ranjha, Mazhar's . (2016) study on the reasons of popularity of Code-Mixed Bollywood songs. He lists the reasons out code-mixing. He says among a hundred respondents more than 50% agreed that the code-mixed songs are: 1. Catchy 2. demands of producers and distributors 3.having good rhymes 4. Better preferred than cose-switched ones 5.good at gaining popularity 6. Easily memorized and remembered for a longer time 7. Provide a sense of modernity 8. Easily attract all age-groups and communities. That's proved with the analysis of code-mixed words in the film songs of different languages of India. Because Indian languages take words from other languages, code-switching/mixing is not limited to English. According to Bhatia, Persian phrases are utilized to convey an air of luxury, whereas Sanskrit is used to emphasize traditional values (1992).

This present study is a contrast to Chan, Brian and Hok-Shing's study in Cantopop. According to their study English catchphrases in the choruses convey the performer's ambitions and feelings. It is stated that in these circumstances, English does not correlate to its normal shape and functions in code-switching in the conversation of Hong Kong Chinese speakers, nor does it fit into the macro status or functions of the language in Hong Kong. Unlike Cantopop, Indian film songs are the showcases of Indian scenario. English is code mixed in the everyday conversations in almost all Indian languages by all classes of people.

Conclusion

According to the study's findings, Indian lyricists employ code-mixing and code-switching as per the style, situation, protagonist and the actor. The studies also imply that the English language's dominance and the desire to make the songs as well as the films a grand success not only in the specific states where the language is spoken, but also in other parts of India are some of the reasons for code-mixing and code-switching in Indian Film songs. Unfortunately, it's not the lack of alternative words in Indian languages as we may find a dominant reason in many code-switching instances globally.

In the light of its findings, the study critiques the strengths as well as weaknesses of the notion of the Code switching and Code Mixing continuum (Auer 1999) itself. Adikwu.M (2020) points out that everyone should be ashamed or embarrassed to judge others based on their communication style. Alternatively, a closer examination of its complexity reveals that when people feel compelled to code-switch in order to survive in a specific setting, it will have catastrophic effects. Code-switching would indeed exist, but we must battle against the skill's requirement. There is yet hope. We need breathe the ultimate source of hope. When we resolve to create a society that values ethnic differences, real progress can be made.

Recommendation for future research:

There can be many studies of code-switching in various Indian languages with a closer look at the darker side of code-switching which may showcase language death of many endangered minority languages.

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