

Original Research Article

An Analysis of Code Mixing and Code Switching in Songs by Pakistani Music Artists

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ARTICLE INFO

Article History

Received: July 14, 2019

Accepted: September 30, 2019

Volume: 1

Issue: 1

KEYWORDS

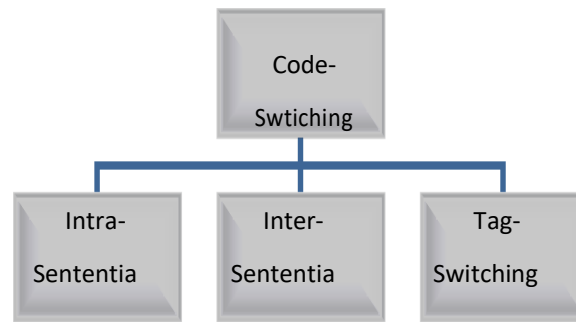
Code-Mixing, Code-Switching,
Music, Applied Linguistics,
Pakistan, Lyrics

ABSTRACT

This paper focuses on the process of Code Mixing and Code Switching done by Pakistani singers in their songs. The study discusses how Pakistani musicians are using it as a part of their creativity. The researcher included the old singers like Ahmad Rushdi, Nazia Hassan along with the new stars Imran Khan, Ali Haider, Abrar ul Haq, and Bilal Saeed to understand the significance of Code-Mixing and Code Switching. Is the essence of Urdu and Punjabi culture in poetry fading away? Is this a public demand or just makes the music more lyrical? This paper contains the answers to these questions in the form of a survey.

Introduction

Code-Mixing and Code-Switching is done by Pakistani people nearly all the time to some extent. English has a great influence in our society and languages. English was introduced in Pakistan by the invasion of the British through East India Company. The focus on English language learning has a deep effect on the speaking and that is clearly visible when the people start to use certain words of English while speaking their native language. People living in Pakistan use many English words commonly while speaking their native languages, for example, the words like “tire, road, happy birthday, good morning, tape, hostel, university gate, please, thank you, what? Hi, Bye, Hello, Album etc.” are used by most of us while speaking Urdu or Punjabi even though we have substitutes for these words in our own languages. Few examples given above are common in daily use. However, has anyone noticed that how our Urdu and Punjabi poetry used in music is suffering from Code-Mixing? Actual essence of Urdu and Punjabi poetry is fading away day by day by addition of English words. Still the songs with the mixing of English words always got fame. These songs are famous among all the classes in our society. We can look at the songs of Nazia Hassan: “Camera Camera” and “Disco Dewanay”, both the songs have English words and got so much fame that “Disco Dewanay” was remixed by Indian musicians too. Code Mixing and Code Switching Before discussing the process of Code Mixing and Code-Switching in Pakistani music, one must know what these terms stand for. Hymes (1974) has defined code switching as “a common term for alternative use of two or more languages, varieties of a language or even speech styles”. Whereas Code-Mixing is the process of mixing of two or more languages in sentences or in a single utterance and according to Muysken (2000), “code mixing refers to all cases where lexical items and grammatical features from two languages appear in one sentence”. Code-Switching is of different types that includes Intra-Sentential, Inter-Sentential, and Tag-Switching. Sometimes Code-Mixing is also referred as Intra-Sentential Switching because it takes place within a sentence.



Inter-Sentential Switching is the switching in two different sentences whereas Intra-Sentential is the Switching of language that takes place within a sentence. Tag-Switching is the use of some tag phrases, for example, *like, wow, and, etc* in local languages. This process is very common over the entire world and one of the most common languages mixed with other languages is English. We have to understand the prominence of English language. Everyone will agree that English is an international language that is spoken all over the world and is considered the best medium of communication between the people who speak different languages.

Literature Review

Code-mixing and code switching is the language contact that causes “lexical borrowing and mixture of English” Ansre (1971). In the same way, code switching can be defined as the use of two or sometimes more languages in the conversation Milroy and Muysken (1995). “Bilinguals often switch between their two languages in the middle of a conversation. This code-switching can take place between or even within sentences, involving phrases or words or even parts of words,” says Spolsky (1998).

Code Mixing differs from Code Switching because it is the process in which grammatical features and the lexical items belonging to two different languages are used in a single sentence Muysken (2000). Whereas Code-switching has, different types like inter-sentential and intra-sentential that means it can take place at sentence level as well as within a sentence. So, code-switching is the use or selection of words and arrangements from more than one linguistic variety by the same speaker within the same utterance Callahan (2004). Sarkars and Winer (2005) are of the view that code mixing and code switching can never be the same in the songs and in ordinary speech because in songs there is no proper person who is being addressed. No doubt, music and songs have speech performance but this field is different from ordinary conversation between two people or a group of people Babalola and Taiwo (2009). These are the points that make it clear that code switching in music and lyrics is different as compared to ordinary speech between people.

In the context of music and lyrics, Davies and Bentahila (2008:2) are of the view that there is no doubt, code-switching helps the people of different languages to communicate with each other but it can also help in making the poetry and writing more aesthetic. It can never be spontaneous like poetry in native language but requires special care while construction.

Hypothesis

Code Mixing and Code Switching of English is done with Urdu and Punjabi in Pakistani music to make the songs more lyrical and aesthetic especially in chorus and titles.

Research Objectives

- a. To identify the reason behind code mixing and code switching in Pakistani Music.
- b. To know whether code mixing and code switching of English is the public demand or artists do this to make their songs more lyrical and aesthetic.
- c. To see if the essence of Urdu and Punjabi culture is fading away through modernization of lyrics.

Research Questions

- a. Are code switching and code mixing in songs demanded by public?
- b. Do code mixing and code switching make the music more lyrical?
- c. Is the essence of Urdu and Punjabi culture in poetry fading away through modern lyrics?

Delimitations: This research does not include the songs other than Punjabi and Urdu. The artists discussed in this study belong to Pakistani. Songs that have not been released officially are not included in this research.

Methodology

This research is both qualitative and quantitative in nature. The data has been collected and analyzed from the songs of Ahmad Rushdi, Nazia Hassan, and the latest Pakistani singers Ibrar-ul-Haq, Ali Haider, Imran Khan, and Bilal Saeed, having code-mixed and code-switched lyrics. This data will help in determining the number of songs with such technique. A questionnaire has been given to 100 students of intermediate and bachelor's level of Punjab College having all the key questions regarding the research on code-mixing and code-switching in Pakistani music. The research also includes the personal opinion on the modernization of lyrics and language being used in songs.

Results and Discussion

According to the data collected, it is quite interesting that the songs that have English words have mostly been the top charts from very early times. It has been noted that chorus or the hook line of many songs have English words or even phrases.

I. AHMAD RUSHDI:

"three cheers for bhabi hip hip hurray!"

Ahmad Rushdi's song *"three cheers for bhabi hip hip hurray!"* is still one of the best classical songs of Lollywood. Exciting factor regarding this song is that majority of Pakistani people do not actually know what it means and interesting fact is that most of the working class confused the chorus *"three cheers FOR bhabi"* for *"three cheers PER bhabi"*.

The whole song with Urdu lyrics when suddenly switches to an English phrase, creates an aesthetic effect, and becomes more rhythmic. A song with beautiful rhyming scheme and with few English words was a hit of its time.

II. NAZIA HASSAN:

Nazia Hassan is another great name in Pakistani music industry. She has given many hit songs and her 3 songs and the title of an album that are included in this research have English words.

Camera Camera (1992)

Disco Dewanay (1981)

Mama Papa (1981)

Star/Boom Boom (1980)

Disco Dewanay got so much fame that it is still being remixed by different artists. It was the title of her album as well, released in 1981. This song was liked by all the classes whether educated or uneducated, working or labor class. The song is very lyrical and using an English word *Disco* in 1980s was something different and very modern at that time. This word was again used in the chorus of the song that repeats again and again.

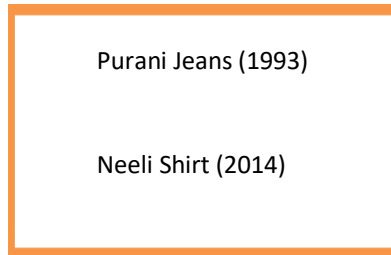
Camera Camera and *Mama Papa* are other two songs of the album *Disco Dewanay*. In Urdu language *Mama Papa* have the substitutes like *Ami Abu* but using foreign words in the chorus increased the level of creativity and sounds stylish.

Another album she released with the title *Star/Boom Boom* in 1982. Its first song is *Star* and the second one is *Boom-Boom*. The songs with English titles and use of English words were creative in 1980s and a unique style.

One thing common found in all her tracks is that English words are in the chorus of the songs and remaining lyrics are in Urdu. This is the major strategy to make the lyrics sound more attractive and is still used by many singers.

III. ALI HAIDER:

Ali Haider is a well-known artist in Pakistani music industry. He has given many hits but 2 songs included in the research are:



Purani Jeans is an ideal song reflecting a student's life. This song attracted a lot of audience, especially the young ones. *Jeans* is an English word, he might have used this particular word because it has no substitute word in Urdu but it sounds very different from classical style of writing lyrics in Urdu.

Another song that he sang is *Neeli Shirt*, which means a blue shirt. There is an appropriate word for *Shirt* in Urdu, *Kameez*. The title could have been *Neeli Kameez* but the word *Shirt* looks more exotic and different while used with native word *Neeli*.

IV. ABRAR-UL-HAQ:



Abrar-ul-Haq came with a thump in the industry with his powerful voice and innovative style of lyrics. In 1998, he released an album with the title "*Billo On G.T. Road*". Like Nazia Hassan, this can also be the part of his creativity and urge to do something different from other mainstream artists, and giving an album title with English preposition "*on*".

This album has a song *Hello Hello* with the chorus "*hello hello change hundi ai*". In those years, it was something new, and this phrase means it is good to know each other. *Hello Hello* is taken as slang.

Recently after a gap, he released a song with a title *Billo 2*. This song is full of code mixing. This song was again a big hit, his lyrics were unique and different because of many English words like *nineteen ninety six*, *two thousand sixteen*, *email*, *whatsapp*, and *photo*. A song with pure Punjabi theme, lyrics, and music combined with some English words did sound unique and aesthetic.

V. IMRAN KHAN:

The
Amplifier
Imaginary Girl

The Punjabi industry and Pakistani music scene witnessed something unusual and unique that was the album “*the unforgettable*” of Pakistani artist *Imran Khan* living in Netherlands. The name of a Punjabi album is in English. The very first song of this album *Amplifier* is a perfect example of blending two languages in a single song. He proved that code switching of Punjabi and English could sound unique and lyrical. The list of English words used by is large as compared to other artists.

woofer, amplifier, degrees, DJ, speed, knight rider, mood, club

Another song he released is *Imaginary Girl*. This song is the best example to show how code switching can do the magic in lyrics. Plenty of words like *imaginary, girl, fantastic, majestic, mind, boom boom, God, unique*, have been mixed with Punjabi lyrics in this song. Below are few lyrics that show how mixing English with Punjabi makes a song more lyrical and creates a unique effect.

She is so electric, Nachdi lagdi menu Majestic

Quality di cheez tu Fantastic, Khichdi menu lagdi Attractive

Lyrics of Imaginary Girl

Such lyrics sound interesting with a blend of both English and Punjabi. It has been noted that songs of these categories are getting famous and attract a huge number of audience.

VI. BILAL SAEED:

Bilal Saeed is another artist who got a chance to work with international musicians because of his great voice and music. His latest track's title is *No Makeup*. The track is Punjabi but mixed with many English words. Lyrics of his some other tracks are also an example of Code Mixing and whereas titles are purely English, e.g. “*Lethal Combinaton*” and “*Bla Bla*”.

According to the students, through modernization of the lyrics, Urdu and Punjabi culture is fading away. Artists should take notice of this, along with modern lyrics, songs with purely Urdu and Punjabi poetry should be promoted as well.

Conclusion

All the Pakistani artists discussed above have a huge fan following and their songs are famous all over the world. Interesting thing that one can notice is that all of these music stars do have some tracks that have English titles or have album names in English. This can be the coincidence or the power of English that all the albums and songs with English code switching discussed in this research gained popularity.

Two points are common in all Pakistani songs included in this research, i.e.:

1. Code Mixing and Code Switching of English in the Titles of the albums and the songs
2. Code Mixing and Code Switching of English in the Chorus.

The new trend of such lyrics is getting common rapidly and the lyrics with pure Urdu and Punjabi are being replaced by Code Mixed language. Different factors are involved in it. English is considered a prestigious and an exotic language that gives a very modern style to the music. Songs become more lyrical and rhythmic by using different languages. Another point noticed by the researcher is that by introduction of this modern style of lyrics, essence Urdu and Punjabi culture is fading away. Native words have a particular charm that is being replaced by foreign languages.

The researcher also created a questionnaire including three questions:

1. Are code switching and code mixing in songs a public demand?
2. Do code mixing and code-switching make the music more lyrical?
3. Is the essence of Urdu and Punjabi culture in poetry fading away through modern lyrics?

This questionnaire was given to 50 random students from intermediate to BSc level of Punjab College Jhelum, which they had to answer in Yes or No. Below are the results of the questionnaires. People actually like the mixing of two languages, especially the one that is considered as a prestigious language in Pakistan. According to the results, people listen to the songs with English words. More than 80 % students think such songs are more lyrical as compared to those without Code Mixing and Code Switching. According to the students, through modernization of the lyrics, Urdu and Punjabi culture is fading away. Artists should take notice of this, along with modern lyrics, songs with purely Urdu and Punjabi poetry should be promoted as well.

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