AN ANALYSIS OF ENGLISH-URDU CODE-SWITCHING IN BOLLYWOOD SONGS

Muhammad Asad Habib [1], Muhammad Saeed [2], Dr. Arshad Ali Khan [3], Mohsin Amin Hanjra [4]

ABSTRACT

This research endeavors to explore the trend of code-switching in Bollywood songs. The aim of the study is to find out forms and functions of code-switching in Bollywood songs. The current research explores Hindi-English, Punjabi-English code-switching in selected songs. For this purpose, thirty Bollywood songs have been selected through purposive sampling technique spanning the years 2016-2018 from the source of YouTube and consequently analyzed within Myers Scotton's Markedness Modal (1993). Three types of code-switching namely marked, unmarked and sequential unmarked code-switching has been explored. The results show that marked code switching serves the functions of expansion clarification, confirmation, reprimand, to emphasis, to gain control or authority over an argument and rhyming, besides this, unmarked code switching serves the function of expansion and sequential unmarked code-switching is used to expand an argument and to divert the attention of the listeners. It provides an insight into the functions of code-switching to lyricist and directs them to employ these functions in order to make songs catchy, entertaining and amusing for the listeners. Additionally, it will be useful for researchers who want to explore the trend of code switching in other genres.

Keywords: Code-switching, Code mixing, Bollywood songs, Myers Scotton's Markedness Modal

1. Introduction

Language mixing is a common phenomenon in multilingual countries. India is one of those countries of the world where numerous language are spoken. This multilingual status of India has originated the practice of code switching and code mixing in India. Hindi, Punjabi, English, Gujrati, Tamil, Kannada, Sanskrit, Telugu, Malayalam are the official languages of India; while English is enjoying the status of official language of India since independence from the British in 1947. Now it has become the major language of education, law, and administration (Dey & Fung, 2014; Habib, Bhatti, Akbar, & Khan).

The contact between English and Indian indigenous languages started with the colonization of subcontinent by the British. The British colonizers ruled subcontinent for about one hundred years and they affected the behavior, lifestyle and languages of the people of subcontinent specifically Urdu Language which was established from Turkish, Arabic, Persian and Sanskrit (Mushtaq & Zahra, 2012). Still, English is the dominant language in Pakistan and India as it is considered the language of prestige and power under the influence of colonization(Rahman, 1999, 2002). English is marked as a second language in India and Pakistan and the people prefer the English language for communication and it is considered a status symbol due to modernism (Abbas, Aslam, & Abdul Majid Khan, 2011). Thus, English has become a prestigious medium for communication in social interactions and everyday speech. It is but natural that English being such a dominant language is used in media and Bollywood film industry. Hinglish is an accent that is widely spoken in India. The people of India make great use of Hinglish in every walk of life. Nema and Chawla (2018) state that the phenomenon of language mixing of Hindi and English (Hinglish) are languages in Bollywood films was motivated by different socio-political forces.

---

[1]Assistant Professor, University of Central Punjab, Lahore.

[2]Lecturer, English Language Center, University of Central Punjab, Lahore.

[3]Assistant Professor, University of Managment and Technology, Lahore.

[4]Lecturer, Govt. Waris Shah Degree College Jandiala Sher Khan.

At the beginning of Bollywood cinema, Hinglish was used to show resentment for being the language of British colonizers by the villainous characters, comical characters, and upper-class heroes. The Hinglish dialogues like Mona darling, where is the sona? Shut up and get out, gandi nali ke keede etc. were used to evoke resentment towards these characters for their direct association with social class and language because at that time English was considered the language of colonizers and elite class. In 1975, film Sholay was released and it was a big hit. In this film, when the character named Veeru tries to commit suicide he disgraces Hinglish under the influence of alcohol to create a mocking effect by these dialogues. When I dead, police coming, police coming, budhiya going jail, and chakki peesing and peesing and peesing (Si, 2011). These negative associations towards the English language continued until the 1990s before the invasion of Hinglish in the Bollywood landscape and globalization of Indian cinema. Then, the filmmakers started to mix Hindi and English due to the changed attitude of people towards the English language and as per the requirement of a foreign audience. After 1995, Hinglish made its way into the titles, song's lyrics and dialogues of Bollywood films due to the changed choices, trends and styles of youngsters. The present dominance of Hinglish Bollywood cinema began with songs like Keh do na keh do na, you are my Sonia. The contemporary Bollywood cinema is celebrating Hinglish and it can be observed through these film titles; English Vinglish, Dil Mange More, Apna Sapna Money Money, Honey Hai To Money Hai, Jab We Met, Zero, Love Aaj Kal, Desi Boys, Thoda Magic Thoda Pyer, Shuddh Desi Romance, Teri Meri Love Story. Jab We Met etc. can be labeled as a Hinglish movie because its title and dialogues provide a glimpse of the language, which is socially used in India. These Hinglish dialogues are the presentation of the new generation's conversation style in India.

The trend of code-switching is increasing rapidly on social media, print media and electronic media as in newspapers, magazines, TV shows, Political talk shows, Radio shows, entertainment news, TV commercials, billboards advertisements, social networking sites like Facebook, Twitter, blogs, film scripts, song lyrics, formal and informal conversation as in chats. Hence, it is pertinent to investigate the functions of code switching in these Bollywood songs.

1.1 Aims and Objectives

The present study investigates the phenomena of Hindi-English and Punjabi- English code-switching in Bollywood songs. Objectives of the study are to explore forms of Hindi-English and Punjabi- English code-switching and to identify the functions of Hindi-English and Punjabi- English code-switching in Bollywood film songs.

1.2 Research Questions

1. What are the forms of Hindi-English and Punjabi- English code-switching in Bollywood songs?
2. What are the functions of code switching in Bollywood songs?

2. Literature Review

Contact between languages is a common phenomenon, prevalent in majority of societies. (Weinreich, 1954) defines language contact as a condition in which a speaker uses more than one languages. Thomason (2001) describes language contact as the use of two or more languages in the same place at the same time. Furthermore, language contact does not need flowing bilingualism or multilingualism but some communication is required among the

speakers of different languages. In contact situation, languages can influence each other with varying outcomes. Study of these outcomes remain an immensely difficult task.

In the modern era, English is the most striking example of language contact; millions of non-English speakers have encountered English through radio, television, Hollywood movies, English music, newspapers, magazines, and literature. Now, English has gained the status of International language and is the main language of internet through which the non-English speakers are exposed to English language and internet is offering more possibilities of active learning of English. This has cause people to switch from one language to another. This phenomenon is termed as code alternation.

2.1 Code Alternation

Code alteration is an outcome of bilingual behavior and a phenomenon that occurs when a bilingual speaker moves from one language to another during a conversation (RASUL, 2006). It can be a particular language or a dialect that a speaker chooses to use in a conversation. It is a system, which the speakers use for communication. The practice of code alteration is visible at a larger scale in multilingual societies in the form of code switching and code mixing.

2.2 Code Switching

Wei and Martin (2009) state that code switching is a common, distinctive and a remarkable aspect of bilingual behavior because the bilingual speakers often make great use of two languages in a conversation by switching from one language to another. Thus, the phenomenon of code switching is associated with the bilingual environment different from borrowing (M. A. Habib & Khan, 2019). Numerous researchers have defined code switching in the different ways. Gumperz (1972) defines code switching as substitute use of two or more languages in a conversation in the same way. Whereas, Poplack (1981) defines code switching as the alternate use of two languages within a single speech, sentence or constituents. In the same way, Grosjean (1982) describes code switching as the alternate use of two or more languages in a conversation. Which is close to the definition presented by (Muysken, 1995)

Myers-Scotton (2006) seems to agree with previous researchers as she delineates code switching as the use of two languages in a conversation and occurs between sentences or within a sentence. On the other hand, Bhatia and Ritchie (2004) define code-switching is inter sentential as it is the use of different linguistics components like words, phrases, clauses, and sentences from two partaking grammatical systems across sentence boundaries within a conversation and it is driven by different socio-psychological factors. However, it can be said in the light these definitions that code switching is the use of more than one language, variety, or style by the speaker within discourse in different situations.

3. Methodology

This study is qualitative and explorative in nature. For this Purpose. Thirty Bollywood film songs have been selected, spanning the years 2016-2018 to explore the form and functions of code switching.

3.1 Sampling technique.

Purposive sampling technique is used to select a sample from the population of Bollywood songs. It was a difficult task to select data for the current research, as Bollywood is a huge industry and is producing more than one thousand movies a year and every movie

contains five to six songs so the selection of songs from Bollywood films was a difficult decision on the part of the researcher.

3.2 Theoretical Frame work

The study follows Myers Scotton's (1993) Markedness model as a theoretical framework. According to Myers-Scotton (2005) code refers to different ways of speaking, separate languages, dialects, or styles. Markedness model deals with marked (unexpected) and unmarked (expected) choices of speakers in a conversation. Markedness model deals with the notion that speakers make choices in order to strengthen their purposes and motives. Language choice refers to a situation in which speakers choose what language is to be used in various situation in multilingual communities. Scotton explains that both the speaker and hearer are able to understand the marked and unmarked choices in a conversation with the help of their communicative competence. Communicative competence involves a process of tactic abilities of speakers which help them to communicate in different social situations effectively and this process is based on the experience of our communities.

3.3 Data Collection

This work is descriptive in nature and adopts a mix method approach for collection and analyzing data. This approach is useful for research concerning languages as it is more humanistic and cannot be studied in control environment. The target population of this study is the Punjabi speech community residing in district Lahore. The Sample consists of recordings of focus group discussions, interviews and video clips consisting of Punjabi talk shows. Purposive sampling technique is used for the selection of sample. Four native speakers of Punjabi are selected. They are all native Punjabi speakers. These four authenticated the data as samples for its analysis.

4. Data Analysis

Code Switching as a marked code choice occurs when the speakers do not want to identify themselves with an expected RO (Right and Obligation) set and want to establish a new RO set for interaction with their own desire in order to meet a specific goal. In marked code-switching, a speaker chooses code choice which is not the unmarked index of the unmarked RO set in an interaction. According to Kieswetter (1995), marked code-switching occurs when a speaker changes some aspect of the RO set within a particular interaction to convey a message. According to Myers-Scotton (1993) marked choices may be used to express a wide range of emotions in cases in which the speaker wishes to disidentify with the unmarked. Rose (2006) has explored the forms and function of code-switching within Markedness Model of Myers Scotton (1993) and came out with the results that marked code-switching serves the functions of clarification, expansion, reprimand, humor, confirmation, social and identity function, emphasis, self-expression, and group identity. Furthermore, Myers-Scotton (1993) suggests that code-switching can be used to perform the following functions: aesthetic effect, structural flagging, group solidarity, direct quotation and to express ethnic identity.

Example 1

Le aa gaya main **near**

Ab kar na koi **fear**

Aaj karenge khul ke

Sab tanta **clear**

Table 4.1, Functions of Marked code Switching

Marked Code Switching	Functions
Near, fear, clear	Clarification

4.1 Clarification

Myers-Scotton (1993) states that marked code choice is used by the speaker when he misidentifies the unmarked code choice and switches to another language by making marked code choice and brings changes to unmarked RO set in a conversation. Marked code switching can help the speakers to achieve specific goals in a conversation. According to, Rose (2006) marked code switching serves the function of meaning clarification by translating a single word, phrase or a sentence. The function of translation implies when learner or audience require to correct meaning. This function of code-switching is used to clarify the meaning of a single word, phrase or a sentence to the audiences/speakers. This function derives a way for the learner or audience to clarify any ambiguity in the arguments. On the other hand, the speaker switches from one language to another and gives the direct meaning of a word or conversation.

In the above song, marked code switching performs the function of clarification. The function of clarification is performed, when a person switches from one language to another to clarify the meaning of an argument. Here, the lyricist clarifies his beloved that you do not need to worry about anything and we will resolve all our issues by making marked code choices of the words **near**, **fear** and **clear**.

Example 2

Bhangra tan sajda

When no one gives a damn

Ho bhangra ta sajda

When we fly like a kite

Ho bhangra ta sajda

Crazy some crazy now

Table 4.2Functions of Marked code Switching

Marked code-switching	Functions
When no one gives a damn, When we fly like a kite	Direct Quotation, Clarification, Expansion

4.2 Expansion

According to Rose (2006), this function of code-switching constitutes longer switches in a given idea. In an expansion, a number of switches occur in a single conversation to express the idea. In this function, longer sentences or phrases are involved and they give detail of concept which is under-discussion during a conversation. This function of code-switching is used for an explanation when there is a need to clarify the meaning and to make sure that the explanation is understood by the audience.

Example 3

When you getting gold why go for taamba

When you getting ghabbar **why go for** Sambha

When you getting Rambo **why go for** Ranjha

When you getting shorts why go for lehnga

Table 4.3 Functions of Marked code Switching

Marked code-switching	Functions
When you getting gold why go for.., when you getting shorts why go for	Expansion of an argument

4.3 Reprimand

Code switching as a marked choice plays the function of reprimand. Myers-Scotton (1993) herself says that marked code switching can be used to display emotions negative as well as positive. Thus, the speakers use this function when they want to display some forms of emotions like affection or anger with an individual, group of people or society. Through the function of reprimand, the speakers want to display intensity of emotions like seriousness or tense feelings (Rose, 2006).

Example 2

Seamlessly piche tu pada hai

Definitely dheeth bada hai

Khud ko samjhe **cool** bada hai

Par **fool** bada hai

Table 4.4 Functions of Marked code Switching

Marked code-switching	Functions
Seamlessly, definitely, a cool, fool	Reprimand, anger, irritation, criticism, and confirmation

In this song, marked code choices play the function of reprimand in terms of criticism. Here, the lyricist shifts from Hindi to English and selects the words **seamlessly, definitely, cool** and **fool** in order to display the emotions of anger, irritation and places taunt and complaints about the behavior of her beloved that he chases her constantly and absolutely, the word **definitely** is used for confirming his stubbornness. The beloved is criticized here for being cool but in reality, he is a big fool with the help of marked code-switching.

4.4 To Emphasis.

In this function of code-switching speaker fixes his/her attention on one point. This function of marked code-switching is implied to seek the attention of the audience by fixing attention to one point in a conversation (Rose, 2006).

Example 1

Ho **baby hard hard hard**

Baby hard hard hard

Baby hard hard hard nachenge

Ho **wedding card card card**

Wedding card card card

 Oh baby hard hard hard nachenge

Table 4.5 Functions of Marked code Switching

Marked code-switching	Functions
Oh baby, hard, card,	Emphasis

Marked code-switching is a deliberate effort to achieve a specific goal in a conversation (Myers-Scotton, 1993). In this song, the lyricist focuses on one point **oh baby**, **hard** and **wedding card** to perform the function of emphasis. Thus, marked code-switching is not an unconscious effort but a conscious act to achieve a specific goal and function.

4.5 Self-expression.

 In marked choices, code-switching has also been used to express one's feelings, emotions, and experience especially in the field of poetry. The speaker discusses the experiences of life by indicating/introducing different/specific purpose. The speaker can share heartfelt passions under the shade of self-expression.

Example 1

Haaye dil mera jaise koi **dish antenna** tha

Free ka bhi koi **channel** chalta hi na tha

Jude na the **wire** kahin, **signal** hi na tha

Haryana mere liye **Argentina** tha

dil ko mere hai jaane tune kaisi di **traction**

Ab naino ke **TV** mein hai tera hi **reflection**

Kaun jaane kaisa tera mera hai **connection**

Table 4.6 Functions of Marked code Switching

Marked code-switching	Functions
a dish antenna, free, channel, wire, signal, Haryana, Argentina, traction, TV, reflection and connection,	Self-expression, reprimand, feelings of loneliness

In this song, the lyricist explains feelings of loneliness before meeting his beloved by making marked code choice of a **dish antenna, free, channel, wire, signal, Haryana, Argentina, traction, TV, reflection,** and **connection.** He explains his life experience/heartfelt passions by saying that his heart was like a dish antenna there were no free channels working on it with no wired connection and signal. **Haryana** (a state in Northern India) was **Argentina** (a country in South America) for him. But you provided my

heart a kind of **attraction** and now on the **TV** of my heart there was only your **reflection** and nobody knows the connection between us.

4.6 Code-switching for confirmation.

This function of code-switching is performed when the speaker seeks some form of confirmation and when the speaker wants to confirm that his/ her language choice or an argument is understood or not by the audience (Rose, 2006).

Example 1

Ho jadho nachdi kudi tu badi **hot** lagdi

Uff husna di raani **by god** lagdi

Table 4.7 Functions of Marked code Switching

Marked code-switching	Functions
Hot, by god	Confirmation

Marked code switching serves the function of confirmation, under the shade of this function the speakers seek confirmation of an argument. In the above example, the lyricist deliberately switches from Hindi to English to perform the function of confirmation by making marked code choice of the words hot and by God.

4.7 Code switching for rhyming

Marked choices are helpful for the speaker to create the environment with his own desire. In marked choices, he or she dissatisfy with the RO set and wants to bring some changes. On the other hand, rhyming is a literary device that is used to create a pleasant effect in songs and it facilitates the listeners to memorize songs easily. It is the repetition of same or similar sounds usually in the final stressed syllable in poetry. Marked code-switching also serves the function of rhyming in Bollywood songs along with reprimand, clarification, expansion and many more.

Example 1

Baby mera **mind**, tu kare **blow**

Baaki kare **shine**, tu kare **glow**

Baby jaise mera **flow**

Table 4. 1 *Functions of Marked code Switching*

Marked code-switching	Functions
Blow, glow, flow	Rhyming

In this song, the lyricist deliberately switches from Hindi into English and selects words blow, glow and flow by making marked code choice in order to create a pleasant effect

or to perform the function of rhyming. The listeners can memorize songs easily through rhyming.

Sequential Unmarked Code Switching

Sequential unmarked code switching takes place in a conversation when the unmarked RO set alters. Further, sequential unmarked code switching also occurs when the topic or focus in a conversation is changed and due to these factors a speaker changes unmarked RO set. According to Kieswetter (1995), the alternation from one unmarked RO set to the other is motivated by these situational factors. Rose (2006) explores that sequential unmarked code switching performs the function of reprimand and confirmation.

Example 1

Baby zara ishq pe kar de rehm

Tu meri **bread** main tera **jam**

Baa baa black sheep

Have you any wool

Dil sada hoya teri galiyon mein ghul

Ab to jack and jill bhi **went up the hill**

Baby aaja **love** bagiya mein karta hai **chill**

Table 4. 2 *Function of Sequential unmarked code switching*

Sequential unmarked code switching	Functions
Baby, bread, jam, love, chill, went up to the hill	Reprimand, expansion,
Baa baa black sheep, Have you any wool,	To divert attention, to change focus, direct quotation

1 Reprimand and to divert attention.

Sequential unmarked code switching occurs when topic changes or the focus of the speaker shifts from one point to another in a conversation (Myers-Scotton, 1993). In this song, the focus of the lyricist changes when he intentionally switches to nursery rhymes Baa, Baa Black Sheep and Jack and Jill to divert the attention of the listeners. Additionally, in this example, sequential unmarked code switching serves the function of diverting the attention along with reprimand. The function of reprimand is utilized when the speaker wants to display a wide range of emotions like anger, hatred, affection etc. here, the lyricist displays the strong feelings of affection for his beloved.

4.3 Code-switching as an unmarked choice.

Code-switching as an unmarked code choice occurs when the speakers want to index unmarked RO set in a conversation to establish the RO set (Myers-Scotton, 1993). In unmarked code switching, speakers use two or more languages in conversation in a continuous pattern in multilingual communities. Moreover, code switching as unmarked code

choice occurs in informal settings when the speakers switch from one code to another for a word or a sentence. According to Rose (2006) unmarked code switching performs the functions of humor, social and identity, word finding difficulty and expansion.

Example 1

Sabko gale lagaana

Apne **culture** ki hai aadat

Swag se karenge, sabka swagat

Table 4. 3 *Function of unmarked code switching*

Unmarked code switching	Functions
Culture	Expansion

4.3.1Unmarked Code Switching For Expansion

Unmarked code choice does not surprise the listeners as it is expected in a certain interaction. Unmarked code switching is adapted to perform multiple functions such as expansion, word finding difficulty, humor, social and identity (Rose, 2006). In above song, the lyricist switches from Hindi into English and makes an unmarked code choice of the word **culture** to explain an idea that it is the habit of Indian culture to embrace everyone except the differences of color, creed, and race. So, **culture** is an unmarked choice that does not surprise the listeners and is performing the function of expansion.

Example 2

Barson talak tu **cycle** pe ghuma hai

Highway pe **motorcycle** bhaga ke dekh

Speed mein tujhko

 agar sardi lagy toh

Seat pe piche ladki bitha ke dekh

Table 4. 4 *Function of unmarked code switching*

Unmarked code switching	Functions
Cycle, highway, motorcycle, speed, seat	Expansion

In this song, unmarked code switching serves the function of the expansion of an idea or argument. The lyricist shifts from Hindi to English and selects the unmarked code choice of the word cycle, highway, motorcycle, speed and seat to expand argument. He explains to someone that you have experienced the ride on cycle for many years but it is time to experience the ride of a motorcycle on a highway and if you feel cold due to high speed make a girl sit in the back seat of your motorcycle. Consequently, in the above example, unmarked code switching clearly serves the function of expansion.

5. Findings

The analysis of selected data reveals that code switching is happening at a large scale in Bollywood songs and it is deliberately used by lyricist to perform specific functions. First of all, examples of marked code switching and its functions are explored. Data analysis reveals

that marked code switching performs following functions such as clarification, expansion, reprimand, confirmation, self-expression, to emphasis and rhyming. Moreover, marked code switching is also used to gain control or authority over an argument. Secondly, examples of sequential unmarked code switching and its functions are discussed and findings conclude that unmarked code switching performs following functions: reprimand and to divert attention. Lastly, it is analyzed that unmarked code switching is used for the expansion of an argument.

5.1 Marked code switching

Marked code switching is observed in selected Bollywood songs. According to Myers -Scotton (1993) marked occurs when the speakers dis-identify with the expected RO set and want to change it in order to meet specific goals in a conversation so the speakers adopt a code that is marked and unexpected. Pascalyne (2014) has highlighted the socio-economic motivation and function of code switching and code mixing in these songs within Markedness Model of Myers Scotton (1993) and the findings of this research suggests that marked code switching serves the function of humor, to fill a lexical gap, societal factors, rhythm, and economy. In the current study, marked code switching is also the most common form of code switching which is adopted by the lyricist to perform specific functions in Bollywood songs. 50 examples of marked code switching are selected from data and it is discussed that marked code switching performs the function of reprimand, emphasize and expansion, clarification, confirmation, self-expression, and rhyming.

5.2 Unmarked code switching

Unmarked Code-switching is explored in Bollywood songs. Unmarked code switching is the expected choice which we expect from the speaker. It doesn't give rise to any surprise. Rose (2006) explored that unmarked code switching serves the function of humor, social and identity, expansion and word finding difficulty in multicultural and multilingual high schools. But in the present research, only two examples of unmarked code switching are observed in selected Bollywood songs which serve the function of expansion.

5.3 Sequential unmarked code switching

Sequential unmarked code switching is the less observed form of code switching in Bollywood songs. Only one example of sequential unmarked code switching is found during data analysis and it is noted that sequential unmarked code switching is to divert the attention of the listeners and to expand an argument.

5.4 Exploratory Code Switching

Exploratory code switching is related to unmarked code choice and it is the uncommon type of code switching. It occurs when a speaker is confused about the fact which code choice will bring the best result in a conversation regarding cost and reward level. It also happens when the societal norms are in a state of transition and a speaker is aware of the advantages of using two languages regarding cost and reward balance and accepts the code that will bring the best result in a conversation. In the current research, no examples of exploratory code switching are observed in selected data because these songs are the written lyrics mostly in marked choices to achieve specific goals and functions.

5.5 Exploratory Code Switching

Exploratory code switching is related to unmarked code choice and it is the uncommon type of code switching. It occurs when a speaker is confused about the fact which

code choice will bring the best result in a conversation regarding cost and reward level. It also happens when the societal norms are in a state of transition and a speaker is aware of the advantages of using two languages regarding cost and reward balance and accepts the code that will bring the best result in a conversation. In the current research, no examples of exploratory code switching are observed in selected data because these songs are the written lyrics mostly in marked choices to achieve specific goals and functions.

REFERENCES

Abbas, F., Aslam, S., & Abdul Majid Khan, R. (2011). Code-mixing as a communicative strategy among the university level students in Pakistan. *Language in India, 11*(1), 95-108.

Bhatia, T., & Ritchie, W. C. (2004). 29 bilingualism in South Asia. *The handbook of bilingualism*, 780.

Dey, A., & Fung, P. (2014). *A Hindi-English Code-Switching Corpus.* Paper presented at the LREC.

Grosjean, F. (1982). *Life with two languages: An introduction to bilingualism*: Harvard University Press.

Gumperz, J. J. (1972). The communicative competence of bilinguals: Some hypotheses and suggestions for research. *Language in society, 1*(1), 143-154.

Habib, Bhatti, Z. I., Akbar, A., & Khan, Z. A study of Communicative Language Teaching Methods in Islamic institutes in Pakistan.

Habib, M. A., & Khan, A. A. (2019). Vowel Epenthesis in Loanword Integration: A Study of English Consonant Cluster at Onset. *International Journal of English Linguistics, Vol. 9*(4), 332-347.

Kieswetter, A. (1995). Code-switching amongst African high school pupils: Occasional paper. *African Linguistics*(1).

Mushtaq, H., & Zahra, T. (2012). An Analysis of Code-Mixing in Television Commercials. *Language in India, 12*(11).

Muysken, P. C. (1995). Code-switching and grammatical theory.

Myers-Scotton, C. (1993). *Social Motivations for Codeswitching: Evidence form Africa*: Clarendon Press.

Myers-Scotton, C. (2006). Multiple voices: An introduction to bilingualism.

Nema, N., & Chawla, J. K. (2018). The Dialectics of Hinglish: A Perspective. *Applied Linguistics Papers*(25/2), 37-51.

Rahman, T. (1999). *Language, education, and culture*: Oxford University Press Karachi.

Rahman, T. (2002). *Language, ideology and power: Language learning among the Muslims of Pakistan and North India*: Oxford University Press Karachi.

RASUL, S. (2006). *Language hybridization in Pakistan as socio-cultural phenomenon: An analysis of Code-mixed linguistic patterns.* NATIONAL UNIVERSITY OF MODERN LANGUAGES ISLAMABAD,

Rose, S. (2006). *The functions of codeswitching in a multicultural and multilingual high school.* Stellenbosch: University of Stellenbosch,

Si, A. (2011). A diachronic investigation of Hindi–English code-switching, using Bollywood film scripts. *International Journal of Bilingualism, 15*(4), 388-407.

Thomason, S. G. (2001). *Language contact*: Edinburgh University Press.

Wei, L., & Martin, P. (2009). Conflicts and tensions in classroom codeswitching: an introduction. *International Journal of Bilingual Education and Bilingualism, 12*(2), 117-122.

Weinreich, U. (1954). *Languages in contact: Findings and problems*: Walter de Gruyter.