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A Study of Code Mixing in Pakistani Urdu Songs: A Listeners' Perspective

¹Kashaf Mahmood, ²Reda Sajid, ³Ayesha Imtiaz, ⁴Muzmmal Haider*

^{1,4}The University of Lahore

^{2,3}Kinnaird College for Women, Lahore

Muzmmal.haider@ell.uol.edu.pk

ABSTRACT

This study investigated English codes mixed with Urdu in music and the audience's attitude towards this code-mixing. Two data sources were employed to collect the data; 25 songs were chosen from YouTube, and a sample of 50 students was selected from a private university in Lahore to collect the responses. The responses were collected on a three-scale questionnaire. This study revealed that English code-mixing is frequently used in Urdu music. According to the survey, most such listeners opine that code-mixing is an effective feedback technique. Although it has an adverse impact on the native languages, blending English and Urdu in songs enhances their agreeable effects. Certain music is in need because they help people feel groomed and up-to-date.

Keywords: code mixing; Pakistani songs; listeners' perspective.

1 INTRODUCTION

1.1 Background of the Study

Communication is indeed the concrete thing used for exchange, or we can state that speech is a communication method. An individual can share, convey, change, and discuss ideas, emotions, knowledge, sentiments, etc., with another individual through interaction. Pakistan is multicultural, home to 59 little tongues and six main ones.

Just 7.58 % of Pakistan's people speak Urdu as their native language despite being the country's official language. It implies that although it may not be the majority of Pakistanis' native language, it is undoubtedly the much more understandable language and possibly the best way of communicating and connecting with individuals living in Pakistan's urban areas. Nevertheless, due to its use during the colonial period, English continues to be India and Pakistan's official and most important language. As a matter of fact, Pashto, Balochi, Punjabi, Sindhi, Urdu and Saraiki are the six primary local languages being spoken in Pakistan and some other Asian countries.

In terms of the phenomenon of code-mixing in the Urdu language, this was neither unusual nor unheard of; instead, it connects to the period of the subcontinent's split. By combining different codes, new languages develop out of those previous ones. When locals blended or mingled English terms and sentences in their native tongues, this was noted in Grierson's 1991 assessment of the parent tongues used in Pakistan and Indian territories. He claims that Persian, Turkish, Hindi, and Arabic play relatively prominent roles in the alleged merger of several cultures that make up the Urdu language. Throughout Pakistan, it seems highly usual to use English terms and phrases in verbal and written Urdu, which continues to become more prevalent daily.

As used in Pakistan, the concept of code-mixing is so common in everyday speech and textual communication and technology that it is impossible to avoid them in amusement and music. In addition to making these lyrics particularly evocative and appealing due to the use of English, music produced in countries where English is not the primary language often includes a few English words, phrases, sentences, or lines. The English lyrics that are added to their songs are typically found inside the refrain and rhyme section, as well as at the start or finish of the track. Regarding Pakistan, the idea of code-mixing is a widespread practice in the media, including plays, documentaries, Television commercials, and newspapers. English is heavily borrowed in melodies, a type of speech or dialogue among performers and audiences marked by movement and the blending of various sounds. Many English lexical items can be found in Pakistan's most current Urdu music releases. To ensure that listeners everywhere can understand the primary point, perhaps. In addition, since almost all music fans speak English, vocalists freely express their emotions without communication difficulties.

The present study intends to investigate how listeners feel about songs that combine English and Urdu coding. It seeks the attitudes of the listeners towards English-Urdu code-mixing. It is also an attempt to evaluate the frequency of English codes that are mixed into Urdu songs.

1.2 Research objective

The objectives of the Study are:

- to examine the frequency of the English codes that are mixed in the Urdu songs.
- to investigate attitudes of listeners toward English and Urdu code mixing in the Pakistani songs.

1.3 Research question

1. How frequently the English codes are mixed in the Urdu songs?
2. What are the attitudes of listeners towards English-Urdu mixed-code in the Pakistani songs?

2 LITETATURE REVIEW

2.1 Code-mixing

According to Shana (2001), code-mixing is the linguistic combination involving a variety of languages or linguistic variants. Several academicians have used the phrases code-mixing and code-switching indiscriminately, particularly in examinations of grammar, morphological, as well as other fundamental linguistic features. Several presuppose additional precise definitions of code-mixing; however, these precise meanings may vary among subspecialties like languages, educational philosophy, communication, and so on.

There is certainly a significant degree of code-mixing throughout Pakistan in terms of English and Urdu languages. Even if other dialects have also been blended, English has been added one of most mixed used languages. Whenever Urdu, Balochi, Saraiki, Pashto, Chitrali or any other indigenous tongue is spoken, terms like dish, glasses, apologies, gratitude, mattress, sofa, tables, knife, baby, cupboards, and reception room are employed all with no awareness of code-mixing in everyday life and routine conversation. In addition, the majority of respondents believe about using English phrases for those concepts is simpler to them than the using terms from their own tongue. As a matter of fact, such kind of code-mixings extends beyond spoken language to include written language as well. Instead of using "Assalm-u-alikum" or any other regional term to begin a conversation or relationship with a stranger on social media, people typically now use the word "Hi and Hello" and then abruptly send a second message, generally in the local languages or specifically in Urdu language. Additionally, a significant degree of Urdu-English code mixing occurs when friends and acquaintances talk on mobile phones and other devices with recognized individuals. Even in education, where Urdu language is considered to be the primary language of instruction, English language terms are mixed and amalgamated in and switched to by the teachers. Even though English is the primary language of education, Urdu language sentences and words are blended together for improved comprehension.

2.2 Previous Studies

Mushtaq (2012) of the views, Arabic, Sanskrit, Turkish, and Persian languages are the ancestors of Urdu. Sir Syed had the idea to make Urdu simpler while trying to educate people. He believes that plain language may greatly benefit the populace. He chose English

as well as Urdu as a language of instruction for the public. Although there was some initial opposition, it eventually gained widespread acceptance and became more deeply ingrained in Indian art, philosophy, and singing. That impact had been so strong that it persisted long after a country gained its freedom. But since English is the language for authority, it has impacted and continues to affect the vocabulary of Urdu language.

Al-Mulhim (n.d.) undertook a study to examine the impact that mainstream press had upon adolescent code-mixing in Middle East specifically in Arabia. Young women were part of the sampling, and they were invited to watch the TV show "Scoup." The goal was to understand that how vocabulary employed in the particular course promoted and coerced the women to utilize similar terms in its everyday or common speech. The results of this analysis supported the claim regarding the idea that actually a television has a heavy impact upon that vocabulary of youthful generations in the countries of Middle East.

Kanthimathi (1999) a survey was used to gather information about university students in India. This analysis found that a range of influences, including the university's method of instruction, students' familiarity to English, overall regularity with which foreign dialects are employed in various contexts, as well as the subject being discussed, contribute to code-mixing. The conclusion of this investigation is summarized inside the maxim, "This universe is greater than any one tongue can communicate."

Charak (2017) examined the use of codes in Thai daily publications. The report's objectives were to identify grammatical units which are frequently blended in Thai and to examine mixed-up portions of discourse in mainstream papers. Code mixing led to the creation of classified terms. The researcher discovered that the percentage of code mixing in sports coverage was largest (43%), while it was lowest (11%) in economic reports. Additionally, it has been shown that there is very little codes mixing at the morphemes level than it was at the word level. In such a similar manner, Sang (2006) carried out study to look into code mixing on online forums. His goal was also to look at instances of Chinese and English being mixed together on online forums. This research's data has been gathered in relatively natural surroundings. This was discovered that machine conversations use five different sorts of grammatical traits. It demonstrates how conversation on online forums is a synthesis of spoken and written language. The study's findings were summarized as follows: "Speaker-writers' motivation to connect effectively and efficiently resulted in these language traits."

Indrastuti (2009) did a study, in which it was discovered that Yoshika Radio exhibits higher levels of code-mixing and code-switching than other broadcasters in Yogyakarta. Additionally, it was noted that Yoshika Radio frequently employs internal code swapping, i.e., a change in attitude and design codes. The findings of this study indicate that there are two causes for code switching. Either to bring humor to the presentation or to transition from a light-hearted topic to a heavy one are the two reasons for this.

This was a study of the scholarship on code switching and code mixing, either between languages or in general. Code-mixing has also been the subject of extensive investigation. Research by Mushtaq (2012) examined code mixing in television commercials. The goal was to assess the degree of code-mixing and its effects on advertising that were shown on various Pakistani networks. Data for this project was gathered from the three Pakistani channels Hum, Geo, and ARY. In order to understand how code-mixing affected the spectators, surveys were sent out. The study discovered a high percentage of code-mixing in TV advertising from particular channels and a significant influence on viewers when used for communicating effectively.

In order to determine the extent about which code-mixing occurs inside the Urdu broadcast of a commercial media outlet and to determine the comparable or succeeding phrases in Urdu, Andleeb (2014) performed study. With this investigation, a qualitative methodology was used. The collected information demonstrated the widespread use of code-mixing. Most terms have equivalents and following forms in Urdu, however despite this, most people do not know these words and do not utilize them in daily discussions. The research found that "general social behavior and terms that are readily available and can support simple, fluent dialogue led to code-mixing."

According to a study by Asghar (2012), code mixing leads to hybridization when a number of languages are often combined, creating a new hybrid variation of language. Even while this new variation includes certain characteristics of both languages, it also has its own distinct syntax and vocabulary that are unmatched by any other mixed languages. He uses instances like "leader an, machined, course upon, qauomi assembly, and hakomatim-emberan" to support his thesis. In addition, the study found that "some individuals are in the practice of repeated English counterparts of Urdu phrases to either display their understanding and control on English Language or even to show their position awareness." Additionally, Talaat (2002) gathered information from English publications and publications produced in Karachi for her document entitled "The Structure and Function of English in

Karachi." By contrasting "normal British English" with "Urdu grammatical structures," she examined the chosen text. It was discovered that the "Urdu structure" had a significant impact on the English language, creating Pakistani English. Language structural divergence was also observed, and it was determined that "it is caused by code-mixing and literal translation."

Ahmed (2015) conducted a research study to describe the rise of code switching and mixing among English as a second language college students in Punjab, Pakistan, and its implications. The investigation shows that students of English as a foreign language have positive views on the use of code-mixing and switching in the classroom. Gulzar (2009) aimed to explore functions of code flipping in the bilingual classroom discourse with a focus on the teaching English as a foreign language program. Based on his findings, he concluded that "Until the ratio of code switching to first language is determined, it will be impossible to incorporate the qualitative and quantitative gains into the Pakistani educational system. To meet the needs of a bilingual society, a firm policy regarding the medium of instruction is necessary.

Iftikhar (2016) did a study for the purpose to learn more about reasons and occasions to change and combine English codes inside the discourse by Pakistani individual students in Punjab province. The sample consists of 50 male and female students from the English and Biochemistry and Biotechnology departments of the University of Bahawalpur. Used were questionnaires that did not allow for free-form responses. Analysis of this study's data showed that actually the young learners from Pakistan exchange and mix English codes in almost all circumstances. They do it for functional reasons rather than to insult their own language. This versatility is what has made the English language so useful in today's world and contributed to its current popularity.

The practice of code mixing as well as switching is not limited to the realms of speech and writing; it is also starting to show up in the realms of popular music and other forms of entertainment. These days, it has become impossible to find a song that doesn't use at least one recognizable English combination of letters. As a matter of fact, code switching and mixing in English are gaining prominence in popular music. Sarkars (2005) argues that the phenomenon of code mixing and switching in music is distinct from that in speech since there is no single intended recipient of the lyrics. Simply said, the parties involved in the conversation are not acquainted with one another. Music has been characterized as a sort of speech performance, but, as Babalola and Taiwo (2009) point out, there are significant differences between musical performance and everyday talk. Additionally, Roni (2008) notes

that the use of code-mixing and code-switching in music is distinct from that which is used in everyday speech.

Sappapan (2009) performed research into the varieties of English employed by songwriters. It was discovered that code mixing and code-switching affected music as well. These occurrences are deployed for their potential rhetorical and aesthetic impact. People "usually express" in English because "it is exact and that it involves less effort," as Li (2000) puts it. Using English words, we can say more with less, according to Hawkins (2004). 'the (most) efficient one is the one that has the lowest total complexity in online processing,' he posited. Kanavakun and Gunther (2003) conducted a study on code-mixing that focused on the language used in Thai television shows. The renowned entertainment show *Data* was recorded. Seven different forms of code mixing were identified in the programme, including transliteration, clipping, abbreviation, hybridization, use of English names, and others, between the Thai and English languages.

The effects of code-mixing in Indian film songs were investigated by Monneeb (2010). An online questionnaire was utilized to investigate the factors at play and evaluate the outcomes. A sample of one hundred Lahori was surveyed. According to the results, not a single element or explanation was deemed irrelevant by the respondents, suggesting that they are all equally important.

The use of English words and phrases in songs sung in Pakistani Urdu is one of all high, and this trend is a reflection of the country's growing cultural deviation. Love, hate, friendship, and celebration are just some of the many themes explored in Pakistani music. At the moment, it seems that most Pakistani music incorporates both Urdu and English into their lyrics. Pakistani pop song increasingly features code-switching from English and Urdu.

While Urdu was officially declared the country's national language upon Pakistan's inception, other factors, such as the country's colonial past, the contentious issue of state language scandal over education medium the prestigious factor connected to English, and the rise of industrialization and globalization, have increased the language's significance with each passing day. Code-switching is now ubiquitous and used in practically every field. Its use is widespread, from "casual interactions" in normal life to "media discourse, from textbooks to journals, periodicals, and music."

3 RESEARCH METHODOLOGY

3.1 Nature of the Study

According to Alan (2012), quantitative research is a numerical analysis which collects data in numbers, including figures, statistics, etc. The current research uses a quantitative method because it counts and analyses the number of times English words appear in Urdu music. Additionally, it quantitatively displays via graphs and percentages the listeners' attitudes about code-mixing in Urdu songs.

3.2 Data for the Study

This study selected 25 Urdu songs which entail English code-mixing. Moreover, this study also focused on students of the BS English program at a private university in Lahore.

3.3 Sources of data

For data collecting, both primary and secondary sources of information were utilized. The primary data included questionnaires to know the listeners' attitudes, whereas secondary data sources included songs from the Urdu language collected from YouTube via listening.

3.4 Data collection

Primary data-gathering methods were song recordings and surveys. This research data was obtained in two stages. Inside this initial stage, the songs with code mixing were considered. The songs had first been listened to record the English phrases and vocabulary which were recognized, followed by the verses of each song were read individually to corroborate the words and phrases that were heard.

As in second stage, questionnaire was developed and delivered to both male and female BS English students at a private university of Lahore. Ten closed ended questions comprised the survey questionnaire, which had a total of ten questions. Students were instructed to rate English-Urdu code-mixed music on a three-point scale and provide their opinions on the matter via surveys.

3.5 Data analysis

To analyze the frequency of English-Urdu code mixing in songs, the English codes have been analyzed based on their lexical category.

The data acquired through surveys was examined using a graphic analysis method: plot employed by Mushtaq (2015) i.e., the answers were displayed visually in Microsoft Excel to compare the differences in response. To facilitate visual examination, responses were grouped into three categories: strongly agree, disagree, and neutral.

4 ANALYSIS AND DISCUSSION

4.1 Analysis

4.1.1 Code Mixing in the Songs

When it comes to data analysis, 25 Urdu songs were initially chosen with the goal of analyzing English code-mixing. Upon referring to that and analyzing the verses of music, the English words that appeared were recorded. The data was then analyzed with such a count of English terms. The subsequent subheadings contain additional investigation.

Words and associated grammatical arrangement occurred

Nouns

Girl, Back, Facebook, You tube, Fashion, Number, Life, Wife, Entry, Engine, Mr. Cool, Train, Beach, Finance, Party, Cape town, France, Role, Sugar, Band, Actor, Jackson, Channel, Desire, Affection, Connection, Indication, Angle, Triangle, Bangle, Rating, Tension, Tyre, Fan, Heat, Vitamin E, Tune, Mood, Jackie, Fan, Line, English, Cinema, Picture, Style, Beauty, Cutie, Party, Romeo, Barbie, List, Scandal, Baby, Paris, Music, Bag, Loyalty, Lady, Type, Pair, Phase.

Pronouns

Everybody, Somebody, She.

Verbs

Chasing, Drive, Tweet, Imagine, Pump, Jump, Hug, Dance, Entrance, Bounce, Announce, Pronounce, Beat, Cast, Shake, Step, Wait, Mix, Relax, Batting, Select, Reject, Connect, Shake, Follow, Is, Google, Search, Show, Bet, Share, Hit.

Adverbs

Now, Something, here, Item.

Adjectives

Ready, Hot, Foreign, Fast, Attractive, Right, Wrong, Perfect, Flirty, Romance, Full, Naughty, Tip-top, Handsome, Lovely, New, Different, Fit.

Exclamations

Damn! Ooo oh!, Yeah!, Yuh!, So bless!, Woah!, Yeah!.

Conjunction

Because.

II. Percentages and frequencies of the terms that occurred in Urdu songs

After compiling a list of all the terms, the percentages and frequencies of each lexical category were determined as follows:

S.No.	Grammatical Category	Occurred Frequency	Percentages
1	Noun	62	43%
2	Pronoun	3	3.6%
3	Verb	31	22.3%
4	Adverb	3	3.4%
5	Adjective	17	11%
6	Exclamation	6	3.6%
7	Conjunction	1`	0.8%

4.1.2 Attitudes of Listeners

Throughout the stage 2, questionnaires were administered to participants to determine their opinions. All gathered opinions were quantitatively discussed and explained as bar graphs. Every graph displays the proportion of respondents for every specific question.

		Strongly agree	Disagree	Neutral
1	Code-mixed constitutes effective communication.	77%	20%	3%
2	Those songs are easily memorized which are code-mixed in nature.	89%	7%	4%
3	Songs which are code-mixed are popular.	60%	20%	20%
4	Code-mixed music has gratifying impact on audiences.	50%	30%	20%
5	Code-mixed has become the demand of the youth.	90%	8%	2%
6	Code-mixed music is liked by mostly the educated segment.	57%	40	3%
7	Code-mixed songs make you feel advanced.	77%	19%	4%
8	Code-mixing in Urdu songs reflect the culture of west.	87%	10%	3%
9	Code-mixing has a negative impact on Urdu language.	88%	8%	4%
10	Code-mixed music is having a positive impact on Pakistan's culture.	73%	25%	2%

4.2 DISCUSSIONS

As even the previously given statistics display the frequency and proportion of every lexical category, nouns are shown first. That table illustrates a greater proportion of noun, indicating that more and more Urdu music acquire coding inside the style of noun phrases. The majority of English words utilized in Urdu songs are classified as nouns. Use of nouns

such as party, photos, couple, commitment, band, actress, numbers, trains, channels, etc. within Urdu songs indicates that the prevalence of such terms' counterparts in Urdu are on the decline, while these terms are gaining popularity. In addition, its use of words like channels and period is becoming so institutionalized that Pakistanis may have omitted the actual Urdu terms for channels and period. The listeners may not grasp the Urdu counterparts of these terms; thus, their use is intended to facilitate comprehension.

Verbal analysis reveals that every one of the terms correspond to the verbs class. The investigation uncovered a verb usage rate of 22.3%, indicating that verbs are also becoming more prevalent. It could be owing to its increased contextualization. The English verbs utilized in the lyrics include ones typically employed in everyday speech, such as showing, seek, following, and shaking. It can be used to aid comprehension since certain individuals may become confused whenever the equivalents to all these terms are employed. Individuals seek to employ verbs like "shaking" and "mixing" instead of "milaana" when speaking Urdu. Thus, the verbs usually employed by Urdu speakers have also been utilized in Urdu lyrics.

Mostly in chosen 25 songs, just 18 adjectives are utilized, based on the assessment of vocabulary. This implies as words were not used as frequently, yet these terms are used so frequently in speech that individuals might not even remember the actual word, such as flirtatious, beautiful, and excellent. It indicates that these terms are prevalent in Pakistani society and are utilized by equally well-educated and uneducated individuals. The very same holds true for music.

Code-mixing is a powerful communication technique, according to 77 percentage points of the participants. 20 percent of respondents disagreed, while 3 percent were neutral. 89 percent of those surveyed agreed with the statement that code-mixed compositions are simple to memorize, compared to 7 percent who opposed and 4 percent of its total who expressed no opinion. 94 percent of participants firmly believed that music that have been code-mixed fast gain popularity. 2 percent stayed indifferent; 4 percent expressed disagreement.

Moreover, 90 percent of the total of participants strongly agreed with the assertion that code-mixed music have a relaxing effect, whereas 7 percent opposed, and 3 percent were undecided. 90 percent of the students firmly concurred that society demands music that have been code-mixed. But just 8 percent of the respondents were in agreement, while 2 percent were undecided. 40 percent of respondents fully agreed that people desire code-mixed tunes, while 57 percent opposed, and 3 percent were undecided.

Furthermore, 71 percent of those surveyed completely concurred that code-mixed music sounds pleasant towards the heart, whereas 21 percent disapproved, and 8 percent were undecided. 77 percent of respondents did agree, 19 percent opposed, and 4 percent were neutral about the idea that code-mixed songs leave them feeling contemporary. In Urdu songs, the use of English code-mixing reflects western society, according to 87 percentage points of the pupils. 10 percent of respondents disagreed, while 3 percent were undecided. 88 percent of those surveyed respondents agree that songs with code-mixing have a negative impact on the native tongue; 8 percent opposed, and 4 percent were unsure. 93 percent of the participants agree, 5 percent opposed, and 2 percent were neutral, that listening to code-mixed songs causes individuals to forget the native language's lexicon. Whereas 73 percent of the respondents disagreed with the idea while 2 percent were neutral, 25 percent of the kids completely agreed that code-mixed music have a good influence on their society. 3.4% of the 25 songs contain adverbs; only 4 dangling modifiers (item, here, anything, and now) are used, but they are reproduced elsewhere. In Pakistani society, the terms item and something have a dominant and prestigious status, having replaced the original terms.

The analysis of pronouns, interjections, and conjunctions reveals that they have been employed infrequently. Throughout the chosen 25 lyrics, pronouns are being used 3.6% of the time, exclamations 4.6% of the time, and conjunctions 0.8% of the time. It seems to be used less frequently since they require the mixing of sentences, clauses, or phrases.

The use of English terms in Urdu songs indicates that the Urdu language is attempting to assimilate with the human culture, i.e., western civilization, communication, and lifestyle. It imitates the vocabulary, language, and civilization of the Westerners, as evidenced by Urdu music.

Regarding the questionnaire, 77 percent of the total of participants believed that code mixing is an effective way of communication, whereas 20 percent of respondents opposed and 3percent of respondents stayed neutral. The statement indicates that code mixing serves the objective of efficient and good communicators. Generally, humans code-mix and code-switch to communicate better and make it more understandable.

Second question reveals approximately 89 percent of participants believed that code mixed music is simple to remember. Individuals are able to quickly and easily remember the

verses of Urdu lyrics, which provide support and comfort, due to the language's unique lexicon. Nevertheless, 7 percent of respondents disagreed, and 4 percent remained quiet.

Third question presents the data with emphasizing that code mixed music gain popularity rapidly and are preferred by listeners. 94 percent of the total of respondent representing agreed to the fact, 4 percent objected, and 2 percent were neutral.

Fourth question supports the notion that code mixed songs have a more gratifying impact on audiences than music wherein code-mixing cannot be seen. 89 percent of participants believed. It could be owing to the intense psychological associations conveyed in code-mixed music lyrics.

This implies that code-mixed music enhances the delicate sensibilities of listening, which explains why this issue earned more acclaim. Nonetheless, 8percent of respondents disagreed while 3 percent stayed neutral.

As far the fifth question is concerned, so it reveals that approximately 90 percent of respondents strongly agreed that code-mixed music is indeed a societal necessity. Response demonstrates that audiences enjoy code-mixed and expect it. According to Aggarwal (2004), the usage of code-mixed communication in ordinary conversation is acceptable since it functions as a kind of seduction. 8percent of participants were opposed to this statement, whereas 2 percent stayed neutral.

The answer to question 6 provides insight on a crucial issue: code-mixed tracks are in high demand among composers. 40 percent of participants believed, indicating that certain individuals believe such code-mixed songs are still the urgent necessity and want of composers; hence, lyricists or poets must embrace market trends. 57 percent opposed, while 3 percent were neutral.

Likewise, the seventh question reveals that the majority of students supported this assertion. 71 percent of respondents agreed that code-mixed music sounds pleasant towards the ears. This signifies that the combination of English and Urdu in music creates a rhythmic that really is efficient and attractive. Chen (1999) of the views, code mixed language is an extremely forceful means of communication that is endowed with continuous linguistic diversity." Nevertheless, 21 percent of respondents disagreed and 8percent were neutral.

The eighth question pertains to a perception of modernization. 77 percent of participants concurred that code-mixed music helps them happy contemporary. It indicates that hearing to code-mixed lyrics induces modernity that is more firmly ingrained than having to listen to conventional or repetitive melodies. 19 percent opposed, while 4 percent were neutral.

The ninth question asks if incorporating English into Urdu lyrics reflects western values. 87 percent of respondents supported the proposition. Due to the fact that English is the prevalent language in Pakistan, western culture is reflected through lyrics. Meanwhile, 10percent of respondents opposed this notion, while 3 percent stayed neutral.

The last and tenth question of the present study concerns the favorable cultural impact of code-mixed music. Approximately 25 percent of participants agreed, whereas 73 percent were opposed to this concept. It implies that, by incorporating English into Urdu, western civilization also meets up with one another. Wherever languages have been changed, society has also been changed; therefore, this has no positive impact on contemporary society. 2 percent of respondents were indifferent in response to the statement. Furthermore, this is of great significance because it inquires about just the impact of English and Urdu code-mixing on the mother tongue, Urdu. 88 percent of participants believed wholeheartedly. It implies that the continuous and extensive usage of English words causes individuals to forget their Urdu equivalents, hence having an adverse influence on Urdu. Just 8percent of respondents disagreed, while 4 percent stayed neutral.

5 CONCLUSION

The phenomenon of code-mixing seems to be the primary characteristic of bilingual and multilingualism civilizations. The appropriate juxtaposing of two diverse linguistic method is necessary for code-mixing, which is neither a perpetual appropriation nor a component of the vocabulary. Code-blending is restricted to single words and idiomatic expressions. Code-mixing happens through both professional and unstructured speech, as well as in speaking activities but also in verbal correspondence, such as music lyrics.

This study's objective was to investigate the level of English-Urdu code-mixing in twenty-five Pakistani Urdu songs. The research also looked into the rationale for and audiences' perspectives on English-Urdu code-mixing songs. The study of obtained data revealed that extensive code-mixing is also present in lyrics. One hundred and fifty words

and thirty-six English utterances have been discovered in the twenty-five tunes, this indicates wherein each song contained around six English words and multiple phrases, while these phrases and phrases have also been duplicated inside the songs. In these songs, nouns took the most prominent position. The analysis also reveals that lyricists employ specific English for communication sentiments or ideas in a more useable format than they could in Urdu. Terms such as baby, piece, cutie, lovely, and pump have no analogues in Urdu. These words are used to create songs rhyming and catchy qualities. In addition, a large proportion of students believed that such songs represent the desire of our society since they make people feel contemporary. However, many concurred that it has a bad influence on our society and mother tongue because it causes individuals to lose the lexicon of their local or native languages; despite this, people continue to like such lyrics.

The use of English in oral and written communications by Pakistanis does not imply that "their native language is much less essential and inferior or that English is superior to their native tongue; rather, the variety of functions English can perform in all contexts has made it a hot commodity in recent years. Due to the English language's universality, it is entering further into their lives. Its enhanced utility drives individuals to switch and combine English Code with their native language. People allegedly altered and mixed English Code in the past as a sign of a higher societal identification or to attract and persuade their listeners. However, in today's culture, it has become imperative to get a higher and more prominent position. As the only language whereby all sophisticated technology and equipment are coded and controlled, it is switching and combine English Code with the original tongue. Every progress in technology or science increases the significance and usefulness of switching and blending English Code by individuals from any community or location in the world. If lyricists are embracing English code-mixing, writers must choose phrases with ethical or constructive connotations. Code-mixed music has a harmful effect upon our cultural and native language, which can be mitigated by the release of exclusively English or Urdu songs with a little less English.

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Appendices

- i Groove Mera
- ii Jo tu na mila mujhy
- iii Phir milengy
- iv Immigration
- v Don't mind
- vi Class
- vii Go
- viii A kind of Magic
- ix Why not meri jaan
- x The call of peace