

## Status of English in India: An Evaluation of “Code mixing” in Indian Urdu Songs

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### Abstract:

*Code mixing is a recurrent phenomenon in multilingual countries and it is evident in media as much as in any other cultural tools of the society. English being a universal lingua franca English has gained a groundbreaking position in every sphere of life even in the countries, where English is a second language. Media in non-native English countries is highly influenced by English because everyone has got a direct contact with native English electronic media through cable and Internet . On one hand, native English media (American and British) rules its genre all over the world and at the other phenomenon like globalization urges singers and lyricists to use English in their songs. Though non-natives cannot switch entirely to English because of their own sociolinguistic constraints, so they mix codes of both the languages i.e. their native language and English. This paper aimed at exploring the status and the degree of use of English in Indian songs. Data was analyzed qualitatively. 05 famous Indian movies songs were selected for the study. The investigation of data revealed that code mixing is frequently practiced in Indian songs. Most of the English words used in songs have their equivalents in Urdu and Hindi but they are consciously not used. This research would be helpful in bringing awareness that code mixing is a phenomenon instigated by convenience and choice and not by the lack.*

**Key words:** Code mixing, Indian movie songs, Lyrics, English language, Globalization.

## **Introduction:**

Hindi is the national language of India. Besides, there are so many other languages that are being spoken in many parts of the country. The most important matter is the use of English in every department of life like sports, business, and media as well.

Hindi and English are designated to be national languages of the Indian Union in the constitution and Hindi possesses a lot of native speakers (over 422 million as per the Government Census of India 2001), it is even now below the 50 percent mark. Beyond the figures given in the census, however, Hindi is also widely accepted as a second or third language. After the independence in 1947 the linguistic issues in different regions were created because the colonizers had colonized the minds of the people regarding language, culture and traditions.

The people of subcontinent fantasized their ways of living including language and started using English in their daily routines. English is the official language of many countries now and India is one of them. As English the second or third language of Indians, its use is not native like there.

Kachru distinguishes the status of English language by dividing its use in three different circles Inner circle, outer circle and expanding circle. Inner circle includes the speakers who are native to English language. The countries like the United Kingdom, the United States, Australia, New Zealand, Ireland, and Anglophone Canada are included in this circle. Outer circle includes India, Nigeria, the Philippines, Bangladesh, Pakistan, Malaysia, Tanzania, and Kenya. English language is not the native language but it is spoken and used as an official language in these countries. In expanding circle, English is used as a foreign language and as a lingua franca.

The countries like China, Russia, Japan, Europe, Korea, Egypt, and Indonesia are encompassed in it.

Indian language does not depend on one source rather it has borrowed many other languages. Indian media has seen a huge amount of borrowing, code mixing and code switching. Code mixing is a phenomenon which densely occurs in media. We can observe it on TV channels, in dramas, movies, advertisements and even in songs. As India comes in outer circle where English is spoken as official language and the status of English is becoming native like. Many researchers are trying to explore the hidden strategies involved in code mixing. Most of the bilingual societies are compelled to use code mixing as they are mentally colonized and fantasized by the British rulers. Common people in their normal lives, people of media, and others use English to be more knowledgeable and sophisticated language in this social environment. So is the case with singers who mix English codes in their Urdu songs.

### **Research Questions:**

In the present research, code-mixing in Indian Urdu songs is explored. Research Questions are following:

1. *What kind of code mixing is found in the Indian Urdu songs?*
2. *Do the inserted English Language words have equivalent substitute in Urdu Language?*
3. *Why code mixing is excessively used in Indian songs?*

### **Delimitation of the study:**

This study was limited to the lyrics of 05 Indian movie Urdu songs from the year 2011-2014. This research studied only the phenomenon of code mixing being frequently practiced in

Indian Urdu songs. Limited data will help to explore more in a concise manner.

### **Significance of the study:**

The study of code mixing is important in a country like India where many languages are spoken. India is a multilingual country and the phenomenon of code mixing is very common there. This research will help understanding the sociolinguistic culture of the Indians. It will also help in pointing out the fact that Indian singers have no fixed language they use English language in their songs for their own convenience.

### **Review of the related literature:**

Many scholars have tried to describe code-switching and code-mixing. Among them are Amuda (1989), Atoye (1994) and Belly (1976). Hymes (1974) defines only code-switching as “a common term for alternative use of two or more languages, varieties of a language or even speech styles”.

Code mixing or code choice is a phenomenon in sociolinguistics (Grosjean, 1982: 152). By living in bilingual or multilingual country, it forces people to be able to speak at least two different languages. Bilinguals often switch between two languages in the middle of a conversation. Some reasons for code choice are to quote someone, qualify message: amplify or emphasize, convey confidentiality, anger, annoyance, to mark and emphasize group identity (solidarity), to exclude someone from conversation, to change role of speaker: rise status, add authority, show expertise, and to continue the last language used.

The reason for the switching behavior presented by Crystal (1987) is the alteration that takes place when the encoder wants to convey his/her attitude to the decoder.

Crystal (1987) signifies that where a couple of bilingual speakers are adapted to communicating in specific language, switching to the different will inevitably produce a distinctive impact.

Code-mixing is about the mixing of two or more languages or language varieties in speech patterns. Numerous scholars use the terms "code-mixing" and "code-switching" interchangeably, notably in studies of syntax, morphology, as well as other formal elements of language. We can observe this phenomenon in numerous areas such as ads, newspapers, daily conversation and now even in songs.

There are three main types of code mixing and they are following:

- 1- Intra-lexical code mixing
- 2- Involving a change of pronunciation
- 3- Intra-sentential code mixing

***Intra-lexical code mixing:*** This is a kind of code mixing which takes place within a word limit. It is actually the insertion of words from one language into a construction of a different language.

***Involving a change of pronunciation:*** This kind of code mixing actually takes place at phonological level. For example if an Indian person pronounces any English word and changes it Indian phonological structure. As the word “strawberry” is said to be “straabery” by Indian people.

***Intra-sentential code mixing:*** When the mixing occurs within the sentence level, that kind is known as intra-sentential mixing.

Rabu (2010) focuses on the code mixing between English and Indonesian language on Facebook. The aim of the researcher is just to explore the way code mixing is being done on Facebook and to establish the help paper for the future researchers.

Mushtaq and Zahra (2012) throw the light on the effective communication by code mixing in T.V advertisements

that has great effect on the viewers. The outcomes indicate code-mixing is commonly favored by the younger generation as a major factor in linguistic communication. This research will play a significant role in a social life like ours, which contains individuals that are part of several areas, who typically speak a number of different languages, and where code hybridization is a usual index.

Ehsan and Aziz (2014) aims at investigating the degree to which code-mixing is practiced in Urdu news of a private news channel, in case any and to check the alternative words in Urdu language.

The analysis allows in developing awareness to news authors and regarded individuals relating to their personal practice of code-mixing, with the intention that they stay aware of the belief that English words have their equivalents in Urdu language and need to be used conversely.

The purpose of this study is to help the researchers and the concerned people in understanding the use of code mixing in the songs. One must be aware of the shifting of the words that they are not only used for bilingual community but their purpose can also be to fulfill the rhyme and rhythm and we will observe that this use of English words in Urdu songs has equal status as the Urdu words have.

### **Methodology:**

The current study is aimed at investigating the kind of vocabulary used in Indian songs. India is a multilingual country where many people speak more than one language. This study will try to explore the phenomenon of code-mixing in Indian songs that how the language of the songs is being affected. So this study is based on qualitative approach.

**Sampling:** The sampling technique employed for this study is a random sampling. The songs were selected along the basis of their popularity. The sample consisted of 5 songs lyrics.

**Data collection instrument:** The data collection instrument for this study was lyrics of the songs which are provided in the song, movie and Internet as well. These lyrics helped in finding out code mixing and substitute of these English codes in Urdu language.

### **Analysis of the lyrics:**

The analysis of 5 Indian songs has shown that code mixing is usually carried out by Indian singers. The language of songs has transformed over the years. Words like, “love, knowledge, pocket money, future, flavor, photo, wait ....” have their equivalents in Urdu language but now when social attitudes have changed these words are likewise thrown out.

After the study of lyrics of the songs, it was analyzed that code mixing is used very often in Indian Urdu songs. Although most of the English language words used in the songs have their equivalents in Urdu language but are not in routine usage. For example Hero (table no 1), On (table no 1), Average (table no 2), Girlfriend (table no 3), Bye (table no 3), Fashion (table no 3), Mood (table no 4), Puncture (table no 4), Bulb (table no 4), Packet (table no5), Music (table no 5). The English words used in the songs have their equivalents in the Urdu language listed below. Words repeated several times are listed for once.

**Table 1: English words and their equivalents in Urdu language (Subha honey na de, Desi boyz 2011)**

English words used in Indian Urdu songs	Equivalents in Urdu language
Superman	
On	Chalana چلانا
Love	Mohabat محبت
Hero	Bahadur بہادر
Hot	Garam گرم
Touch	Choona چھونا
Too much	Bht zada بہت زیادہ
Friend	Dost دوست
Life	Zindgi زندگی

**Table 2: English words and equivalents in Urdu language ( Ratta Maar, Student of the year 2012)**

English words used in Indian Urdu songs	Equivalents in Urdu language
Pressure cooker	.....
Knowledge	(علم) Elm
Coffee	.....
Average	(اوسط) Aust
Brain	(دماغ) Dimagh
Performance	(کارکردگی) Karkardgi
Remember	(یاد رکھنا) Yad karna
Chance	(موقع) Moqa
Solution	(حل) Haal

**Table no 3: Aaya Dilli Wali Girlfriend Chhod Chaad ke (Yeh Jawaani hai Deewani 2013)**

English words used in Indian Urdu songs	Equivalents in Urdu language
Signal	(شماره) Ashara
Girlfriend	(دوست) Dost
Fraud	(دھوکہ) Dhoka
By God	اللہ کی قسم A llah ki qasam
Pocket money	جایب خرچ Jaib khrch
Bye	الوداع Alvida
Start	شروع Shoorou
Heart	Dil دل
Boycott	قسطعلق Qitataulq



Note	Yadasht/ Tawajha krna توجه کرنا
Report	Atla daina اطلاع دینا
Fight	Larayi لڑائی
Mood	Mizaj مزاج
Light	Halka ہلکا
Scene	Manzer منظر
Film	.....
Wedding card	shadi card شادی کارڈ
Freeze	Munjamid منجمند
Refuse	Inkar karna انکار
Fashion	Rawaj رواج
Increase	Barhana بڑھانا
Day Night	Din دن Raat رات
Future	Mustiqbil مستقبل
Bright	Roshan روشن
Handsome	Khubsorat خوبصورت

**Table 4 : Kashmir main tu Kanyakumari (Chennai Express 2013)**

**English words used Equivalents in Urdu language in Indian Urdu songs**

Double double	Dohra dohra دوہرا
Half	Adha آدھا
North south	Shmal, janob شمال جنوب
Fifty fifty	Adhada آدھا / آدھا
Situation	Surt-e-hal صورتحال
Flavor	Zaeega ذائقہ
Mood	Mizaj مزاج
Puncture	Chaid چھید
Tight	Kassa howa/ tang کسا/ تنگ
Bulb	Qumqma کھمکھا
Switch	.....
Light	Roshan روشن
Packet	Lafafa لفافہ
English	Angrazi انگریزی
Sorry	Mazrat معذرت

**Table 5 : Aaj Blu hai pani pani (Yaariyan 2014)**

**English words used Equivalents in Urdu language in Indian Urdu songs**

Blue	Neela نیلا
Sunny	Dhoop wala دھوپ
Photo	Tasveer تصویر
Sunset	Garooob aftab غروب آفتاب
Time	Waqt وقت
Wait	Intzar انتظار
Music	Moseeqi موسیقی

Party	Taqreeb تقریب
Bottle	.....
Side	Tarf طرف
Shot	Nishaney نشان

### Findings of the research:

The analysis of the collected data reflected that code mixing has become an integral part of Indian Urdu songs. It was observed that mostly Intra-lexical code mixing occurred in the songs but in the song "aaj blue hai paani paani" code mixing occurred at the pronunciation level, the word ‘sunny’ is pronounced in local Indian Hindi accent. Moreover, it was observed that mostly nouns were code-mixed. The results of the study showed that Urdu language is rich in vocabulary apart from slight scarcity in the vocabulary in the fields of science and technology. There really were some words that have no alternate in Urdu for example, “Superman, Pressure cooker, Coffee, Girlfriend, Film, Switch, Bottle”. The reason is that the words for science and technologies are being developed by Western countries and because of the strong effects of globalization they are mostly adopted as it is in other societies specifically speaking in India. This study also revealed that some words for example “Fashion, Bye, Note, Report, Puncture, have their substitutes but they have become part of Urdu language.

Code mixing is a usual phenomenon in those societies where two or more than two languages are utilized for communication in every domain of society. It is certain that bilinguals or multilinguals mix the codes when they are having two or more languages for communication and this phenomenon being surprisingly logical switching and mixing of codes are grammatically appropriate, the verb is replaced by the verb and the noun is replaced by the noun by different language. Code mixing is not exclusively found in oral conversation, but is also found in several other contexts and situation including the main concern of this article, the songs. India is a multilingual

country and this process of code mixing is unavoidable over there. So the phenomenon is practiced excessively in Indian songs now a days because of bilingual and multilingual communities in India. Code mixing is mostly done by the bilingual and multilingual communities, for them it is style and modern way of communicating with others. Certain words, specifically synonyms, seem more efficient or more precise in a particular language than in some other. So English is widely used as a second or at least foreign language in almost each country around the world that is why Indian Urdu songs are also affected by English language through code mixing phenomenon. It seems that it actually is a matter of convenience. May be it is the receptors' demand to do so in songs and so the publicity of those songs having English codes mixed is more as compared to a simple song. It is observed that those words are used in the songs that make lyrics more understandable no matter if they are used by mixing codes of different languages.

### **Conclusion:**

The reasons behind using code mixing in songs are multiple. The element of code mixing brings informality in every type of discourse by urging the addressee to divert his attention from one language to another in order to decode the meanings of words being said. Code mixing also indicates the inability of speaker to reside in a single language while talking. Once songs of Bollywood had such a very formal genre in terms of language, that one could easily correct his common language mistakes by listening to the songs. But in recent times phenomena like code mixing is being used for the sake of convenience, choice and using the type of discourse that occurs in the daily life conversations carrying a heavy use of English in order to make the songs easier to understand and more enjoyable. The biggest reason behind using code mixing is

globalization that instigates the use of global lingua franca (which is for most of the world English) in our discourses. Though if deliberate efforts are made, code mixing can be prevented to a larger extent but still it cannot be avoided completely because of the lack of modern vocabulary including genres of science and technology. Therefore, it leaves us in a situation that includes our choice as well as need to stick to the amalgamation of English with our native languages. It's also a fact that people in India feel themselves superior, learned and modern while using English in their language use and that is also because of colonial imprints present in minds of people there which makes them envious of using the language of their masters. So though the use of other languages along with the native language causes harm to the native languages but due to the numerous reasons code mixing is a phenomenon that can be lessened but cannot be diminished.

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## **Appendix**

### **Lyrics: Subha honey na dey (Desi Boyz 2011)**

Humko kehte superman  
On karlo handycam  
From AM to PM  
Bande at your service mam  
Tenu main love karda  
Bematlab karda  
Baahon mein aa soniye  
bas aaj raat ke liye  
Saadi taa desi hai adaa  
Saade te hojaa ni fidaa  
Baahon mein aa soniye  
Bus aaj raat ke liye  
Subha hone na de  
Saath khone na de  
Ek dusre ko  
Hum sone na de  
Tu mera hero..  
Tu mera hero..  
Subha hone na de  
Saath khone na de  
Ek dusre ko  
Hum sone na de  
Main tera hero..  
Haan hero  
Haan hero  
Main tera hero..  
Let's go..  
Hai mainu tu hot lagdi  
Lakhaan daa note lagdi  
Mauka mila hai abhi  
Hoga na phir yeh kabhi  
Saanu tu touch kar le  
Mazaa too much kar le

Baahon mein aa soniye  
Bus aaj raat ke liye  
Saadi pardesi hai adaa  
Saade te hojaa ni fidaa  
Baahon mein aa soniye  
Bus aaj raat ke liye  
Subha hone na de  
Saath khone na de  
Ek dusre ko  
Hum sone na de  
Tu mera hero..  
Tu mera hero..  
Subha hone nade  
Saath khone na de  
Ek dusre ko  
Hum sone na de  
Tu mera hero..  
Tu mera hero..  
Main tera hero..  
Sun lo ameeron  
Banda mein rab da  
Main friend sab da  
Dekhe duniyaa ke kone  
Bus hum dono hi sone  
Kudiyon mein apne charche  
Hum pe karti hai kharche  
Life ne aisa dhoya  
Main jaan bachake soya  
Guru se maine bola  
Yeh bola bola  
Subha hone nade  
Subha hone na de  
Saath khone na de  
Ek dusre ko  
Hum sone na de  
Tu mera hero..  
Tu mera hero..  
Suba hone na de  
Saath khone na de  
Ek dusre ko  
Hum sone na de  
Main tera hero..  
On karlo handy cam

From AM to PM

Bande at your service mam

Boom boom shak shak

Maareng saari raat

Boom boom shak shak

Maareng mareng

Boom boom shak shak

Maareng saari raat

Boom boom shak shak

Maareng mareng

Mera hero.. mera hero

### **Ratta Maar Lyrics (Student Of The Year 2012)**

Naa naa naa...

De re na naa... o o

Pressure cooker jaise sar ki baj jaye na seeti

Ratta maar Ratta maar

O Patak patak ke sar gira de

Knowledge ki deewar ratta maar

Ratta maar... Ratta maar..

Chadh jaaye jo bukhar coffee se tu utar

Ghis ghis ke bheja kar le tez dhaar

Ratta Maar...

O bhool ja average chadh ja tu kitabo ke pahaad

Sau baar Ratta Maar (zara zor se)

Tak pak tak pak brain ko dauda usko chabuk maar zordaar

Ratta maar (zara zor se)

Dar ke milega kya lega kya tu ukhad

Gat gat ke pee ja....

O o Ratta Maar...

At the end of day upar tere

Latki hai performance ki talwar

Alsi dariya hai Remember karle

Jo doobe wohi hota hai paar

Jo bhi aaye yahaan pe usko chance ek milti hai

Har nazar ki yahaan pe socho

Ek manzil hi hai

Mauqa mile toh khona nahi

Yeh aaayga naa baar baar

Dhakka maar zara zor se

Zara dheere se...

Dhakka Maar..

Ho o...

Ho maar le ratta ho ja (100% taiyyar)

Na chhod kasar tu koi

Chal maar le baazi maar

Hai ek hi solution teri mushqil ka yaar ratta maar

Ratta maar...

## **Aaya Dilli Wali Girlfriend Chhod Chaad ke Lyrics (Yeh Jawaani hai Deewani 2013)**

Kabhi Soft, Kabhi Rude

Killer Tera Attitude

Tere Liye Hi To Signal Todh Tadh Ke

Aaya Dilliwali Girlfriend Chodh Chadh Ke

Ho Tere Liye Hi Toh Signal Todh Tadh Ke

Aaya Dilliwali Girlfriend Chodh Chadh Ke

Ho Teri Ankh Da Ishaara Mujhe Fraud Lagey

Tu Toh Majnu Awaara By God Lagey

Ho Kasma Waade Khaake

Apni Pocket Money Bachaake

Aaya Tere Liye Paise Vaise Jodh Jadh Ke

Ghar Waalon Ko Bhi Bye Shye Bhol Bhal Ke

Aaya Dilli Wali Girlfriend Chodh Chadh Ke

Tere Liye Hi Toh Signal Todh Tadh Ke

Aaya Dilli Waali Girlfriend Chodh Chadh Ke

Teri Galli Mein Bhi Aana Start Kar Diya

Ek Tera Naam Apna Heart Kar Diya

Karne Laga Aankh Mattaka

Ab Toh Aashiq Ban Gaya Pakka

Aaj Yahan Bhi Maine Tera Boycott Kar Diya

Teri Saari Harkatien Main Toh Note Karoon

Tujhe Thaane Mein Le Jaake Main Report Karoon

Tu Na Kar Aise Fight

Tera Mood Karoon Main Light

Tujhe Scene Main Dikhake Film Golmaal Ke

Naam Tera Hi Likhaya Maine Wedding Card Pe

Aaya Dilliwaali Girlfriend Chodh Chadh Ke

Tere Liye Hi To Signal Todh Tadh Ke

Aaya Dilliwali Girlfriend Chodh Chadh Ke

Okie Bye

Yeh To Ishq Mein Dekho Badtameez Ho Gaya



Bina Baat Ke Hi Mujh Pe Yeh Freeze Ho Gaya  
Refuse Kiya Sua Baari  
Phir Bhi Karna Chahe Yaari  
Fashion Tere Liye Mera Increase Hogaya  
Tu Hi Day Lage Mujhe Meri Nite Lage  
Mujhe Future Mera Tere Sang Bright Lage  
Tujhse Bhi Jyada Shona  
Koi Handsome Munda Hona  
Leke Jayega Sone Mein Tol Tal Ke  
Oyee  
Tujhe Lejaunga Mein To Yahan Jhande Gaad Ke  
Aaya Dilliwali Girlfriend Chodh Chadh Ke  
Chal Jhootha Mere Liye Signal Todh Tadh Ke  
Aaya Dilliwali Girlfriend Chodh Chadh Ke  
Ghar Waalon Ko Bhi Bye Shye Bhol Bhal Ke  
Aaya Dilliwali Girlfriend Chodh Chadh Ke  
Tere Liye Hi Toh Signal Todh Tadh Ke  
Aaya Dilliwali Girlfriend Chodh Chadh Ke  
Yeah !  
What A Look !  
What A Grace!  
Tenu Hi Kara Mein Chase  
What A Nasks  
What A Nain  
-What A Smile  
What A Style  
Kabhi Soft, Kabhi Rude  
Killer Tera Attitude

### **Kashmir main tu Kanyakumari lyrics (Chennai Express 2013)**

Chipak-chapak ke chalti hain  
Kabhi kabhi do raahein  
Jude-jude kuch aise ki laga ho jaise gum  
Double-double hoti thi jo kabhi-kabhi taqleefein  
Kisi ke sang mein chalne se hui half se kum  
Ho tera-mera, mera-tera  
Tera-mera, mera-tera qissa atrangi  
Kabhi-kabhi chalti hai  
Kabhi-kabhi rukti kahani bedhangi  
Kashmir main tu Kanyakumari

North-South ki kat gayi dekho doori hi saari  
Kashmir tu main kanyakumari  
Fifty-fifty har situation mein hissedari  
Ek taraf to jhagda hai, saath phir bhi tagda hai  
Do kadam chalte hain to lagta hai aath hain  
Do tarah ke flavour, sau tarah ke tevar  
Dar-badar firtein hain ji phir bhi apni thaath hai  
Kabhi-kabhi chale seedhe, kabhi mud jaayein  
Kabhi-kabhi kahin tootein, kahin jud jaayein  
Hum sham-sahar ke  
Chaaron pahar ke  
Mood mein dhal jaayein  
Kashmir main, tu Kanyakumari  
Uttar ne dakshin ko aflatoon aankh maari  
Kashmir tu, main Kanyakumari  
Tel bechne jaaye toh phir yeh duniya saari  
Hey hey...  
Main zara sa puncture to tu hawa ke jaisi hai  
Sath ho to pahiye taqdeeron ke tight ho  
Bulb ban jaaun main aur tu switch ban jaa  
Bhaad mein jaaye duniya apni batti light ho  
Kabhi-kabhi chale seedhe kabhi mud jaayein  
Kabhi-kabhi paidal kabhi ud jaayein  
Humein dekh zamane walon ki chaahe naak sikud jaye  
Kashmir main, tu Kanyakumari  
Halke-fulke packet mein dekho mushqil bhari  
Kashmir tu, main Kanyakumari  
Hindi mein gustakhi hai to English mein sorry  
Chipak-chapak ke chalti hain  
Kabhi kabhi do raahein  
Jude-jude kuch aise ki laga ho jaise gum  
Double-double hoti thi jo kabhi-kabhi taqleefein  
Kisi ke sang mein chalne se hui half se kum  
Ho tera-mera, mera-tera  
Tera-mera, mera-tera qissa atrangi  
Kabhi-kabhi chalti hai  
Kabhi-kabhi rukti kahani bedhangi  
Kashmir main, tu Kanyakumari  
North-South ki kat gyi dekho doori hi saari  
Kashmir tu, main Kanyakumari  
Fifty-fifty har situation mein hissedari

## **Aaj Blu hai pani pani (Yaariyan 2014)**

Aaj blue hai paani paani paani pani pani pani  
Aur din bhi sunny sunny sunny sunny sunny sunny  
Aa jao on the beach yaar photo meri kheench  
Phutti kismat hogi teri agar tune yeh baat na mani (Repeat once)  
Oho oho oho oho..  
Sunset ka time ho aur thandi thandi ret ho  
Let's go to party yaara mujhse na ab wait ho  
Music chala do shuru karo party ho gayi der  
Bottle pila do mujhko, bas phir yaara  
I don't care  
Aaj blue hai paani paani paani pani pani pani  
Aur din bhi sunny sunny sunny sunny sunny sunny  
Aa jao on the beach yaar photo meri kheench  
Phutti kismat hogi teri agar tune yeh baat na mani (Repeat once)  
Oho oho oho oho..  
Ahehe  
Tera pyaar ahaan..  
Let's all of me  
Oh mere yaar aahaan  
Ek tu ho, main hoon aur phir side pe pani ka shor  
Aaja meri baahon mein, girl what you are waiting for  
Tujhko main leke chalon ek pyaari si yacht pe  
Ho jayenge hum talli Malibu ke shot pe  
Aaj blue hai paani paani paani pani pani pani  
Aur din bhi sunny sunny sunny sunny sunny sunny  
Aa jao on the beach yaar photo meri kheench  
Phutti kismat hogi teri agar tune yeh baat na mani (Repeat once)  
Oho oho oho oho..