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)

<table>
<thead>
<tr>
<th>English words used in Indian Urdu songs</th>
<th>Equivalents in Urdu language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Superman</td>
<td>Chalana</td>
</tr>
<tr>
<td>On</td>
<td>محبت</td>
</tr>
<tr>
<td>Love</td>
<td>Mohabat</td>
</tr>
<tr>
<td>Hero</td>
<td>بہادر</td>
</tr>
<tr>
<td>Hot</td>
<td>Garam</td>
</tr>
<tr>
<td>Touch</td>
<td>Choona</td>
</tr>
<tr>
<td>Too much</td>
<td>بہت زیادہ</td>
</tr>
<tr>
<td>Friend</td>
<td>دوست</td>
</tr>
<tr>
<td>Life</td>
<td>زندگی</td>
</tr>
</tbody>
</table>

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

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

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

<table>
<thead>
<tr>
<th>English words used in Indian Urdu songs</th>
<th>Equivalents in Urdu language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Signal</td>
<td>اشارہ (Ashara)</td>
</tr>
<tr>
<td>Girlfriend</td>
<td>دوست (Dost)</td>
</tr>
<tr>
<td>Fraud</td>
<td>دھوکہ (Dhoka)</td>
</tr>
<tr>
<td>By God</td>
<td>اللہ کی قسم (Allah ki qasam)</td>
</tr>
<tr>
<td>Pocket money</td>
<td>جیب خرچ (Jaib khrch)</td>
</tr>
<tr>
<td>Bye</td>
<td>الوداع (Alvida)</td>
</tr>
<tr>
<td>Start</td>
<td>شروع (Shoorou)</td>
</tr>
<tr>
<td>Heart</td>
<td>دل (Dil)</td>
</tr>
<tr>
<td>Boycott</td>
<td>قطع تعلق (Qitataulq)</td>
</tr>
</tbody>
</table>
Table 4: Kashmir main tu Kanyakumari (Chennai Express 2013)

<table>
<thead>
<tr>
<th>English words used in Indian Urdu songs</th>
<th>Equivalents in Urdu language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double double</td>
<td>Dohra dohra</td>
</tr>
<tr>
<td>Half</td>
<td>Adha</td>
</tr>
<tr>
<td>North south</td>
<td>Shmal, janob</td>
</tr>
<tr>
<td>Fifty fifty</td>
<td>Adhada</td>
</tr>
<tr>
<td>Situation</td>
<td>Surt-e-hal</td>
</tr>
<tr>
<td>Flavor</td>
<td>Zaeeqa</td>
</tr>
<tr>
<td>Mood</td>
<td>Mizaj</td>
</tr>
<tr>
<td>Puncture</td>
<td>Chaid</td>
</tr>
<tr>
<td>Tight</td>
<td>Kassa howa/ tang</td>
</tr>
<tr>
<td>Bulb</td>
<td>Qumqma</td>
</tr>
<tr>
<td>Switch</td>
<td>……</td>
</tr>
<tr>
<td>Light</td>
<td>Roshan</td>
</tr>
<tr>
<td>Packet</td>
<td>Lafafa</td>
</tr>
<tr>
<td>English</td>
<td>Angrazi</td>
</tr>
<tr>
<td>Sorry</td>
<td>Mazrat</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>English words used in Indian Urdu songs</th>
<th>Equivalents in Urdu language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue</td>
<td>Neela</td>
</tr>
<tr>
<td>Sunny</td>
<td>Dhoop wala</td>
</tr>
<tr>
<td>Photo</td>
<td>Tasveer</td>
</tr>
<tr>
<td>Sunset</td>
<td>Garoob aftab</td>
</tr>
<tr>
<td>Time</td>
<td>Waqt</td>
</tr>
<tr>
<td>Wait</td>
<td>Intzar</td>
</tr>
<tr>
<td>Music</td>
<td>Moseeqi</td>
</tr>
</tbody>
</table>
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 lessened but cannot not be diminished.

REFERENCES:


Iqra Liaqat Ali, Muhammad Umair Yousaf, Nouman Sidhu, Maria Raja Tahir, Adnan Zaheer- Status of English in India: An Evaluation of “Code mixing” in Indian Urdu Songs


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 aada
Saade te hojaa ni fida
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..
Subha hone na de
Saath khone na de
Ek dusre ko
Hum sone na de
Main tera hero..
On karlo handy cam
Iqra Liaqat Ali, Muhammad Umair Yousaf, Nouman Sidhu, Maria Raja Tahir, Adnan Zaheer - Status of English in India: An Evaluation of “Code mixing” in Indian Urdu Songs

From AM to PM
Bande at your service mam
Boom boom shak shak
Maarenge saari raat
Boom boom shak shak
Maarenge mareenge
Boom boom shak shak
Maarenge saari raat
Boom boom shak shak
Maarenge mareenge
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
AIsi 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 Kasme 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 Style
Kabhi Soft, Kabhi Rude
Killer Tera Attitude

Kashmir main tu Kanyakumari lyrics (Chennai Express 2013)

Chipak-chapak ke chalti hain
Kabhi kabhi do rahein
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 bechna 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 chaah 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 rahein
Jude-jude kuch aise ki laga ho jaise gum
Double-double hoti thi jo kabhi-kabhi taqleefin
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 pani pani pani pani pani
Aur din bhi sunny 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 pani pani pani pani pani pani
Aur din bhi sunny 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 ahaan

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 chalo ek pyaari si yacht pe
Ho jayenge hum talli Malibu ke shot pe

Aaj blue hai paani paani pani pani pani pani pani pani
Aur din bhi sunny 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..