



International Journal of Advance Studies and Growth Evaluation

The Impact of Hinglish on Hindi Movies

^{*1} Dr. Kavita Bisaria

^{*1} Assistant Professor, Department of English, C.S.U. Lucknow Campus, Lucknow, Uttar Pradesh, India.

Article Info.

E-ISSN: 2583-6528

Impact Factor (QJIF): 8.4

Peer Reviewed Journal

Available online:

www.alladvancejournal.com

Received: 19/June/2026

Accepted: 18/July/2026

Abstract

Code-mixing alternating between languages while communicating has also become a popular trend in Hindi cinema today. The analysis of code-mixing involves defining the linguistic, social and cultural role of code-mixing in Hindi films produced from the 2010s/2020s. In addition to analysing the dialogues and characterizations of people represented in these films through qualitative methods. Also considered were filmmakers' use of code-mixing when characterizing social identities, resonating with speech styles used by urban Indians, integrating into comedic scenes, and contextualizing Hindi films within a globalizing media system. According to the paper's findings, filmmakers utilize code-mixing for both stylistic purposes and as a strategic narrative device that reflects many audience members' experiences, as well as the general linguistic context of India.

*Corresponding Author

Dr. Kavita Bisaria

Assistant Professor, Department of
English, C.S.U. Lucknow Campus,
Lucknow, Uttar Pradesh, India.

Keywords: Code Mix, Hindi Films, Bollywood, Hinglish, Sociolinguistics, Bilingualism, Globalization, Code Switching, Modern Hindi Films.

1. Introduction

With a rich heritage and an impressive output of over 1,000 feature films per year, Bollywood (the term used to refer to the Hindi film industry) ranks among the largest and most successful filmmakers worldwide! HINDI filmmaker makes more films in ONE year than any other country (around 1,200 actually) and distributes their films widely across India and into the entire South Asia region. Hindi movies have seen the prevalence of a linguistic phenomenon over the last two decades, called code-mixing in particular Hindi-English mixing or "Hinglish". The linguistic phenomenon mirrors the emerging socio-cultural ecology of India, including urbanization, contemporality culture and altered language ideologies. Such codeswitching in filmic speech serves the purpose of communicating specific stylistics, building character persona, mediating cultural signification and reflecting reality by synchronously imbuing it with day-to-day linguistic practices of Hindi-English bilinguals. This paper offers a critical analysis of the forms, functions and implications of code-mixing in Bollywood films advising that it reflects not just a linguistic phenomenon but one rooted in narrative and sociocultural logics.

2. Literature Review

2.1 Code-Mixing and Linguistic Theory

As defined by sociolinguistics, code-mixing is when one language (source) has words, phrases or syntactic structures mixed or combined in relation to another language (target) so that both can be used simultaneously in the same utterance or more broadly (over an entire discourse). Code-switching, although related a little differently, has to do with switching back and forth between languages (source and target) but at the level of separate utterances being alternated at will throughout the course of the same conversation/exchange. Theorists such as Myers-Scotton (1993) and Hoffman (1991), differentiate these phenomena and investigate them as identity, context markers.

Work in the field of bilingualism demonstrates that code-mixing is normal and regulated by intricate linguistic and sociolinguistic conditions within bilingual communities. In multilingual contexts such as India, code-mixing is, in fact, frequently used to mark social class status, education level and cultural background of the speaker.

2.2 Hindi Cinema and Linguistic Change

Language use in Indian cinema has gained academic attention since the early 2000s. Although scholars have observed a surge in mixed language-dialogue styles from predominantly Hindi-language dialogued to hybrid language films. Language use in Indian cinema has gained academic attention since the early 2000s. Although scholars have observed a surge in mixed language-dialogue styles from predominantly Hindi-language dialogued to hybrid language films.

Scholars such as Bose (2012) or Dwyer (2014) have examined representation of English and Hinglish in Indian film, seeing the strategic deployment in songs, character dialogue and titling. However, the extant research is relatively episodic and does not cover the ground with respect to recent Bollywood/Hindi movies. This is the gap that this study tries to fill.

3. Theoretical Framework

3.1 Sociolinguistics and Identity Construction

Language is a resource for identity construction and negotiation, not just to communicate. Bilinguals, meanwhile, are known to use code-mixing in the service of identity work and displays of sociocultural capital as well as stances towards modernity (Liwei Lenhart 2015). Dialogue options in film are used as a means of planting characters within specific societal, economic and cultural spheres.

3.2 Media and Globalization

The theory of globalization defines media texts as places in which local and global cultural forces intersect. Because Bollywood is an international film industry, it can be understood as a hybrid (generalized) representation of India. Using English in Hindi Films represents where local language intersects with global culture.

4. Methodology

The analysis will be qualitative; the author has chosen approx. 30 widely viewed Hindi films released 2010–2020 (i.e., from both a financial and culturally significant perspective). The films will be examined for code switching opportunities as follows:

- Instances of borrowing (or stealing) English versus non-English words.
- Instances of borrowing (or stealing) English versus non-English words.
- Structural code-mixing, in which sentence level structures of one language influence the other.
- Contextual use who Code-mixes and in which narrative events.

Dialogues were analysed thematically to identify functions and patterns of code-mixing.

5. Findings and Discussion

5.1 Prevalence of English in Hindi Dialogue

One common practice found through all the sampled films is the insertion of English words in between Hindi sentences. Words such as party, deadline, awesome, first impression, networking and startup are incorporated without translation because they signify modernity or have entered the lexicon of many Hindi-English bilingual speakers

For example, in movies such as *Zindagi Na Milegi Dobara* and *Kapoor & Sons*, youthful characters often use expressions like:

“Let’s start the party!”

- “I need to improve my networking skills.”
- “This place gives good first impression.”

These inserts reflect how bilingual speakers negotiate meaning selecting the language element that best fits the cultural frame.

5.2 Functions of Code-Mixing in Dialogue

Based on analysis, code-mixing serves multiple narrative and sociolinguistic functions:

5.2.1 Character Identity and Socioeconomic Positioning

Code-mixing often distinguishes among characters based on education, social class, and lifestyle. Urban educated people tend to use a lot of code-mixing because they belong to an elite class:

- In *Student of The Year*, the upper-class kids use many English words when they talk to each other. On the contrary, rural or traditional characters seldomly code-mix; therefore, their language establishes itself in a more authentic manner.
- In the film *Gully Boy*, Murad exclusively speaks Hindi when interacting with his family and friends; however, when he expresses his desire to create music in an urban hip-hop genre, he will use the English language to do so.

In contrast, traditional/rural characters almost never mix their languages; thus, the authenticity of their language is reinforced.

5.2.2 Realism and Audience Relatability

The more authentic a film appears to its viewers, the more they can relate to it; thus, the more they will become emotionally attached to it. For example:

- When a character says “Yaar, I have to finish this assignment by tonight,” which demonstrates Mixing English with Hindi..
- Dialogues such as “Mom! I have a meeting at 3, can’t come home early,” mirror real bilingual exchanges.

Therefore, the more realistic a film appears to viewers, the greater the connection to that film, resulting in a greater emotional commitment to that film compared to a film that is less realistic.

5.2.3 Humour and Irony

The juxtaposition of code-switching use of English with characters or situations that are traditionally not associated with its use has added to comedic impact; for example:

- In *Delhi Belly* the absurdity and over-exaggeration of the character’s situation contrasts with the chaotic storyline’s tone.
- Innocent characters using high-faulting English terms incorrectly also generate laughter and character contrast.

5.2.4 Cultural Modernity and Global Aspirations

English in dialogues often indexes global awareness and aspirations. For instance:

- English language is being used by various characters from the movies *Wake Up Sid* and *Tamasha* to express ideas about work, travel and their own individual views which gives them a contemporary global identity.

In addition, people are using English terms to communicate their desire to be part of the world’s culture.

5.3 Patterns of Code-Mixing

Three characteristics can be identified from our analysis:

5.3.1 Lexical Borrowing

This message is a representation of the greatest amount of time that an isolated noun or phrase in English can be surrounded by other words.

Example:

“Hum kal brunch plan kar rahe hain, you should join.”

Here *brunch* and *plan* are English words embedded in a Hindi syntactic frame.

5.3.2 Blended Phrases

Sentences created with elements of Hindi combined with English; they are intertwined together with a mixture of both languages:

Example:

“Boss ne bola Hai ki presentation ko upgrade kar do.”

This sentence blends English loanwords *boss*, *presentation*, *upgrade* with Hindi verbs.

5.3.3 Structural Influence

Occasionally, English sentence structures influence Hindi usage:

Example:

“Don’t you think yeh idea kaafi cool Hai?”

The sentence uses English syntactic ordering (*Don’t you think*) combined with Hindi predicate.

6. Examples from Selected Films - Urban Romantic Comedies

6.1 Urban Romantic Comedies

Movies with an urban-focused theme in today's film industry generally feature both urban characters (students) or adults living within a globalized economy (businesspeople) such as the films; *Zindagi Na Milegi Dobara*, *Ae Dil Hai Mushkil*, and *Wake Up Sid*. Scenes where travel, romance or work are being depicted often include characters using a lot of code mixing:

- Characters invite friends: “Let’s meet and have coffee and post on Instagram.”
- Situations where an emotional view of the character is discussed may begin with English but will switch to Hindi for emphasis.

It can be argued that these dialogues reflect the way contemporary urban Indians use two languages in the same conversation; they will use one language depending on the emotional tone, and the other depending on the social situation that they are in.

6.2 Youth and Campus Culture

Youth culture is reflected in films (*Student of the Year*, *Jaane Tu Ya Jaane Na*) using language; particularly through two ways of communicating (code-mixing) to establish group affiliation and a contemporary approach to communicating (the way to communicate).

- Students discuss “presentations,” “auditions,” and “campaigns” using English terms within Hindi sentences.
- Peer group dialogues mix languages effortlessly: “Tu winner Hai, don’t worry!”

6.3 Working Professionals and Corporate Settings

In movies depicting corporate startups or corporate jobs (*Rocket Singh: Salesman of the Year*, *Tamasha*), code-mixing dominates meetings, pitches, and office banter:

- “We need a strategy that will boost our brand visibility.”
- “Yeh campaign ROI ko improve Karega.”

In these contexts, English terms signify professionalism and exposure to global business discourse.

7. Implications of Code-Mixing in Hindi Cinema

7.1 Sociolinguistic Representation

Code-mixing in Hindi cinema can be heard as something naturally realistic of India’s linguistic ecology. Urban Indians especially the young ones routinely switch between Hindi and English. Film dialogues familiarize the audience with articulatory patterns related to their cultural background.

7.2 Identity and Class Distinctions

One’s code-mixing is indicative of class and education borders. Many characters who code-switch often are depicted as rich, cosmopolitan or careerist. On the other hand, restricted code-mixing may indicate the attachment to one’s roots and home environments.

7.3 Media Globalization and Indian Cinema

Hindi cinema now has global visibility from Indian multiplex to diaspora audiences abroad. Code-mixing in particular, English words and phrases enable film dialogues to travel across linguistic borders, allowing narratives to be understood by non-Hindi speakers, and even foreign ones.

7.4 Commercial and Marketing Value

Film marketing is often served with catchy Hinglish phrases. Taglines, trailers, and advertisements exploit code-mixing to attract youth and enhance recall.

8. Critical Perspectives

Code-mixing reflects the fact that is linguistically reality but raises other issues on language hierarchy and representation. Some critics is that the overemphasis on English language production projects elite, and alienates speakers with some of a rural or monolingual Hindi-language background. Others believe it is the normal development of language in a society in which more than one tongue is spoken. Perhaps another concern with regards to code-mixing relates to potential loss of language diversity. This could lead to a greater preference for English than other language/dialect forms for the younger generation. However, code-mixing advocates argue that by utilizing multiple codes together, you are creating more avenues for expressing language; thereby making your use of language in a multilingual setting adaptable to your needs.

Conclusion

This paper shows that code-mixing in contemporary Hindi films is complex. It is linguistically provocative and culturally founded on socioeconomics, media and entertainment use. Code-mixing is not just an arbitrary stylistic fashion, but a phenomenon:

- Construct complex character identities.
- Reflect authentic bilingual speech patterns.
- Increase the reality of the story and audience immersion.
- What is the place of Hindi cinema in world media culture?

The omnipresence of an English insertion in Hindi film dialogues signals a wider linguistic change in urban India and points to the complex negotiation between local tongues, and the global. This analysis can be further extended to subcontinental cinemas at the regional level, and audience reception studies in order to gauge how various demographics appreciate mixed-code dialogues.

References

1. An Introduction to Bilingualism Hoffman, C. An introduction to bilingualism. Longman Publishing Group, 1991.
2. Social Motivations for Codeswitching Myers-Scotton, C. Social motivations for codeswitching: evidence from Africa, 1993.
3. Code-Switching in Conversation Auer, P. (Ed.). Code-switching in conversation: language, interaction and identity. Routledge, 1998.
4. Language in Society Romaine, S. Language in society: an introduction to sociolinguistics (2nd ed.). Oxford University Press, 2000.
5. An Introduction to Sociolinguistics Wardhaugh, R., & Fuller JM. An introduction to sociolinguistics (7th ed.). Wiley-Blackwell, 2015.
6. Bilingualism Grosjean F. Bilingualism: a short introduction. Oxford University Press, 2010.
7. Gumperz JJ. Discourse strategies. Cambridge University Press, 1982.
8. Appadurai A. Modernity at large: cultural dimensions of globalization. University of Minnesota Press, 1996.
9. Bhatt RM. In other words: language mixing, identity representations and third space. *Journal of Sociolinguistics*. 2008; 12(2):177-200.
10. Malik IH. Code-switching and Code-Mixing in Multilingual Societies. International, 2015.