Chapter 4

Hinglish in

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Hinglish which emerged as a hybrid language is now considered as a category of British English and an offspring of Indian English. Once it asserts its forceful presence through literary production, it also sweeps the world with its gripping popularity. This chapter will seek to explain how Bollywood, print and electronic media, advertisements, televisions and internet have contributed for its popularity. Hinglish has the power to attract and this new language has taken everyone in its grip & its here to stay. From Bollywood to the business world, from babes to brands, everybody is using it. Hinglish is the language of today. It’s trendy, young and happening and it’s keeping the cash registers ringing for all who use it. Today’s most popular songs – from “Munni darling” to “Pappu can’t dance saala” to “My name is Shieela” and the current craze “...Character dheela hai” – have Hinglish lyrics. It makes the songs catchy and very entertaining and the audiences love them. Not just Bollywood, smart businessmen the world over have realized that it’s this “street English” that works like magic to attract the consumers, so much so that even foreign brands are speaking it. Pepsi now says “Youngistaan ka wow!” Cadbury says it is not just a chocolate but “meetha” to be had after meals (a typical Indian custom). Domino’s for years has been asking “Hungry kya.” Lehar says “Control nahi hota,” and they all have successfully managed to connect to their customers! The verdict: The one who speaks the language the customer loves, rules. “Kitne aadmi ko text karna hai?” Wondering which company’s tagline this is? Not Airtel, Aircell, Vodafone or even Idea. It’s the tagline of Rogers, Canada’s leading telecommunications company. Foreign brands too are using Hinglish to reach out to the Indian consumer in foreign lands. Bell Canada called on its consumers to “Put some bang in your Bhangra” as it celebrated Baisakhi with them in Canada. Across the border in America, McDonald’s sent small cards to various Indian households asking them to taste its ice-creams and shakes, with a tagline, “Taste ki baat hai.” And the Indian- American population loved it. Wells Fargo used Hinglish too, on its hoardings in America to reach out. “Safalta aapki, solutions hamare” was the tagline plastered on various billboards.
Hinglish today is a global language and even the Brits have accepted it. Demos, an influential British think-tank, came out with a report stating language blends like Hinglish were the way forward, adding, “With non-native English speakers set to top two billion in as little as five years, Britain’s influence, relationships and access to markets across the globe are at risk unless we change our outmoded attitude to language.” It’s no more the Queen’s English; rather, to survive, one needs to master “The Queen’s Hinglish,” the new language of the new culture. This is the new law of survival. This is the way to reach out to your customers. ‘Hinglish’ is English with a Hindi take. It’s ‘Estuary English’ for the common man of India. It’s also the argot of the middle-class and the so-called fashionable set. ‘Hinglish’ has changed the face of English as it’s been known and used in India since the time of the Raj. 350 million Indians look set to speak Hinglish - that is to say, a form of English that’s well within the understanding of everyone. The fact is, the English language is a movable feast. And there’s nothing in the world that any other language has been able to throw at it that will push it off course. It’s the language of business, culture and diplomacy. Like English, ‘Hinglish’ is amazing. It’s India’s self-confident voice rising above the subservience that was once expressed in an English way. Of course, in India today there are still some delicious legacies of a more proper English lifestyle alive and well and adding to the uniquely Indian identity. On the whole, however, ‘Hinglish’ is all about the ascendant and emergent force that is modern India. If language reflects national identity, the speed at which ‘Hinglish’ is being adopted sends out very loud cultural and economic signals to the rest of the world.

Back in the eighties, everybody was pretty much like Om Prakash's character in Chupke Chupke: English was English and Hindi was Hindi and everything was fully separate separate and alag alag. ThumsUp was singing in a proper Brit Gary Lawyer-ish accent ki 'Happy days are here again!' Gold Spot was doing a Riverdale High-inspired 'As crazy as crazy as we're about Gold Spot, the zing thing' and Enfield was saying in chaste hinterland Hindi ki 'Yeh Bullet meri jaan, manzillon ka nishaan'. But then Juhi Chawla wore a large black felt hat over an Anarkali-inspired salwar-kameez and crooned 'Yeh hi hai right choice baby, aha' along with Remo
Fernandes and a new advertising language was born and hug with enthusiasm. It helped that this was just a little after Bachchan had sung 'Hum tum pe itna dying, jitna sea mein paani lying, aakash mein panchi flying, bhavra bagiyaan mein ga-ing' in Namak Halal and Rajiv Gandhi had swept the nation off its feet by talking about how 'humko 21st century mein jaana hai, aur India ko superpower banana hai'.

The language clicked because it reflected reality. That was the way we all spoke anyway. But we spoke that way when we were 'off stage'. Not when doing serious stuff like addressing potential consumers in ads. In those initial days, using Hindi mixed in with our English during formal communication processes had a bit of a cheap thrill to it. But once an American brand like Pepsi gave it the stamp of cool, Hinglish got official status. It got standing, "Aukaat" Or say, it got 'aux'. And of course it helped that people had no problem reading Hindi words written in English because they'd been reading Hindi movie names that way for years!

Advertising cuddle Hinglish with great zest, because advertising always hold all the latest trends with great enthusiasm. But Hinglish has really stood the test of time because Hinglish really is the national language of this country. It is Hinglish we're using when we tell the brawling parties in any tussle ki 'compro kar lo compro'! When something touches our hearts, we declare ki 'feel aa gayee'. When we have a passing acquaintance with someone famous we say ki 'woh mera known-to hai'. And of course, there's the world-famous 'adjust'.

The advent of Hinglish became fast in the global scenario due to the use of it in films where incorporating English words into Hindi sentences or Hindi words into English sentences is very common. The encounter with Hinglish in most part of urban India is impossible to escape. Popularised by Bollywood movies, Hinglish was commonly seen in urban and semi-urban centers of the Hindi-speaking states of India, but is slowly spreading into rural and remote areas of these states also via television and word of mouth, slowly achieving vernacular status. Hinglish is set to continue on its upward trajectory, particularly as it is now being used in Bollywood scripts and songs. The movie, 'Jab We Met' and the popular number, 'Aur kaise koi
sochde everything’s gonna be ok?’ from ‘Jaane Tu Ya Jaane Na’, ‘Bheja Fry’, ‘Love aajkal’ ‘English Vinglish’ and many more are recent examples. As Indians get more confident of their role in the global scenario, the use of Hinglish is set to increase. The same goes for other regional languages, which mix with English to form even more hybrid variations.

“In the city of Ahmedabad, which does not represent the “Hindi-speaking belt’ of India, my day begins with substantial doses of Hinglish. As I tune in to the FM radio channels to listen to music, I am subjected first to a radio jockey’s cheerful assault: ‘Aaj aap apne boyfriend se ek naya gift maangein and uske love ko test karein!’ This is followed by a Hinglish song, “Zara zara touch me touch me.....” (Kothari 112)

Bollywood has always embraced Hinglish and nowadays we see a greater number of songs in Hindi + English. There was a time, when Kishore Kumar and Nutan played Tom and Jerry against “C-a-t, cat mane billi, R-a-t, rat maane chooha”, in Dilli Ka Thug. Today, we have so many ad jingles that use Hinglish – for example, “Pappu can’t dance saala” from movie Jaane tu ya jaane na, Amar Akbar Anthony (1977), Anthony’s song 'My name is Anthony Gonsalves, main duniya main akela hu” etc.

In a liberalized India, the media, youth, the middle class and Hinglish form not just intersecting but constitutive ways of being modern. Hinglish movies depict a more realistic view of the lifestyle of the modern India. When people speak they mix up English and Hindi; this is how the society has evolved. Not to forget the western connection and influence that almost everyone is having, a major reason that a greater population can relate themselves to these types of movies.
To elucidate the use of Hinglish in Bollywood, this chapter is categorized into three branches:

- Movies Titles
- Songs
- Dialogues

Figure 4.1: Hinglish in Bollywood

A slew of movies are being titled with a colloquial wordplay, and a generous doze of Hinglish. Whether it is Kucch Luv Jaisaa, BHindi Bazaar Inc. Always Kabhi Kabhi, Mere Brother Ki Dulhan or Short Term Shaadi — over 30 films have been named in Hinglish 2011 year. Gangs of Wasseypur, Dangerous Ishhq, Ek Tha Tiger, Son Of Sardaar, Tere Naal Love Ho Gaya, Kyaa Super Kool Hain Hum Jodi Breakers, Race 2, Special Chabbis, Shootout At Wadala, ABCD — Any Body Can Dance, Jolly LLB and lots more, They all had a Hinglish title to their comfort.

This trend is a new gimmick to attract audiences and generate curiosity. Moreover, the trend reflects a change in the sensibilities of the audiences. “Just like the movies, the titles also reflect the socio-economic revolution, and the gradual change that reflects the audiences’ sensibility. People are bored of old titles and it’s a formula cycle that is coming back in its new form,” says trade analyst Joginder Tuteja. “The current generation easily identifies with such titles. These titles are fresh. Like the ‘Inc’ in our title has a new generation appeal, and a Hinglish tinge helps in getting an additional footfall,” adds Ankush Bhatt, director of Hindi Bazaar Inc.

“The title is the first reflection of what a film is all about. In school days, we used to emphasise more on writing the headlines of essays or letters because we knew that the teacher would read them with inquisitiveness only if the heading was good. That is what we keep in mind while making movies.” (Bhandarkar)
"A good title definitely draws attention, both pre-release and post-release. You should also keep in mind that you are not just catering to Indian audiences alone, but also to global audiences and the diaspora. Such titles are easily identifiable whether it is in Hindi, English or Hinglish," he says. (Adarsh)

"There is no specific reason about the title being in Hinglish. I believe we all now think in Hinglish. And that’s how we felt it expressed it best." (Shukla)

Tuteja also mentions that though these titles attract audiences' attention, the success of the movie depends on its content. He adds that Hinglish title is not a trend that has been discovered lately, but an old gimmick, which has been tweaked up for the present. The filmmakers have done it in the past and are back at it again. One of the latest strategies to attract the younger brigade, to sound hip and cool and to generate that extra amount of interest in the viewers, the cinema makers tend to name their creations in a language with which the Generation Y can easily connect. There are a few makers like Imtiaz Ali who barring Socha Na Tha, has tried this formula on almost all the movies, be it Jab We Met, Rockstar or Love AajKal. Imtiaz Ali was the writer for Cocktail and is currently busy shooting for his ‘emotionally charged, physically strenuous’ – Highway, slated to release by the end of the year. In recent history there have been films like: Go Goa Gone, Mere Dad Ki Maruti, Commando, Bombay Talkies, Mujhse Fraandship Karoge, DesiBoyz, Ladies v/s Ricky Bahl, Mere Brother Ki Dulhan, who have tried cashing on this formula. In fact more than half of the mainstream releases this year have had a similar connection.

Actually, to a certain extent it makes sense, with Bollywood going international and as the chunk of movies based on the ‘Youth’ increase, there is definitely a race to grab the maximum eyeballs and a cheeky title, helps. Take for example Shor in the City, a la remembrance of Sex in the City! Gangs of Wasseypur, somewhere inspired from the Gangs of New York title. It’s the title that matters too along with the script and stars. As long as the movies do well and generate that initial buzz the Hinglish titles are here to stay.
There are few examples of Bollywood movies with “Hinglish” Title, *Slumdog Millionaire*: the category of Hinglish film making achieved to new heights. Director Danny Boyle’s story of 3 slum kids received red carpet treatment worldwide. Tight plot and breathtaking cinematography are the star points of this flick. *Amritsar to LA*: based on the classic novel, *Pride and Prejudice*, the movie is a visual delight. The story travels from Amritsar to Britain and then to America. Directed by Gurinder Chadda, the movie tells story of a family living in Amritsar and having four daughters of marriageable age. It is a musical family drama. *Monsoon Wedding*: There has been no better depiction of a modern day Indian wedding as done in the *Monsoon Wedding*. Apart from the fact that relatives come together to attend a wedding in the month of monsoon, the movie touches sensitive issues like sexual abuse in the family. *Being Cyrus*: It is a very serious comedy. The movie is a 90 minute tightly packed story of complications in a Parsi family. *Hyderabad Blues*: Another movie that came out in 1998 was Hyderabad Blues. A sensitive movie which tells story of Varun Naidu (Nagesh Kukunoor), a young NRI who comes back to Hyderabad, his hometown, after 12 years and finds himself being treated like a foreigner. *Jab We Met*: Hindi romantic comedy film directed and written by Imtiaz Ali with an interesting Hinglish title. The film, produced by Dhillin Mehta under *Shree Ashtavinayak Cinevision Ltd*, stars Shahid Kapoor and Kareena Kapoor in their fourth film together. *Mitr, MyFriend*: It is a warm hearted tale of a middle-aged woman, her daughter and her husband. Starring Nasir Abdullan and Shobana, the movie struck a cord with every couple, every mother and every daughter. *Mississippi Masala*: It has interracial romance, comedy and drama- all elements of masala movie. So, I guess the name is justified. Extensive research by the director Mira Nair is visible in the movie. *Bollywood-Hollywood*: It was a hit in 2002 even though the story, with few changes, could have been made into a typical Bollywood film. But it falls well into the category of Hinglish movies because the story is based in Toronto and is about an Indo-Canadian family. *Bombay Boys*: Made in 1998, this is unique film that tells story of three young men from different backgrounds and having different reasons to come to Mumbai. They meet each other for the first time at Mumbai airport and decide to take a place to live together. But soon things go out of
control in the big city and they are in a mess. *English Vinglish: at some point in our lives we have all felt that if we don’t speak good English, we are not destined to be successful human beings. Imagine a housewife – beautiful, efficient, charming, supportive – and imagine if she looks like, well, Sridevi and still feels she is being taken for granted just because she can’t speak fluent Angrezi.

Other than these, there is a very long list of movies with Hinglish titles. For instance *Me Mamu & 7, Kucch Luv Jaisaa, BHindi Baazaar Inc, Always Kabhi Kabhi, Bheja Fry 2, Chitkabrey — Shades of Grey, Double Dhamaal, Mujhse Fraaandship Karoge, Mere Brother Ki Dulhan, Short Term Shaadi, Gangs Of Wasseypur, Desi Boyz, Agent Vinod, Ladies w/s Ricky Bahl, Virus Diwan, Once Upon A Time In Mumbaai 2, Zindagi Rocks, Ek Tha Tiger, Golmaal Returns and so on.*

A recent trend in the lyrics of songs in Hindi movies is the juxtaposition of English and Hindi lyrics to create bi-lingual songs. It can take the form of a refrain in English that intersects Hindi stanzas or the presence of bi-lingual sentences.

The adoption of this genre of song writing by leading lyricists as well as the growing popularity of this format with several hit songs, calls out for a semiotic interpretation of this new phenomenon. Of course the songs are trendy and cool and targeted at youth. And “Hinglish” is an old phenomenon in advertising, used for well over a decade. So, what’s with the “Hinglish” lyrics now? One explanation that suggests itself is that, we now have a post-liberalization generation (born after 1990) that is coming of age. This is a generation who are the children of a global and materialistic age, who believe that they are simultaneously global and Indian. “Global” is sexiness, glamour, fun, challenging authority, freedom of choice, action orientation. “Indian” is sentiment, romanticism, gentleness, family values and tradition. This is a generation that is exploring dating and the mating game, new life possibilities and risks in a way that no previous generation in modern India has done before. They are seeking a new
language with which to describe their angst and their thrills, the highs and lows of their love life and indeed their life itself.

The bi-lingual song whether a romantic ballad or a youth anthem, talks directly to the contradictory impulses of their fusion soul. So, the English lines are often suggestive of action and movement while the Hindi lyrics explore inner feelings in a more descriptive, metaphorical and romantic manner. Sexy is fun and cool in English, while it is the fire of a burning lust in its Hindi expression. What would a philosopher or a psychoanalyst make of the fusion soul? It is hard to place this soul into an elitist cultural hierarchy or indeed on to a salvation quest that follows the dictum of “Know thyself” in order to be true to yourself. Their story is to be written as one of eternal angst, forever caught between two places. It is to be a story of freedom and choice and a celebration of the human spirit in a new avatar and the fusion language.

Geeta Dutta sang *Mera naam Chin Chin Chu...hello Mr, how do you do?* for *Howrah Bridge* a good fifty years ago. And a monocle-sporting Amitabh Bachchan bursting out of eggshells, exclaiming his name was Anthony Gonsalves beat every new-age dhinchak song that goes *Show me your jalwa*, and *You are my mind-blowing mahiya* by two decades. A song from the 1969 film *Aulad*, “ *Jodi humari banega kaise jaani, hum to hain Angrezi, tum ladki Hindustani*”, which spelt out the impossibility of coupling Hindi and English. The cinema of the 1970s and early 1980s presented English as the language of such “Westernized” and anglicized minorities as Christians, Anglo-Indians, and Parsis. In *Julie* (1975) Anglo-Indian Julie strummed the guitar and sang “ *My heart is beating, keeps on repeating, I’m waiting for you...*” as if you could ‘romance’ only in English if you are Anglo-Indian. Another song from *Julie* in Hinglish is “ *Bhool gaya sab kuchh, yaad nahi ab kuchh Ek yahe baat na bhooli, Julie, I love you.*” That Bollywood numbers have been peppered with English much before the yuppies could claim credit for anglicising their music is beyond doubt. In *Lagaan*, Vasundhara Das sang a long, shrill verse about roses pouting ‘their scarlet mouths while offering a kiss’ in *O Rey Chhori*. And the 2006 movie *Jaan-e-mann* had a song called ‘ *Humko maloom hai*’ in which the word ‘future’—
not kal or kismet—was slipped in most breezily, and thus went: \textit{Sirf do hi mahine hai seh lo agar mera FUTURE hai teri kasam mera FUTURE hai jismein piya.}

Back in the ‘70s, Indi and Punjabi pop was inconceivable. Which is why the super-versatile Sunidhi Chauhan singing \textit{Ae hip-hopper mujhe pyar toh kar}, as also the techno-English-Punjabi mix \textit{ke indi pump up the jam}—from the movie \textit{Partner}, is hugely popular at nightspots, but makes old-timers cringe with disdain. Thriller \textit{Johnny Gaddaar} had the catchy Hindi-English track \textit{Got to move your body tonight} that was downloaded with a mad frenzy. Although the one youth anthem that ruled the charts for a week too many was \textit{You are my sonia} from Karan Johar’s neverending family saga \textit{K3G}. And for the ultimate in Bollywood’s Hinglish poetry, we have this number from Rock Dancer: \textit{You are my chicken fry/You are my fish fry/Kabhi na kehna kudiye bye bye bye.}

In 2003, a trend of Hinglish pop songs was popularized by DJ Aqeel whose \textit{Tu Hai Wohi} became a success. Other Hinglish songs soon followed like \textit{“Chadit Jawani Meri Chaal Mastani”} by Harry Anand which samples the \textit{“The Ketchup Song”} and \textit{Kaanta Laga} by DJ Doll. It is charm of Bollywood and Hinglish that Aliaune \textit{Dama/Akon Thiam}, known as Akon, who is a Senegalese American R&B and hip hop recording artist, songwriter, and record producer sings a song in film \textit{RAONE} \textit{“Hey Girl you are my chammak challo, Kaisa sharmana aaja nach ke dikha de, Aa meri holey aaja parda gira de, Wanna be my chammak challo, Ooh ooh ooh ooh.”}

The current status of Hinglish in cinema—and in today’s youth—is perhaps best showcased by Imtiaz Ali’s \textit{Jab We Met} (2007), a love story set in contemporary India. The film opens with industrialist Aditya escaping the claustrophobic environment of his boardroom by shedding the trappings of his class—he refuses the services of a chauffeur, abandons his car and even his cellphone, commutes on a local bus, and finally boards a train where he meets Geet, a fellow passenger he later falls in love with. The film’s Hinglish title was the product of an open competition inviting suggestion from the public. Despite the awkward juxtaposition of words,
the film deftly constructs Hinglish as the ‘natural’ language of the girl, Geet, who is nothing if not natural and transparent. Note her choice of words when she relates how she almost missed a train:

"Line cross karte karte train pakdi...

Mera record hain ki aaj tak meri train nahiin chhooti

Thank you babaji

Mujhe non AC main zyada acha lagta hain

Lekin meri family kehti hain akeli ladki ko non AC main travel nahiin karna chaahiye

I mean AC k ladki hone se kya matlab hain

And most of all is train se, yeh to mera second home hain......"

Unlike its predecessors in the 1990s, Jab We Met does not employ English or Hinglish as a language of upward mobility. Its presence is taken for granted, and the focus is upon the naturalness of a relationship. While there are unmistakable signs of affluence in Jab We Met, the train, the youth and Hinglish constitute a sense of being ordinary, everyday, and natural in a youthful way. In such a context, Hinglish acquires a justifiably sunny quality. It would also appear that this is how two young cosmopolitan people from other essays in this volume that such a generalization cannot be made without qualifications. The branding of Hinglish is being perpetuated through homogenization of differences and by catering to only the metropolitan youth. Baffled by the Hindi text of a letter which mention, “Maine azadi se shadi ker lee hain”, a Delhi based young man in the film Rang De Basanti (2006) asks, “who talks like this now?” people in non metropolitan centres in India do, but they are not the ones projected as templates for modernity. The Hindi cinema of contemporary India is looking out for one age group, one
market, one language—made out of two. Its chequered relation with English of the past remains buried under a celebratory spell of ‘This new big thing.’

There has been a growing presence of Indian English in dialogue and songs. It’s pretty reasonable. Metropolitan youth speaks more English than Hindi, so its sort of an initiative of getting connected with them better. Because, honestly - nobody likes "main tumhare bacche ki Maa banne wali hun" era dialogues anymore. If it’s a movie based on slightest of realism, its obvious English would be used by the characters to converse. Even the songs have English verses in the middle, it’s pretty common.

Dharmendra is up on top of the water tower threatening to commit suicide and is very drunk.

"Yeh basanti hain na isse mera lagan hone wala tha lekin iski buddhi mausi ne beech mein bhanji mar di....... " When I dead, police coming, budhiya going jail, chakki peesing and peesing and peesing....ha ha! .... (Sholay).

'Bol Bachchan' which is set to release on 6 July 2012 t has some funny elements. In this film Ajay Devgan plays Prithviraj Raghuvanshi, who is an akhara king and a pehlwan. His English is very poor and so when he translates Hindi proverbs into English, their meaning get spoilt which create fun. For example when he has to say 'Bagal Mein Chhora, Aur Shehr Mein Dhindhora', he translates it into English as 'Boy Under Armpit And Hypercity Noise Pollution'. Another dialogue containing proverb is 'Tujhe Paakar Meri Chhati Chaudi Ho Gai', he translates as 'My Chest Has Become Blouse'!

Amitabh Bachchan’s English in Namak halal is a good example where it is used as humour and was widely appreciated by views. “I can Talk English, I can walk English, I can Laugh English because English is a very Funny Language. Bhairo becomes Baron and Baron becomes Bhairo because their minds are very Narrow. In the Year 1929 sir, when India was playing against Australia in Melbourne city, Vijay Merchant and Vijay Hajare, they were at the crease and Vijay Merchet told Vijay Hajare, look Vijay Hajare-‘This is a very Prestigious match and
you must consider this match very carefully'. So considering the consideration that Vijay Hajare gave Vijay Merchant, Vijay merchant told Vijay Hajare that ultimately we must take a run and when they were striking the ball on the leg side Sir, the consideration became into a ultimatum and ultimately Vijay Hajare went to Vijay Merchant. Similarly Sir, In the Year 1979, when India was playing against Pakistan in Wankhade stadium, Bombay, Wasim Raja and Wasim Bari they were at the crease and Wasim Bari gave the same consideration to Wasim Raja and Wasim Raja told Wasim Bari-look Sir, This ultimately has to end in a consideration which I cannot consider, therefore the consideration that you are giving me must be considered very ultimately. Therefore, the run that they were taking, Wasim Raja told Wasim Bari-Wasim Bari you take a run, and ultimately both of them ran and considerably they got out-------spoken by Arjun Singh wald Bheem Singh wald Dahrath singh in the Movie Namak halal.” These famous line from a Hindi movie Namakhalal (released in 1982), delivered impeccably in a strong regional (Haryanvi) accent by Mr. Amitabh Bachchan. It is spoken thus purposefully — to show that rural Indians are capable, even if a little clumsily, of adopting ways of the city, where speaking English is not just regarded necessary, but also viewed as a mark of one’s educational and social status. Of course, there is no such language in this world, which can be tagged as funny; it is the way one speaks that sounds funny, especially when one tries to speak a relatively less familiar language, as was enacted by Mr. Bachchan.

Noted filmmaker Mahesh Bhatt mentions (in his volume) that when he joined the journey in the late 1970s, only villains and comedians used English, pointing thereby to yet another pattern. From the most quoted ‘villain’ Ajit, whose English dialogues pass around now as jokes, to Bob Christo (Mard, 1985), English in the late 1970s and 1980s was strongly associated with villains who spoke more English than Hindi. Even their vamp girlfriends, with names such as Rita or Mona used more English than Hindi—when they did speak at all.

As Hinglish is gaining popularity, people belonging to states where different dialects are used, are creating their own unique brand of Hinglish. One day, my friend (a Patna local) was talking
He called me after his first 'date' and I asked him about the occasion. He said in a very calm way, "it was good, but I became a bit nervous." There are numerous such statements, which will make you laugh when you think of them. Like, there were dialogues in Hindi movie, Gangajal: “Aapka mind to nahi kharab ho gaya hai!” and “Aapka game over ho jaayega aaj.” I ask my father, “Dad, time kya hua hai?” My sister in law will always warn her son, “Beta, slowly-slowly jana.”

Hinglish may be the order of the day in Bollywood, be it the film titles, lyrics or even dialogues. But while the films seem to have found takers in multiplex audience, barring a few films most apparently fail to strike a chord with the single screen theatre-goers and smaller towns. Trade analysts and distributors second this. “Of the several films that have been hits despite their Hinglish (read urban) content, a fact is that they would have been far bigger hits had they been more Indianised to the taste of the masses,” says trade analyst Komal Nahta. They reason that most in the smaller towns, find it hard to connect with the storylines or the dialogues. “In the smaller centres, people often find it hard to grasp the language. So catchy titles or lyrics may work for their catchy tunes, the dialogues often fail to make the impact they would with the multiplex audiences,” says a leading distributor. However they point out that there have been films that’ve clicked with the audiences across board. “A film like Thank You inspite of being set in a foreign country (Canada) and an English title worked simply because the characters and the story went beyond the urban setting,” adds Nahta. “It was 3 Idiots that truly broke all barriers, as it was a film that one expected to do well only in the metros,” informs a trade observer. Siddharth Roy Kapoor, head honcho of a production house, explains that filmmakers today are not letting these factors create any hindrance to their creativity. “There have been films that have proven that if the content is strong enough, backed by equally powerful performances, then it is bound to do well,” he says. Nahta agrees, “Yes, ultimately if the film has a universal appeal, then at the end of the day it will do well, whether single theatre or multiplex. But there’s no denying that a majority of the films that’ve been blockbusters are not Hinglish in truest sense,” he says.
And filmmakers are not afraid to take risks. So watch out for a barrage of more Hinglish flavour. It's here to stay in Bollywood.

‘Guzaarish’ starring Aishwarya Rai and Hrithik Roshan directed by Sanjay Leela Bhansali has undergone last minute changes. The director wants to give the film a mass appeal so he was reworking on certain dialogues in ‘Hinglish’. The film set in a Portuguese backdrop of Goa has many dialogues in English, which are now being dubbed in Hindi. Incidentally, Hrithik’s previous film ‘Kites’ had miserably failed due to its English dialogues. Though UTV as well as Bhansali wanted to give the film a very authentic feel, they realized the need to dub them in Hindi. The film is based on the concept of euthanasia (mercy killing) and was shot in English. However, the producers feel that these scenes need to be made in Hindi. Now, the film is 95 per cent in Hindi.

The next popular area through which Hinglish reaches the majority is advertisement. It is said that marketing is all about speaking the customers’ language. The rapid recent growth in the size of advertising market has made India fifth largest in the world. As per Gunn Media report for 2012 India may become 4th ranked proceeded by UK in 2013. MNC advertising agencies have been making their presence felt via joint ventures arrangements with Indian advertising agencies since 1991 and are not only serving their global clients but are also working with Indian advertisers as well.

The Advertisers also used the innovative concept of Bilingualism, The mixing of Hindi and English language and the formation of the concept of ‘Hinglish’ advertisement. Advertisers and MNCs in India used this, as advertising strategy to communicate to the widest possible audience. The advertisements produced were with Westernized thought and concept. The number of multinational advertising agencies started increasing during 1990s and with it happened the concomitant affiliation of multinational brands with these agencies. Post liberalization English-language advertising in India became among the most creative in the world. TV advertising (especially in the Hindi language) has made major headway after 1990s,
especially with digitalization. Domestic TV channels - like Zee and ETV - have imitated themselves on the lines of Western channels, and majority of advertising in such channels is tailored for the aspirant middle class (150 million) by. Such channels have forced the state-owned channel, Doordarshan, to make drastic changes in their programmes and contents which, earlier in the absence of competition were drab and staid. The importance of Hindi-speaking audience (which is also fluent in English) is borne out from the fact that STAR TV (of Fox Network), once an all-English channel, is now predominantly broadcasting vernacular programmes. Even British Broadcasting Corporation was contemplating with the idea of airing programmes dubbed in Hindi.

According to Gurucharn Das, this new variations are increasingly becoming 'pan-India's street language.' 'At the intersection of these two trends is the fashionable collision of two languages. It's called Hinglish, but should in fact be called Inglish because it is increasingly pan-India's street language'.... 'It has become both the aspiration language and the fashionable language of the 'drawing rooms of the upper and upper middle-classes.' Gradually it is becoming a uniting factor for the Indian people like Cricket and Bollywood. It is also the language of advertising, Bollywood, TV Soaps, FM Radio etc. where the need of the hour is a local variation, that makes the people feel comfortable with a global language by giving it a distinct local flavour. Advertisers, in particular, are reaping huge benefits from slogans such as. Josh machine. Have your fil, chill your dil, Life ho to aise, Gofida, Hungry kya. Taste main best, mummy aur Everest etc. Hinglish has given us some lovely lines and phrases over the years. In advertising it's given us 'Yeh dil maange more', 'Kya karein control nahi hota', 'Mera number kab aayega' and 'Kya aap Close Up karte hain'. Vicco Turmeric: Vicco Turmeric, Nehi Cosmetic; Vicco Turmeric Ayurvedic Cream.

These simple statements have exerted tremendous impact on the target group, for which the communication is designed. Here, the strategy is to make the consumers remember the
communication for a long period of time, and to obtain Top of mind awareness (TOMA) when the consumer goes to shop the product at point of sale.

There are innumerable examples to cite. Radio jockeys and TV anchors deliberately mix English words with stream of Hindi sentence to sound more hep and funky. Hinglish has become the lingua franca for most of the upper class Indians, teenagers, and people across India. But somewhere in this process we are forgetting our language. There are certain words that cannot be replaced with any regional language. Certain words like train, TV, computer, mobile, and so on do not have similar words in any other Indian language. And even if they exist we do not use them today. Only time can predict- whether code-mixing will prove useful or harmful.

The increasing popularity of Hinglish forced the admen as well to use Hinglish to make their goods popular among their customers. Infact, the idea is working here. Now a days' using such kind of Hindi + English mixed taglines are formula to make the product popular.

Hinglish’ advertising, which incorporates a mix of Hindi and English text, has proven to be both amusing and effective in boosting sales of goods and services. It is almost like India’s real national language: the language of the urban youth, i.e. the ‘youngistaan’ generation who uses Hinglish as a badge of cool.

Due to the liberalization and globalization, advertising was never so focused as it is today. It is getting focused to draw in people at retail points and advertisers have for new apertures to showcase the marketing message. Innovation is also required in the creative usage of the language, the apparent quality of advertising communication. What really matters is that the communication should drive home its point effortlessly in a way the audience can better appreciate. As a result a new trend called 'Hinglish' is emerging as a language most suited for Indian advertising. For instance, ‘Thanda thanda cool cool’.

Multi-language and transliteration helps people from different regions to understand the linguistic aspects of the language used in the advertisements without many difficulties. It may
lead to an impact on psyche of the human being and touches the emotional equilibrium. And finally the customers succumb in this magical spell of 'Hinglish'. Thus 'Hinglish' the new trend in advertisements, tries to exploit the customers psychologically too through the usage of words in both the languages and it finally aim at the consumers in different cultures.

Hinglish really took off when Indians became self-confident enough to “give the language their own shape” without aspiring to speak perfect British English. Experts also associate the wide spread acceptance of Hinglish with the popularity of MTV and Channel V three or four years ago, when Hinglish made its way into B-category and C-category towns. The FMCG sector in particular, is proving to be one that is using Hinglish “very smartly”.

Not to be mistaken as a fad and certainly not an aberration, Hinglish is the mark of a new social reality in advertising and is steadily earning its stripes. Since everything starts somewhere, it might be worth remembering that Pepsi’s Dil Maange More! was more than an advertising slogan in India. It was a catalyst of change that heralded in an era of cool marketing. Coke followed with Life Ho To Aisi. About a decade later, Pepsi is still ahead of the game with its latest and very hip Youngistan Ka Wow! — a tagline that speaks to the rising, confident youth of India Shining.

Some companies simply resort to festival advertising, sending out bland greetings to the community on occasions such as Diwali, Eid, and Vaishahi. Though they are eager to capitalize on diversity, they fail to capture the festive spirit. Now, thanks to immigration, globalization and the multicultural marketplace, there’s a new possibility to consider. If a brand truly wants to speak to its customers, to what extent should it speak their language? Hinglish – that organic blend of Hindi and English – is rapidly finding a place in advertising, both in India and overseas. Hinglish advertising might be a common sight in India, where Bollywood and popular culture encourage the combination, but, interestingly, it is now being used in places like Toronto, Canada, which is home to large South Asian communities. TD Bank promotes its travel rewards with the tagline, ‘Double Your Mazaa’. The bank’s website even has a South Asian section,
where it will answer member’s ‘sawaal jawaab’, and secure ‘suraksha’ for their valuables. While many providers attempt to get involved in their member’s cultural lives, broadcasting Diwali or Eid greetings, for example, nothing is quite as personalised as actually using customer language.

TD Bank also caters to its French and Chinese customers in a similar way, proving that the financial industry, along with telecommunications, is at the forefront of multicultural relations. For Hinglish to remain meaningful, however, financial providers like TD Bank will need to use the language selectively. It should be an expression of customer goals, and should reflect how consumers would like to see themselves, which is a lot harder to interpret than a clever tagline. Otherwise, the linguistic mix does run the risk of becoming overdone, and grating where it should bring a smile.

The advertising industry makes heavy use of Hinglish. The famous Indian brand Amul, which is well known for its dairy products, has posters hanging in cities all over the whole country with sentences like: *Nano ya na maano* with the subtitle Taste drive it. This refers to the small yellow Indian car, built by Tata Motors and gained fame as the world’s cheapest car. The actual Hindi idiom is *Maano ya na maano!* and means believe it or not!. With this ad Amul has taken a topical issue and put it in an amusing context to sell their own products.

Many companies in India promote their products using a mixture of Hindi and English to reach a larger number of potential customers. Though Hindi is (together with English) one of the two official languages of India, it is the mother tongue of only about one in five Indians. That is why English continues to play an important role as a lingua franca among the Indians. A Sikh from Punjab can communicate with a Tamil from South India using English. A conclusion could be that Hinglish as a combination seems to be the easiest way to strike a balance between the two languages. So in future we will keep on hearing phrases like: Wow, lagtaa hai ki mom brought us a lot of stuff from Walmart, bhaiyya ke liye new laptop...great, that means I get to have his!
Today, we have so many ad jingles that use Hinglish — for example, *Domino’s ‘Hungry Kya?’* or *Sprite’s, ‘Clear hai’. The mix of Hindi and English is the language of the street and the college campus, and its sound sets many parents' teeth on edge. It's a bridge between two cultures that has become an island of its own, a distinct hybrid culture for people who aspire to make it rich abroad without sacrificing the sassiness of the mother tongue. And it may soon claim more native speakers worldwide than English.

Once, Indians would ridicule the jumbled language of their expatriate cousins, the so-called ABCDs - or the American-Born Confused Desi. (Desi means countryman.) Now that jumble is hip, and turning up in the oddest places, from television ads to taxicabs, and even hit movies, such as *"Bend it Like Beckham"* or *

"Before, advertisements used to be conceived in English and then just translated into Hindi almost as an afterthought," says Ashok Chakravarty, head of the creative division of *Publicis India*, an advertising firm outside New Delhi. But that method doesn't work for the vast majority of Indians who know only a smattering of English. "You may be understood, but not vibed with. That's why all the multinational corporations now speak Hinglish in their ads."

To get an idea of what the tamasha (ruckus) is all about, listen to a typical Hinglish advertisement. Pepsi, for instance, has given its global "Ask for more" campaign a local Hinglish flavor: *"Yeh Dil Maange More"* (the heart wants more). Not to be outdone, Coke has its own Hinglish slogan: *"Life ho to aisi"* (Life should be like this). Domino's Pizza, which offers Indian curiosities such as the chicken tikka pizza, asks its customers *"Hungry kya?"* (Are you hungry?), and McDonald's current campaign spoofs the jumbled construction of Hinglish sentences with its campaign, *"What your bahana is?"* (Bahana means excuse, as in, "What's your excuse for eating McDonald's and not home-cooked food?") None of this would have happened 10 years ago, says Sushobhan Mukherjee, strategic planning director for *Publicis India*. 
Hinglish has a buzz now, adds Sanjay Sipahimalani, executive creative director of Publicis India.

"Ten years ago, if somebody used Hindi in an otherwise perfect English sentence, I don't think that we would have hired him. It would be a sign of a lack of education. Now it's a huge asset.

(Sipahimalani)

Over the years, Hinglish has been effectively used in Indian advertisements through the use of slogans but it is not surprising that English newspapers today have started using more Hindi words in the body as well as headlines. Newspapers are using lyrics from popular Hindi songs to write headlines. The Times Of India, with over 150 years of history behind it, uses Hinglish headlines even on the editorial page. It surely is a sign of changing times.

Here the punch line is purely in Hindi, but body copy of the ad has a touch of Hinglish. Words like Kaun Banega Shayaron Ka Sultan, Shayari and Mehfil are purposely used to capture attention of readers.

Amul is the brand famous for its hilarious creatives that ridicule the people who are in news for good or bad reasons. All Amul ads wittingly lampoon politicians, celebrities, sports personalities and Bollywood actors. The below-mentioned ads humorously narrate two political affairs in the life of two stalwarts – Manmohan Singh & Rahul Gandhi – in Indian politics. The punch lines Bread Yatra and Wonton More Maska are in Hinglish, and the lines not only create necessary effects but also comically reflect the undertone of the two political events.

Tirupati is the famous brand of oil. Even while targeting housewives in edible oil segment, communication experts do not fail to use Hinglish effectively. The Tirupati print ad here is perhaps the best example. Read the punch line – Tirupati Oil now in a new No-Chhalak pack. Here, copywriter could have easily used the English substitutes like spill-proof or leak-proof for No-Chhalak; but s/he preferred to combine both languages and created a new simple translation, which successfully accommodates both English (No) and Hindi (Chhalak).
As long as Hindi and English exist, Hinglish is here to stay. The phenomenon is gaining ground across all sections: Media, Entertainment, Marketing, Education, Government, Politics, Society and more. It has acquired the mass appeal and now it's hard to eliminate this trend, which has deeply affected our everyday communication. While there is a community who strongly backs Hinglish as growing phenomenon, there are also quite a few who brand this as another fad in India. Ask Narayana Iyer of Delhi University, and he would criticize, "This kind of code-switching, as linguists call this moving back and forth between two languages, fails to give a clarity of thought and expression to serious work."

Mrinal Pantle says "there is no need to pollute either language, Hindi or English. I get angry when people say the language I used on my shows was tough. There is no such thing as tough and easy as far as language goes. There is only good Hindi or bad Hindi. Just because Hinglish is widely used does not mean that we should leave it just like that. But that is a different story."

Trade analyst Vinod Mirani sees no future for Hinglish films. "These films have no commercial scope. Audiences in Ranchi, Akola, Bilaspur, Kolhapur, Sholapur are not interested in these films. They want out and out commercial films. What sense does it make if the film does well in Mumbai, Delhi, Kolkata and Chennai but nowhere else? The collection figures of these films are hyperboles. In today's times of high production costs, you need to recover in crores. I am sure these films recover in lakhs."

Well, whatever be the opinions of people, Hinglish is a choice of the nation and once the die is cast, you cannot make any change, hai na!

Television is yet another means of popularizing Hinglish for communicative purpose. Due to modernization, liberalization, and globalization and with the advent of TV channels a new kind of language is emerging which is neither Hindi nor English but it can be called Hinglish. In other words TV is serving us a cocktail of Hindi-English. TV has not only affected our eyesight but it has affected our language as well. Grammar which was considered as the back bone of a language is being neglected. A new culture is emerging which in their skintight or stone wash or monkey wash or shot gun clothes speaks Hinglish with great pride. For e.g. The loss of fourth
wicket is a Jabardast Jhatka (great shock) for the Pakistani team. Ham kisi bhi secular government ka samarthan karengen. (We will support any secular govt.) Besides Hinglish they are doing code-switching and reduplication which is totally ungrammatical. For example: Maine abhi just khana khaya hai. (I have just taken my meal) Suppose karo Barak Obama India aaven. (Suppose Obama Comes to India)

As one of the world’s largest television markets, India offers fascinating possibilities for exploring how the global interacts with the national and the national with the myriad variations of the local, given its multilingual and multilayered media scene. Growth of the Indian TV market in the past two decades—from the once-ubiquitous Doordarshan, the notoriously monotonous and unimaginative state monopoly, to the current array of the over 300 digital Channels, covering most genres from soap operas to sport to comedy to children’s programming to news and documentaries, catering to a huge Indian market as well as a large Indian (indeed South Asian) diaspora, estimated to be 24 million strong.

"They should not announce ‘Ab Hindi mein samachar suniyे’ they should say, ‘Ab Samachar mein Hindi suniyे.’" Balraj Sahni, the great actor, quoted his friend and colleague Johnny Walker while speaking at the Jawaharlal Nehru University in 1972. Its a witty remark by him but today pure Hindi is not even on Doordarshan Samachar.

The turning point that made Hinglish hip, say cultural observers was the introduction of cable television in the mid-1990s. Eagerly anticipated music channels like MTV and its competitor, Channel V, originally provided only English music, presented by foreign-born Indian video jockeys who spoke only in English. Outside metro areas, the response was not encouraging. Then Channel V started a new campaign that included comic spoofs on the way Indians speak English. By 1996, Channel V’s penetration of the Indian market went from under 10 percent to over 60 percent." There are two trends going on here," says Vikram Chandra, a TV newscaster for NDTV news channel in New Delhi. "One is that [businesses] have to Indianize in order to
survive in this market.... At the same time, most Indians recognize that to succeed and do well, English is where it's at." In effect, Indians are trying to have it both ways.

English coaching institutes are now burgeoning nationwide. Yet what Indians speak at work is not necessarily what they speak at home, with their friends, or on the bus. Indeed, David Crystal, a British linguist at the University of Wales, recently projected that at about 350 million, the world's Hinglish speakers may soon outnumber native English speakers. While most of the Indians who come to the West to work in the information-technology sector speak English, the sheer numbers of Hinglishmen in IT makes it almost inevitable that some Hinglish words will get globalized.

The subcontinental tug of Hinglish is already being felt abroad. In Britain, the No. 1 favorite meal is an Anglo-Indian invention called Chicken Tikka Masala. And last week, Microsoft announced the company's decision to launch local versions of Windows and Office software in all 14 of India's major languages, including Hindi, Tamil, and Telugu. Indians have always had a way with English words. Sexual harassment, for instance, is known as "Eve-teasing." Mourners don't give condolences, they "condole." And then there's "pre-pone," the logical but nonexistent opposite of "post-pone": "I'm busy for dinner. Can we pre-pone for lunch instead?"

Hinglish is now the second most commonly used language in India. And according to Professor David Crystal, it might not be long before it becomes the Queen's new English. He says that there are more than 350 million Indians who widely use Hinglish in their daily lives as a common mode of communication. This number is far beyond the total number of people speaking in English, both in the United States and the United Kingdom.

What led to the emergence of this concept? Firstly, Indians are known to be the brainiest in the world. There are people who might debate on this statement...but it is a fact! Indians are found in every part of the world. And so, with Indians come the Indian language which
obviously is mixed with the local language. This local language in most cases turns out to be English.

Secondly, connecting with the world has its own perks! The Indian culture is slowly and steadily gaining popularity outside the subcontinent. These mainly include Bollywood movies which have been found to be quite amusing, thanks to its song and dance sequences. These movies are a good source of Hinglish. Thirdly, with the advent of globalization, Internet was introduced to Indians. With Internet came online social networking in the form of Orkut scraps, emails, chats which introduced us all to another form of Hinglish. This included using English script as a medium to communicate in Hindi. A few years back, this trend might have seemed to be very weird and probably quite difficult to comprehend to what is being communicated. This is the most common form of Hinglish used by one and all. This is to such an extent that there are some who find it quite a task to actually read in Hindi. And so, it is not very hard to believe that Hinglish would soon spread through the Internet.

In India, English has had and still enjoys a status in itself. This is due to the Colonial history that the country has. It continues to be the language of the elites and the classes. And it is the only language that binds Indians together where there are many different languages and numerous dialects. And for the next generation urbanites, it is the new mantra of being cool! It is agreed that India lives in its villages. However, this concept is spreading beyond the urban to the semi-urban India as well.

Above all, time will tell the concurrent impact that it would have on the Indian society as a whole and its implication on a global platform. Even unpopular Hindi words can be effectively popularized if used by media and government. Example is the word *Doordarshan* which became a household name for commoners once it was used by the national electronic media; we have Bharat called India and Dehli spelled as Delhi while most other countries changed names and spellings of their names and of their capitals as per actual pronunciation in their native languages! Likewise dual naming like *All India Radio* and *Akashvani* or *Parliament Street*
and 'Sansad Marg' should be done away by retaining only Hindi names like 'Akashvani' and 'Sansad Marg' also because popular nouns are never translated. Phrase 'Aam Admi' has been now quite common in English news-bulletins! Goal should be that world-renowned Oxford English Dictionary may adopt more and more Hindi words.

The culture of 'the people' was never trendier, their music never more analytically potent, their icons never more profound. "Culture Studies" may be railed against by traditional academics like Alan Bloom who believe too much open-ness is in fact closing young minds, but the trendy new discipline is here and thriving. From "Hinglish" to "Indipop", Hindi cinema to Mills and Boon romances, "pop culture has been the 'in' thing for a long time now," says Giti Chandra, lecturer in English Literature at St Stephen's College. Babli Moitra, lecturer at Ramjas College, Delhi University, is writing a doctorate on the newest language of modern urban North India—Hinglish. "I was interested in the legitimacy and currency that slogans like 'Humko Binnies Mangta!' or 'Bole Mere Lips, I love Uncle Chipps' gain because of the manner in which they are picked up by the mass media," Moitra says. "The spawning of a consumer society has led to the emergence of Indipop and Zee television and they provide an understanding of cultural change." When communities are mobile, as they are in India today, there is a pidginisation of language. Also, the new management culture of India Inc. means direct contact between managers and workers. Hinglish in Moitra's view is a reflection of both trends. "But let's be clear," Moitra points out, "Hinglish is not English badly spoken. Instead, it is a self-confident choice by a post-colonial generation, by people who are often fluent in both languages and know when to substitute an English word with a Hindi one". Hinglish is also an elite language, according to Moitra, but a language which is accessible to places like Agra, Saharanpur and other mofussil towns. It is a repudiation of the older elite attachment to formal English with a different kind of elitism. Shobhana Bhattacharya, lecturer at Jesus and Mary College, says pop culture is her 'passion'. "Popular culture has tremendous power to influence."
A lingo like Hinglish does not have any official script as such; neither has it had any defined rules of grammar, nor does it have any path-breaking literature for references, yet it is and popular. In my opinion, it is very creative of people to innovate speakable a new dialect out of an existing language. However, kuch people aise bhi hai who think mixing languages is a bad idea because then the respective languages lose their purity and identity. A linguistic purist may frown at such ‘bastardization’, but cultural anthropologists are often fascinated by the evolution of the spoken word as it is carried from one cultural climate to another. Infact, dekha jaaye toh aaj bole jaani waali Hindi bhi Urdu aur Sanskrit ke mixture se bani hai. Is hisaab se toh Hindi bhi pure nahi hai! Besides, Indians are not only ones to generate new jargon out or revalent languages.

My grandfather used to say, “Angrez to chale gaye hai par hum abhi bhi unke dimagi ghulam hai. Na hum ghar ke reh gaye na hi ghat ke. Na to humey poori tarah se Hindi ki Knowledge hai, aur na hi hum English mein perfect hai.” He was probably right. For a long time English has been perceived as superior to Hindi, or to other regional Indian languages. This attitude prompted the young crowd to take up English classes so that they can communicate well, as well as appear hip to their peers. A good percentage of the population still feels that English bolne se hum “cool” aur civilized lagte hain. However, I feel that the mixing of languages is an interesting idea. For me and many other young Indians, Hinglish is a way of countering subjugation creatively. We prefer convenience to nationalism. We can be ourselves, while also enjoy the advantage of knowing two languages. The whole idea of mixing languages is so fascinating that in the future there is a possibility that an altogether new grammar for Hinglish might have to be formalized. But, before that, it will be very creative of us to take this language to a different level from a ‘design’ sense. Abhi to yeh shuruat hai; you never know, one day it could even be included in India’s official languages. Iska future bright hai!
Figure 4.2: Hinglish in movies
Mr Handsome Tak.

Hamaari treat.
McDonald's aaye aur enjoy kare.

Figure 4.3: Hinglish In Advertisement
Figure 4.4: Hinglish In Branding
Figure 4.5: HinglishInMassmedia
Figure 4.6: Hinglish In Print Ads
But exactly yaad nahi araha.

**IT'S TIME TO THINK "HATKE"**

Chill Maar Yaar....

How was the movie?

"First-class!"

Casual Business communication:

"For issuing new cheque book we charge Rs 75/- . Yuh amount use ke account."

Figure 4.7: Hinglish In Social Media And Conversation
Figure 4.8: Hinglish On Book Cover's
Figure 4.9: Hinglish On Street


