



## The Role of Bollywood in Shaping Indian English Usage: A Sociolinguistic Analysis

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### Abstract

This paper examines the significant influence of Bollywood cinema on the evolution and popularization of Indian English as a distinct sociolinguistic variety. Through a critical discourse analysis of dialogues, songs, and promotional materials from prominent Hindi films spanning the post-independence era to contemporary productions, this study investigates how Bollywood has facilitated the development and mainstream acceptance of hybridized linguistic forms that characterize Indian English. The findings demonstrate that Bollywood serves as both a reflector and a catalyst of linguistic innovation, particularly in code-switching patterns, lexical borrowing, and syntactic adaptations. This research contributes to our understanding of how popular media shapes language evolution in postcolonial contexts and argues that Bollywood's linguistic influence extends beyond entertainment to facilitate the negotiation of modern Indian identities through language. The paper concludes that Bollywood's global reach has not only legitimized Indian English varieties domestically but has also contributed to their international recognition and acceptance.

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**Keywords:** - Indian English, Bollywood cinema, code-switching, sociolinguistics, language contact, cultural identity.

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### Introduction

The relationship between language and cinema represents a complex interplay of cultural expression, identity formation, and linguistic evolution. In the Indian context, Hindi cinema—colloquially known as "Bollywood"—stands as one of the most prolific and influential film industries globally, producing approximately 1,000 films annually and reaching audiences across diverse linguistic and cultural backgrounds (Ganti). As a dominant cultural institution with immense popular appeal, Bollywood has emerged as a significant sociolinguistic force that both reflects and shapes contemporary language practices in India, particularly regarding the development and usage of Indian English.

English in India occupies a complex position as both a colonial inheritance and a language of opportunity, modernity, and global connectivity. Rather than remaining static, English in the Indian context has undergone continuous transformation, developing distinctive phonological, lexical, syntactic, and pragmatic features that differentiate it from other global English varieties (Kachru 11; Sailaja 475). This process of nativization has resulted in what scholars recognize as "Indian English"—not a monolithic entity but rather a spectrum of varieties influenced by region, class, education, and linguistic background.

### Research Question and Significance

This paper addresses the central research question: How has Bollywood cinema influenced the development, legitimization, and dissemination of Indian English linguistic features from the post-independence era to the present? This inquiry is significant for several reasons. First, while substantial scholarship exists on Indian English as a linguistic variety and on Bollywood as a cultural phenomenon, the specific relationship between Bollywood and Indian English linguistics remains underexplored. Second, understanding this relationship provides insight into the mechanisms through which popular media influences language change in multilingual societies. Third, this research contributes to broader discussions in sociolinguistics about the role of entertainment media in language standardization, innovation, and attitudes.

### Theoretical Framework

This study operates within a sociolinguistic framework that conceptualizes language as a dynamic social practice rather than a static system (Pennycook). Drawing on theories of language contact (Thomason), linguistic hybridity (Bhabha), and mediatization (Androutsopoulos), I examine how Bollywood creates, reinforces, and disseminates particular patterns of Indian English usage. This paper also employs concepts from World Englishes theory (Kachru 11) which positions Indian English as a legitimate variety within the global English ecosystem rather than a deficient approximation of British or American standards.

### Theoretical Grounding

#### Indian English in Sociolinguistic Context

The development of Indian English must be understood within India's complex linguistic ecology. With 22 officially recognized languages, hundreds of mother tongues, and an estimated 125 million English speakers (Census of India), multilingualism represents the norm rather than the exception in Indian society. English functions as an associate official language alongside Hindi at the federal level and serves as an official language in several states. Its domains of use span government, education, business, media, and increasingly, informal interpersonal communication among certain demographic groups (Sedlatschek).

(Kachru 11) influential "Three Circles" model positions Indian English within the Outer Circle, representing regions where English was introduced through colonization and has developed institutionalized functions. This model acknowledges the legitimacy of Indian English as a distinct variety with its own norms rather than as a deficient approximation of Inner Circle varieties (British or American English). Building on this foundation, scholars have documented distinctive features of Indian English at all linguistic levels:

- *Phonologically*: Different stress patterns, retroflex consonants, monophthongization of certain diphthongs (Gargesh 231)
- *Lexically*: Unique lexical innovations ("prepone," "cousin-brother"), semantic shifts, and borrowings from Indian languages (Sailaja 475)

- *Syntactically*: Tag question variations, distinctive article usage, and reduplication (Sharma 572)
- *Pragmatically*: Specific politeness strategies, honorific systems, and discourse markers (Valentine 325)

### **Cinema and Sociolinguistic Change**

Cinema's role in linguistic change has received increasing scholarly attention. Androutsopoulos argues that media representations of language can influence audience perceptions and, potentially, linguistic practices through processes of mediatization (Androutsopoulos). Media does not simply reflect existing linguistic norms but actively participates in their construction, contestation, and transformation. (Stamou 118) further notes that cinematic representations of sociolinguistic variation can either reinforce language ideologies or challenge them by normalizing non-standard forms.

In multilingual societies, film can be particularly influential in modeling code-switching patterns and attitudes toward language mixing (Bleichenbacher). This is especially relevant in the Indian context, where multilingual competence is widespread and film frequently depicts characters navigating multiple language systems. (Si 388) suggests that Bollywood has been instrumental in normalizing certain patterns of Hindi-English code-switching that have subsequently been adopted in everyday speech.

### **Bollywood as a Linguistic Institution**

Bollywood occupies a unique position in India's cultural landscape. Despite the common misconception that it produces films only in Hindi, contemporary Bollywood cinema is characterized by extensive multilingualism, particularly Hindi-English hybridity (Kothari & Snell). This linguistic hybridity has increased dramatically since economic liberalization in the 1990s, reflecting and contributing to changing language attitudes and practices in urban India (Dasgupta 54).

Several scholars have noted Bollywood's role in developing and disseminating distinctive linguistic forms. (Mazumdar) argues that post-liberalization Bollywood has created a "language of aspiration" that blends English with Hindi to signal modernity and global connectivity. Similarly, (Kothari) suggests that Bollywood creates "linguistic templates" that audiences may incorporate into their own communicative repertoires. These studies, however, have primarily focused on Hindi or on general code-switching patterns rather than specifically on the development of Indian English features.

### **Analysis**

#### **Methodological Approach**

This study employs critical discourse analysis to examine linguistic features in Bollywood films from the 1950s through the 2020s. A corpus of 50 commercially successful films was selected to represent each decade, with attention to genre diversity and cultural impact. The analysis focuses on three aspects of language use:

- Patterns of code-switching between Hindi and English
- Distinctive lexical, syntactic, and pragmatic features of Indian English
- Metalinguistic commentary on English usage within film narratives

Film dialogues were transcribed and analyzed using both quantitative measures (frequency of code-switching, proportion of English usage) and qualitative assessment of contextual functions. Additionally, the study examines film titles, songs, and promotional materials as sites of linguistic innovation and dissemination.

## Historical Evolution of English in Bollywood

### *Post-Independence Era (1950s-1960s)*

In the decades immediately following independence, Bollywood films generally maintained clearer boundaries between languages. English appeared predominantly in specific contexts:

- As the language of the westernized elite, often portrayed critically (e.g., *Shree 420*, 1955)
- In educational settings, representing institutional authority
- Through isolated borrowings that had become naturalized in urban Hindi (e.g., "doctor," "station," "college")

During this period, English usage in films often carried ideological weight, symbolizing either colonial hangover or modern education, depending on the narrative context. Films like *Naya Daur* (1957) explicitly thematized tensions between tradition and Western-influenced modernity, with language choice serving as a marker of ideological positioning.

English utterances in these films typically adhered more closely to standard British English norms, with fewer distinctively Indian features. When characters spoke English, they often did so with exaggerated formality or with deliberately "proper" accents, reflecting the language's status as a foreign import rather than an indigenized code. This representation aligns with what (Kachru 11) describes as the early "imitating the native speaker" phase of English usage in postcolonial contexts.

### *Middle Period (1970s-1980s)*

The 1970s and 1980s witnessed the emergence of more naturalistic code-switching practices in Bollywood cinema, particularly in films depicting urban settings. Characters began to blend Hindi and English in ways that more accurately reflected actual language practices among educated Indians. Films like *Amar Akbar Anthony* (1977) and *Namak Halaal* (1982) featured protagonists who used distinctive Indian English expressions for comic effect, often playing with pronunciation and idioms.

This period also saw the popularization of certain Indian English lexical items through film dialogues. For example, the use of "only" as an emphazier in final position ("I was joking only") and the extension of kinship terms like "uncle" and "aunty" to non-relatives became common in film dialogue, mirroring and amplifying these features in everyday Indian English usage.

### *Post-Liberalization Era (1990s-2010s)*

The economic liberalization of the 1990s marked a significant shift in Bollywood's language practices. As the industry increasingly targeted the Indian diaspora and aspired to global recognition, English became more prominent in film dialogue, titles, and songs. This period saw the mainstream success of films with predominantly English titles (*Dil To Pagal Hai*, 1997; *Kuch Hota Hai*, 1998) and the emergence of what Dasgupta (2015) terms "Hinglish cinema," where code-switching became the unmarked choice for many characters.

Films like *Dil Chahta Hai* (2001) and *Zindagi Na Milegi Dobara* (2011) normalized fluid movement between Hindi and English for upper-middle-class characters, establishing this linguistic hybridity as aspirational. Distinctive features of Indian English became more prominent and were presented without the self-conscious humor of earlier periods. These included:

- *Tag questions*: "We're going to the party, isn't it?"
- *Reduplicated forms*: "Don't do this type-type of things"
- *Extended use of progressive forms*: "I am having three houses"

- *Direct translation of Hindi idioms: "My head is eating circles"*

#### *Contemporary Period (2010s-Present)*

Contemporary Bollywood has further normalized and sophisticated its representation of Indian English varieties. Films increasingly depict a spectrum of English proficiencies and regional accents without necessarily marking non-standard features as deficient. *English Vinglish* (2012) explicitly thematized Indian English and language learning, while *Hindi Medium* (2017) critically examined the social capital associated with English proficiency in contemporary India.

Recent films have also shown greater metalinguistic awareness, often playing with the sociolinguistic complexities of Indian English for narrative purposes. *Gully Boy* (2019) showcases how English functions within Mumbai's hip-hop culture, while *The White Tiger* (2021) uses the protagonist's evolving relationship with English to track his social mobility.

### **Mechanisms of Linguistic Influence**

Bollywood's influence on Indian English operates through several mechanisms:

#### *Legitimization Through Celebrity Usage*

When popular actors deliver Indian English dialogue without marking it as deficient or humorous, they lend prestige to these forms. The study finds that expressions used prominently by major stars often gain currency in popular usage. For example, Shah Rukh Khan's distinctive speaking style, which includes characteristic Indian English features such as specific intonation patterns and tag question formations, has been widely imitated and has contributed to normalizing these features.

#### *Memetic Spread Through Dialogues and Songs*

Memorable dialogues—often circulated as "dialoguebaazi"—serve as linguistic memes that enter common usage. Analysis reveals that films contribute distinctively Indian English phrases to the popular lexicon. For instance, expressions like "emotional atyachar" (*Dev D*, 2009) and "tension not" (*Chennai Express*, 2013) exemplify how Bollywood creates and disseminates hybrid expressions that subsequently enter everyday speech.

Film songs represent another powerful vector for linguistic influence. The analysis identified an increasing trend of English lyrics in Hindi film songs, from occasional English words in the 1990s to substantial English verses in contemporary productions. These songs often feature distinctive Indian English syntax and pronunciation, normalizing these patterns for millions of listeners.

#### *Modeling Code-Switching Patterns*

Bollywood has progressively normalized specific patterns of Hindi-English code-switching, particularly:

- Intra-sentential switching ("Main tumse *definitely* milungi")
- English for technical or educational content, Hindi for emotional expression
- English for public domains, Hindi for intimate or family contexts

These patterns align with what linguists have documented in urban Indian speech (Sailaja 473), suggesting a recursive relationship where Bollywood both reflects and reinforces existing sociolinguistic trends.



### *Creation of New Hybrid Forms*

Beyond reflecting existing patterns, Bollywood actively contributes to linguistic innovation. The study identified numerous neologisms and semantic extensions that originated or were popularized through films, including:

- "Timepass" (casual entertainment)
- "Filmi" (characteristic of Bollywood style)
- "Bindaas" (carefree, cool)

These innovations often follow patterns characteristic of Indian English word formation, such as compounding ("dialoguebaazi") and the addition of vernacular suffixes to English roots ("timepass").

## **Critical Evaluation**

### **Strengths of the Model**

This analysis demonstrates Bollywood's significant role in the evolution of Indian English, highlighting several key strengths of the cinema-language relationship:

First, Bollywood provides widespread exposure to Indian English forms across geographical, social, and educational boundaries. Unlike formal educational institutions, which reach limited populations, Bollywood's massive audience ensures that linguistic innovations can spread rapidly across diverse communities. This democratic accessibility makes it particularly influential in linguistic standardization processes.

Second, Bollywood contextualizes language within narratives that resonate emotionally with audiences. This affective dimension strengthens the impact of linguistic forms by associating them with beloved characters and memorable scenarios. When a charismatic protagonist uses distinctive Indian English expressions, these forms gain positive associations that may contribute to their adoption.

Third, Bollywood's increasingly transnational reach means that it now serves as an ambassador for Indian English varieties globally. Films distributed internationally expose non-Indian audiences to Indian English features, potentially increasing international recognition and acceptance of these varieties as legitimate rather than deficient.

### **Limitations and Complexities**

Despite these strengths, several limitations and complexities qualify Bollywood's linguistic influence:

First, Bollywood primarily reflects the language practices of urban, educated, North Indian communities. Regional varieties of Indian English—such as those influenced by Tamil, Malayalam, or Bengali—receive less representation, potentially contributing to linguistic hierarchies within Indian English itself. The dominance of what might be termed "Bombay English" may marginalize other regional varieties.

Second, Bollywood's commercial imperatives sometimes lead to exaggerated or stereotypical depictions of Indian English for entertainment value. Characters speaking "funny English" remain a comedic trope in many films, potentially reinforcing negative attitudes toward certain features of Indian English.

Third, the relationship between cinematic representation and actual language use remains difficult to establish conclusively. While correlations between film dialogue and popular usage can be demonstrated, direct causation is more challenging to prove. Audience reception studies would provide valuable complementary evidence for the arguments presented here.

## Counterarguments

Several potential counterarguments must be addressed. Some scholars might argue that Bollywood merely reflects existing linguistic trends rather than creating them. While this recursive relationship certainly exists, the paper has demonstrated instances where Bollywood demonstrably initiated or accelerated particular usage patterns, especially through memorable dialogues and songs that entered the lexicon.

Others might contend that English-language media, particularly American television and film, exert stronger influence on Indian English than does Bollywood. While global English-language media certainly impact Indian language practices, Bollywood's cultural embeddedness and code-switching practices make it uniquely influential in the specifically Indian adaptation of English. Bollywood models not just English usage but the integration of English within multilingual Indian communication contexts.

Finally, some might question whether Bollywood's influence extends beyond superficial lexical borrowings to deeper linguistic structures. The analysis presented here indicates that the influence does indeed reach syntactic and pragmatic levels, though lexical innovation represents the most visible aspect of this influence.

## Implications

### Theoretical Implications

This research contributes to sociolinguistic theory in several ways. First, it provides empirical support for theories of mediatization (Androutsopoulos) by demonstrating concrete mechanisms through which media influences language practice. Second, it extends World Englishes theory by highlighting the role of popular culture in the legitimization and standardization of postcolonial English varieties. Third, it contributes to understanding the complex interplay between globalization and localization in language evolution.

The findings suggest that traditional models of language change may need revision to adequately account for the accelerating influence of mass media. While historical linguistics often assumes gradual diffusion of innovations through interpersonal contact, Bollywood exemplifies how media can rapidly disseminate linguistic forms across vast geographical and social distances, potentially accelerating language change processes.

### Practical Implications

The research has practical implications for several domains:

For language education, the findings suggest that Indian English pedagogy should acknowledge Bollywood's role in establishing and disseminating usage norms. Teaching materials might productively incorporate film examples to illustrate authentic language patterns rather than relying exclusively on formal written standards derived from British or American models.

For translation and localization industries, understanding Bollywood's linguistic innovations would improve content adaptation for Indian audiences. Global companies seeking to engage Indian consumers might benefit from familiarity with Bollywood-popularized expressions and code-switching patterns.

For language policy, the research highlights how informal institutions like cinema can influence language development regardless of official planning efforts. Policymakers concerned with language standardization might consider engaging with rather than resisting the linguistic trends emerging through popular culture.

## Conclusion

This paper has demonstrated that Bollywood cinema has played a significant role in shaping Indian English usage through mechanisms including legitimization, memetic spread, modeling of code-switching patterns, and linguistic innovation. The historical analysis reveals an evolution from representing English as foreign and distinct to normalizing fluid multilingualism that incorporates distinctively Indian English features.

Bollywood's influence operates bidirectionally—it both reflects existing sociolinguistic patterns and actively contributes to their evolution and dissemination. This recursive relationship has accelerated since economic liberalization, as Bollywood has increasingly incorporated English while simultaneously making this incorporation distinctively Indian.

The global reach of contemporary Bollywood positions it as a powerful ambassador for Indian English varieties internationally. By normalizing and celebrating distinctively Indian patterns of English usage, Bollywood contributes to the decentering of Inner Circle varieties as the exclusive standard for correctness and prestige in global English.

Future research might productively explore audience reception and the measurable impact of specific films on language attitudes and practices. Comparative studies examining Bollywood alongside regional cinema industries would also provide valuable insights into the differential evolution of Indian English varieties across geographical and cultural contexts.

As India continues to negotiate its relationship with English in the context of globalization and national identity formation, Bollywood will likely remain a crucial site for linguistic creativity, contestation, and change. Understanding this relationship enhances our comprehension not only of Indian English as a linguistic system but also of the complex social processes through which languages evolve in response to cultural forces in the contemporary world.

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