

TEMPORAL DYNAMICS OF HYBRIDITY IN PAKISTANI LIFESTYLE VLOGGING: A MULTIMODAL SEMIOTIC ANALYSIS

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Abstract

The current study examines the creation of hybrid cultural identities among Pakistani lifestyle vloggers in a multimodal and longitudinal perspective. It examines the digital creators and the process of negotiating their identities and performing within various stages of content creation through visual analysis. The study takes a qualitative perspective that involves multimodal discourse analysis patterns including the semiotic theory of Kress and van Leeuwen. Followed by purposive sampling, data includes three vloggers at different stages of their careers to make it was evident that there was a temporal pattern to identity performance, who moved out of culturally affiliated domestic narratives to worldly inclined digital identities. Multimodal analysis reveals that vloggers combine the traditional aspects of aesthetics (including familial relations and local clothing) with the modern, internationally recognisable imagery (including branded products and advert-potential framing). These factors show that identity on digital media cannot be regarded as stable and is shifting with changes based on technological drifts and penetration, audience participation and monetisation dynamics. The study adds depth to a broader recognition of the cultural hybridity working in the digital environment of South Asia and finds out that lifestyle vlogging serves as the moving platform of self-representation and cultural negotiation.

Keywords: Hybridity, vlogging, temporal dynamics, lifestyle vloggers, cultural identity

Introduction

The digital environment in Pakistan has experienced accelerated evolution throughout the past decade as lifestyle vlogging established itself as an active type of cultural representation that gained significant public momentum. Pakistanis use YouTube and Instagram daily, alongside rising internet access, low-cost smartphones, and increased penetration, to express themselves through social media platforms. Through digital vlogging, especially lifestyle vlogging, people share experiences while asserting their identity as they establish their presence locally and globally (Ramzan et al., 2023).

The concept of cultural hybridity presented by Homi K. Bhabha creates a meaningful theoretical framework for analysis in this specific context. Bhabha (1994) describes hybridity as an active Third Space where people negotiate changes and manufacture fresh cultural significations through ongoing transformations. Pakistani vloggers interact within this Third Space, combining national customs with contemporary digital styles and worldwide media trends. Through their content, these vloggers establish a performative platform that shares cultural identities and transforms them (Easthope, 1998). The multimodal semiotic framework from Kress and van Leeuwen (2006) with Bhabha's postcolonial analysis provides researchers the tools to analyse the interconnected meaning-building techniques vloggers use through their linguistic, visual, and auditory elements. Vlogs bind semiotic resources, creating hybrid cultural messages through the imagery with settings and music. The theory grants fundamental insight into the temporal interaction of semiotic modes that generates compound cultural identities and developing interpretations (Kress & van Leeuwen, 2006).

Lifestyle vlogs might seem basic, but they contain comprehensive portrayals of personal identities. The cultural negotiation process becomes visible through how people display their food, relationships, religious rituals, family structures, shopping habits, and language choices. The changing content elements create an important collection of temporal hybridity, which functions as an archive within Pakistan's digital media ecosystem (Farrukh et al., 2021). Digital media enables Pakistani vloggers to maintain their local identity while achieving a global reach because of its worldwide connectivity. Pakistani vloggers adopt Western vlogging elements such as thumbnails, intro music, traditional clothing, and familial customs from their culture (Chavez & So, 2020).

The worldwide connections made possible by digital media enable Pakistani vloggers to possess national and international identities simultaneously. Pakistani vloggers use Western vlogging techniques like thumbnails and intro music alongside traditional family dialogue and cultural dress (Chavez & So 2020). Hybrid digital forms are a complete instrument for investigating identity management within South Asia's transforming digital community. Audience members develop hybrid identities through watching and interacting with lifestyle vlogging content. A Pakistani teenager watching vlogs combining Western home décor with Pakistani decorative elements will develop hybrid identity navigation skills. Online content producers and viewers engage in a mutual feedback process, which demonstrates how hybrid elements function within digital platforms according to Kanwal & Naeem (2023). Vlog presentations containing hybrid identities reveal important cultural and social developments that affect urban Pakistani society. The growth of globalisation combined with wider transnational media reach leads to the contestation of established cultural boundaries for gender roles, fashion standards and consumer behaviour principles. Lifestyle vlogging is a subtle yet strong mechanism for cultural commentary and social change in Pakistan, according to Farrukh et al. (2021) and Ahmad & Khan (2021).

Recently, academia has started to emphasise cultural hybridity in digital contexts, but there is a need for more research about how this phenomenon develops temporally within Pakistani lifestyle vlogging. Most existing studies treat hybridity as a static intrinsic quality or individual instantaneous occurrence while ignoring transformations of hybrid expressions through time (Kanwal & Naeem, 2023). The exclusion of this aspect creates gaps in understanding the process by which digital identities evolve and transform through different influential moments. Insufficient investigations have been conducted into how YouTube's platform features, such as monetisation rules, recommendation logic, and community rules, are characterised by hybridity patterns. According to Ejaz (2019), technical systems used in digital platforms both influence content presentation, select visual aesthetics, and award particular linguistic choices to vloggers.

The present work is significant to researchers in three fields of knowledge as it provides a new approach to the analysis that involves the use of not only postcolonial theory but also a multimodal approach to knowledge. It investigates how the Pakistani digital creators can relate to global audiences and retain local cultural identity, showing that instead of being a fixed category, hybridity is a process that can be shifted, and it can change. It offers real-life insights to content developers and educators, particularly on such topics as audience content, personal branding and online narration.

Research Objective

To examine the visual manifestations of hybridity in Pakistani lifestyle vlogs, such as dialogue delivery, attire, and background.

Literature Review

Studies executed in recent times have analysed how creators use multiple communication tools to produce and transmit meaning in videos. Yousaf and Zhang (2023) researched TikTok food vlogs to demonstrate how visual components presented through dish close-ups, colourful presentation, and interactive editing bring viewers closer to the food experience. Background music, sound effects, and vocal tones serve critical functions because they create mood ambience and highlight main elements of YouTube lifestyle vlogs according to Nasir and Luo (2024). Both research projects studied the effective inclusion of screen-based text elements, including captions and annotations, which delivered supplementary content and highlighted main points for audiences, including those requiring accommodation for hearing disabilities.

Through cultural symbols, clothing items, and environment selection, vloggers demonstrate their identity to establish strong connections with audiences who share their cultural heritage or have a cultural interest in it. Using multiple delivery methods, vloggers develop content that attracts viewers from any language background because it goes beyond simple spoken messages.

Social media platforms' technological features provide users unprecedented opportunities to reach hybrid content on a large scale. Through platforms such as YouTube, Instagram, and TikTok, users obtain content creation resources, which include editing tools and analytical information, while their mutual audience supports genuine hybrid presentations. By offering digital tools, vloggers create content combining modern recording technologies, cultural adaptation capabilities, and algorithmic enhancement patterns (Khan & Rauf, 2022). Social media is a quick tool for modernised cultural exchange because it enables immediate transformative processes of tradition alteration and rebranding within seconds. Combining personalised algorithms and channels to make money prompts content creators to share hybrid identities because they draw audiences from local countries and international nations (Nawaz & Lim, 2024). Mobile technology combined with pervasive internet availability has evolved into a factor enabling content creation opportunities in Pakistan, designed explicitly for middle-class and urban youth audiences. The combination of indigenous cultural content and global digital distribution systems has produced many hybrid media products. The authors, Azam and Mahmood (2023), believe this transition represents modern cultural identity generation by recontextualising classical values through digital tools.

Social media and digital technology have evolved cultural hybridisation from a random coincidence to a planned, systematic process that repeats itself. These platforms function as mediators for identity creation and storers of their development, thus enabling comprehensive research of how modern digital cultural identities form and transform.

People actively transform their local identities through lifestyle vlogging platforms with global features. Pakistani content creators and other Global South users follow deliberate cultural positioning methods to mix local cultural methods with global stylish elements for expanded reach (Noor & Azmi, 2024). Jung and Martinez (2022) define these digital influencers as "glocal creators" who preserve cultural distinctiveness and connect to international media standards.

The transformation in digital culture has introduced networked visibility because users perform their identity while being monitored by platform measurement alongside audience response. Digital cultural research requires temporal investigations because hybrid identities shift through constant feedback mechanisms that influence their ongoing negotiation process.

Prior works have provided valuable data concerning hybrid modes and ideologies in Pakistani digital media, there remains a significant void on the relationship of these hybrid constituents within such context and as they evolve. However, there is need for a proper method that insists on developing an approach that would consider the tendencies of a combination of formats and approaches, including the Pakistani lifestyle vlog format. To address this research gap, a multimodal semiotic analysis of changing interactions of the visual mode will be conducted in the proposed study, which will shed new light on the ongoing cultural transformation process.

Theoretical Framework

The study uses two theoretical frameworks, postcolonialism and multimodality, to guide its investigation. Bhabha's hybridity theory allows identity research to explore the territory where people contest identities through change and opposition. In contrast, Kress and van Leeuwen's semiotic theory provides analytical methods for examining digital creators' visual-verbal messaging. These related theoretical frameworks enable researchers to analyse how Pakistani vloggers develop hybrid identity expressions across time through visual communication.

According to Homi K. Bhabha (1994), the key core idea behind postcolonialism explores cultural identity as people continuously reshape their multiple heritage elements through the "Third Space." The Third Space results from cultural code interactions where the contact creates a hybrid meaning that challenges East/West and traditional/modern dichotomies. The digital environment reveals transparent negotiations when people construct identity presentations that target local viewers and worldwide audience groups simultaneously. Bhabha's theory interprets how Pakistani vlogging content creators mix religious customs with national symbols, Western production styles, and marketing tools. Through each video and with platform dynamics and a growing audience base, the creators execute their identity, which transforms as they link up with brands while adapting to changing feedback (Tan & Rizvi, 2022). The diachronic evaluation of Bhabha's theory greatly benefits this analysis by examining how vlogger hybrid identity expressions change across their digital career duration.

Digital analysis benefits from Kress and van Leeuwen's (2006) multimodal semiotic theory because this framework elaborates on the methods through which multiple communicative modes produce meaning. Vlog content extends visual elements such as camera positioning, colour choice, audio effects, or text annotations, including captions and hashtags, contribute to meaning.

The framework distinguishes three fundamental operations which all multimodal messages contain.

1. The representational metafunction tracks the things which appear or have been designated in communication
2. Through the interpersonal metafunction, viewers understand how speakers approach them through eye contact, physical posture, and facial motion.
3. The compositional metafunction deals with arranging patterns of elements to create significant visual meanings that direct viewer perception.

The visual analysis of vlogs draws its structural framework from this particular theory. Visual elements in vlogs incorporating hybrid fashion, fusion cuisine, environmental design,

symbolic accessories and design elements will undergo interpretive analysis concerning their cultural values and ideological significance (Nasir & Luo, 2024).

Research Methodology

The study employs qualitative approach where the researcher identified five Pakistani vloggers through purposive sampling, which focused on these selection factors: Active for at least three years, consistent engagement with hybrid cultural content including Visible changes in video production and content focus over time. A selection of Pakistani lifestyle vloggers was made because they represent different aspects of digital culture and demonstrate divergent methods of creating hybrid identities. Their content covers topics such as fashion, food, and family life, and they approach these subjects with different audience profiles and visual presentations. The selected vloggers from specific niche of Pakistani lifestyle vlogging are named as: Ali Hamza Baloch, Anushae Says, Aqsa Sarwar

Additionally, to track the temporal changes in the study, there is use of longitudinal sampling where the investigator selected three videos from each vlogger for their research.

- Early phase vlog: Within the first 6 months of their channel
- Middle phase vlog: Midpoint of their active period
- Recent vlog: One of their latest uploads (2023–2024)

According to Zhao and Memon (2022), fifteen videos were obtained to examine identity performance changes across time. The model's longitudinal design analyses product development and thematic shift patterns through which content creators adapt their content to audience preferences and digital changes. This study's vlog content analysis depends on the multimodal semiotic theory Kress and van Leeuwen proposed in 2006. According to their theoretical framework, digital communication generates meaning with visuals. This research utilises Pakistani lifestyle vlogger content through time phases to study how hyphenated identities form using visual elements that align with the three metafunctions.

The study meets the ethical requirements in qualitative and digital media research as the material to be examined is purely publicly available, including YouTube vlogs which are all located publicly to have an educative and critical purpose as part of fair use (Rahman & Lee, 2023). It is safe to say that since vloggers share their digital personas voluntarily on which they are monetizing, the study is not interested in audience-generated content that is produced outside of the control of the vlogger and that might be essential to protect the privacy of the users so that any analysis needs consent (Tan & Farooq, 2022). The data used has not been changed to maintain freshness in academic picturing and respecting independence and reputation of the creators without falsification of academic integrity.

Moreover, focusing exclusively on the material produced by vloggers, the study ignores such viewer reactions as comments, likes, and algorithmic influence that are crucial to the creation of an online identity (Hussain & Lim, 2024). Neither does it discuss influences such as platform-wide monetization systems, sponsorship strategies, or pressures initiated by the YouTube algorithm, implying that research on digital media finances and governance systems should be a part of identity studies in the future.

Data Analysis

The present part of study provides a complex analysis of hybrid identity performances of five Pakistani lifestyle vloggers combining the concept of hybridity proposed by Bhabha (1994), the multimodal semiotic theory proposed by Kress and van Leeuwen (2006). With the notion of Bhabha, of the Third Space in mind, the analysis suggests how the vloggers balance both

tradition and modernity, bringing cultural authenticity to the issues of global consumerism. The juxtaposition of the conventional dressing style, domestic iconography, and gestures against the cosmopolitan branding and universal aesthetics are discussed in a multimodal analysis whereas interpersonal and compositional means, such as maintaining eye contact (Nasir & Luo, 2024; Yousaf & Zhang, 2023).

Bhabha's Theory of Hybridity: Analysis of Ali Hamza's Vlogs

The analysis of Ali Hamza's vlogs—“Our Home Tour,” “Ama aur Hamna ki Pehli International Trip,” and “Hamari Kamiti nikal aaye”—through the lens of Homi Bhabha's theory of hybridity reveals the dynamic and negotiated nature of cultural identity within Pakistani digital spaces.

Ali Hamza constructs a hybrid digital identity that merges Pakistani cultural authenticity with global consumer and digital practices. His the emphasis on family, domestic pride, and communal warmth anchor his digital self in traditional Pakistani values. Yet, Ali's embrace of global travel, minimalist apartment living, and digital consumer practices (ordering systems, travel agents) reflects the aspirational cosmopolitan identity that resonates with many young Pakistanis today. This balancing act—rooted in tradition yet open to global modernity—captures Bhabha's notion of ambivalence: a space where identity is not fixed but continually negotiated and redefined.

These vlogs stand as powerful examples of how young Pakistani digital creators navigate the dual pulls of local belonging and global consumer culture, crafting a digital presence that is at once culturally resonant and globally connected.

Multimodal Semiotic Analysis (Kress & van Leeuwen's Framework) of Ali Hamza's Vlogs

Video 1: Our home tour



Representational Meaning from Early phase to current phase

The visual elements from early highlight how personal finance, domestic aesthetics, and cultural transparency intersect in contemporary Pakistani digital culture. The vlogger's attire—casual and modest—reflects an everyday, approachable domestic setting. Visuals of kitchen appliances, furniture, and household accessories blend the traditional home environment with modern appliances and globalized consumer products.

Objects such as the gas meter, electric bills, and shopping bags act as cultural artifacts that visually narrate the everyday economic practices of a Pakistani household. In mid phase, Vlogs of Hamza Ali showed captures a family's first international trip, weaving together themes of travel, cultural exchange, and the evolving identity of a Pakistani family in a global context. The visual elements highlight how personal milestones, like travelling abroad, are intertwined with cultural pride and family bonding. The vlogger's attire—comfortable, travel-ready outfits—reflects a mix of modesty and global style, bridging traditional Pakistani values with the excitement of global travel. The presence of familiar travel symbols

(airplanes, passports, luggage) in the visuals highlights the intersection of cultural tradition and modern mobility.

In the current phase, the video captures a communal moment around the theme of a financial committee payout—a key aspect of social and economic life in Pakistani culture. But the visuals reflect how trust-based financial practices reinforce community solidarity and domestic stability. The vlogger's attire—casual and modest—aligns with culturally blended infact more modernised. The visuals of cash, committee receipts, and the excitement of participants signify the importance of financial trust within family and community networks. Objects such as sophisticatedly inspired Tea gatherings and living room settings highlight the blending of economic activity but inspired modernized habits in exixting culture of individual.

Video 3: Humari committee nikal gayi



Interpersonal Meaning from early to current phases:

The interpersonal dimension is built on the vlogger's warm, friendly tone and direct engagement with the audience. He frequently makes eye contact with the camera, creating a sense of personal connection and trust that resonates with the cultural norms of hospitality and community sharing. At mid phase, the interpersonal aspect of the video is conveyed through the vlogger's inclusive tone and frequent direct address to the camera. His relaxed, conversational style and affectionate interactions with her mother create an atmosphere of familial intimacy that resonates deeply with the cultural values of Pakistani society. But there is shift in style of interaction, inspired by globalized trends, where there is more focus on the way angle of vlog is portrayed centered on vlogger but distant and focused. In the recent phase, the vlogger's indirect address to the camera creates atmosphere, reflecting the globalized culturally inspired experiences. He is still holding warm, enthusiastic tone strengthens this sense of trust and collective participation but the effect of reviewing global products reflects a deep cultural blend.

Video 2: Amma aur hamna ki pehli international trip



Compositional Meaning from Early phase to current phase

In the initial phase the video's compositional choices reinforce the theme of intimate transparency and domestic pride. The vlogger is consistently centered in the frame, reinforcing her role as the guide through her personal space and financial narrative. Close-up shots of the home's functional details (like the kitchen, bedroom, or appliances) emphasize the practical and aesthetic dimensions of modern domestic life. Warm lighting and earthy color palettes create a cozy, inviting atmosphere that visually encodes authenticity and cultural familiarity. In the mid phase, the vlogger is consistently centered in the frame, underscoring her role as a narrator and participant in this communal financial ritual. Close-ups of cash transactions and household items establish an intimate, grounded context for the financial story. Wide shots of the family setting and relaxed communal environment

emphasize the integration of financial and familial life—a key feature of the committee system in Pakistan. The warm color palette and natural lighting contribute to an inviting, authentic atmosphere that visualizes trust, relief, and cultural comfort

For the final and recent phase, the video's compositional choices reinforce the theme of cultural hybridity more than previous phase. The consistently centered frame for symbolizing the emotional heart of the trip and the cultural importance of familial bonds. Close-up shots of their faces, as well as intimate scenes like sharing meals or exploring new places together, create a sense of personal closeness. Wider landscape shots—like city views, hotel lobbies, or local markets—visually frame their experience within the broader, global environment. This balance between personal close-ups and expansive travel shots visually encodes the dynamic negotiation between heritage and modernity.

Bhabha's Theory of Hybridity: Analysis of Aushee Says' Vlogs

The analysis of Aushee Says' vlogs through the lens of Homi Bhabha's theory of hybridity reveals the dynamic and evolving nature of identity negotiation in Pakistani digital spaces. Bhabha's concept of the "Third Space" (1994) provides a powerful framework to understand how Aushee's content blends traditional Pakistani values and practices with global modernity and digital consumerism. Her vlogs do not replicate binary cultural models; instead, they produce new hybrid meanings that showcase both cultural continuity and adaptation in the digital realm. Across these three vlogs— "Moving Abroad," "What I Eat in a Week," and "Iftari Cooking Scene"—Aushee's content reveals a rich and evolving hybrid identity. She tries to maintain cultural authenticity while seamlessly integrating global digital consumer culture. Her home-centered, family-focused visuals reflect traditional Pakistani values, but her embrace of global mobility, influencer aesthetics, and digital content creation situates her within a cosmopolitan digital landscape. This ambivalence—the simultaneous performance of local cultural practices and modern global aspirations—aligns with Bhabha's concept of the Third Space. Aushee's vlogs illustrate that cultural identity in digital Pakistani life is not static or binary; it is constantly negotiated and redefined in response to the dual pressures of cultural rootedness and global modernity. Her digital persona becomes a hybrid performance that is both culturally resonant and globally attuned.

Multimodal Semiotic Analysis (Kress & van Leeuwen's Framework) of Anushee Says

Video 8: What i eat in a week



Representational Meaning from early to current phase

From Early phase, the video showcases a dual narrative: preparing iftar during Ramadan and sharing a makeup haul. These two themes highlight the intersection of cultural practices (iftar) and modern consumer culture (makeup haul) in Pakistani society. The vlogger's attire—modest and stylish—reflects cultural expectations of respectability, especially during Ramadan, while also engaging with the aspirational aesthetics of makeup and fashion influencers. Cooking scenes include traditional dishes and utensils (like frying pans, spices, and homemade meals), while the makeup haul reveals branded, globally available products, bridging local culinary practices and global beauty trends. The vlogger's gestures—like

stirring food or swatching makeup on her hand—underscore her role as both a cultural participant in Ramadan practices and a modern digital influencer.

From mid phase vlog, The multimodal semiotic analysis reveals how the video blends traditional culinary values with the modern digital performance of lifestyle vlogging. Representational elements—like local cooking techniques, global health foods, and homey kitchen settings—highlight the fluid negotiation of tradition and modernity. Interpersonal aspects—her direct engagement, bilingual narration, and casual tone—create an intimate, relatable space that invites viewers into her hybrid food practices. Finally, compositional choices—careful framing, close-ups of food, and warm color palettes—visually encode the hybrid identity performance at the intersection of cultural heritage and global wellness culture.

In line with Bhabha's Third Space theory, the video frames food as a site of cultural hybridity—where personal health aspirations, global culinary trends, and traditional values converge to create new meanings of identity, care, and digital storytelling. Finally, from recent phase vlog visual cues like suitcases, travel documents, and familiar home environments highlight the practical and emotional journey of migration. Objects like passports, travel tickets, and digital screens (perhaps for visa processing or accommodation searches) symbolize the hybrid identity—rooted in the home culture but reaching out to global opportunities. The vlogger's gestures—packing, showing passports, reflecting thoughtfully—underscore the personal and cultural negotiations involved in leaving home and starting a new chapter abroad.

Video 7: Moving abroad



Interpersonal Meaning from early to current phases

From the initial phase, the interpersonal aspect of the video is defined by the vlogger's casual, inviting style. She addresses the camera directly, maintaining warm eye contact and engaging viewers as part of her personal journey—whether it's in the kitchen or in front of the mirror. The vlogger's warm tone, humor, and candidness in both cooking and beauty segments emphasize an authentic and relatable identity performance. The interpersonal dimension of the video from mid phases is repeatedly same like the way she is been communicating with her audience. As its constructed through the vlogger's relaxed, conversational tone. Her friendly style makes viewers feel personally included in her culinary journey, mirroring the cultural ethos of hospitality and communal eating in Pakistani households. As the content reaches to the recent phase, she frames the experience as both a personal milestone and a shared cultural narrative of migration, highlight the globalized context of migration. This underscores the hybrid identity of the vlogger as someone negotiating traditional roots with global ambitions, performing this identity for an audience that shares similar dreams and anxieties.

Compositional Meaning from Early phase to current phase

The compositional choices from the initial phase vlogs reinforce the dual identity of the video: blending domestic, traditional scenes with modern, aspirational beauty content. In the cooking segments, close-ups of sizzling dishes and warm kitchen lighting create an atmosphere of comfort and cultural authenticity. While, in the makeup haul segments, the use

of product-focused close-ups and neat arrangement of beauty items mirror the polished aesthetic of global beauty vlogging. The vlogger herself remains centered in most frames, visually anchoring her identity as both a homemaker and a global consumer. Warm color palettes in the cooking scenes and bright, neutral tones in the makeup scenes emphasize the visual duality of the video.

Moving towards the mid phase vlog, the compositional choices underscore the video's themes of authenticity, cultural hybridity, and visual pleasure. Wider shots of the kitchen and dining area situate the private eating habits within a broader domestic and cultural context. Warm, earthy tones and food colors create a cozy and inviting atmosphere, visually reinforcing the blend of tradition and modernity in her cooking practices. Lastly from recent phase, the compositional structure visually reinforces the theme of transition and anticipation. The vlogger is consistently centered in the frame, emphasizing her as the narrator of her own journey. The video's color palette—and occasional bright highlights—creates a calm yet dynamic visual feel that reflects both the familiarity of home and the excitement of moving abroad—visually encode the hybrid identity of contemporary Pakistani digital creators.

Bhabha's Theory of Hybridity: Analysis of Aqsa Sarwar's Vlogs

Across the selected three vlogs—Eid dressing ideas, the house tour, and the Q&A session—Aqsa Sarwar crafts a rich and evolving hybrid identity that embodies both cultural rootedness and modern, global digital engagement. Her Urdu-based narrative style and focus on domestic hospitality, personal modesty, and traditional practices reveal a deep cultural belonging that resonates with her Pakistani audience. Simultaneously, the integration of modern home aesthetics, digital influencer markers (YouTube awards), and contemporary fashion practices reflects a growing cosmopolitan sensibility and an awareness of global trends. Aqsa's vlogs do not present these elements in conflict; rather, they depict an identity that is ambivalently balanced and actively negotiated, reflecting Bhabha's theory of the Third Space as a site of creative cultural merging.

This highlights that Aqsa's content is not a static replication of either cultural tradition or global modernity. Instead, it is a dynamic performance that adapts and redefines itself according to different contexts and audiences. Aqsa Sarwar's vlogs thus stand as powerful examples of how Pakistani digital creators navigate the complexities of identity in an increasingly globalised world, crafting a unique digital self that is at once deeply traditional, globally attuned, and hybrid in every sense.

Multimodal Semiotic Analysis (Kress & van Leeuwen) of Aqsa Sarwar's Vlogs

Video 12: Eid dress designing ideas



Representational Meaning from early to current phase

As it's been depicted from vlog of early phase, the video centers around the vlogger's creative process for designing Eid dresses, showcasing a negotiation between traditional Pakistani cultural values and global fashion influences. The visual elements highlight how personal style and cultural identity merge during festive celebrations. The vlogger's attire—modest and stylish—reinforces a sense of cultural appropriateness for an Eid-related theme, while also reflecting her individual sense of fashion-forward confidence. Objects featured—

like fabrics, measuring tapes, and sewing materials—visually represent the labor and creativity involved in traditional dressmaking. The vlogger's gestures—demonstrating fabric textures, showcasing color combinations, and highlighting small details—embody her role as a cultural mediator who bridges traditional artisanal knowledge and modern design sensibilities.

In the mid phase vlog, the video revolves around personal reflections on the topic of love and arranged marriage, framed through a conversational Q&A format. The visual elements highlight how cultural values surrounding marriage, family, and individual aspirations are negotiated in Pakistani society. The vlogger's attire—neat, modest, and relaxed—reflects the cultural norms around personal presentation in intimate discussions. Objects such as framed photos, bookshelves, and family decor in the background symbolize the interplay of family heritage and individual identity. The vlogger's gestures—smiling, using open hand movements, and pausing for thought—emphasize a sincere and reflective tone, visually mapping out the balance between personal choice and cultural expectations.

Lastly from recent phase vlog, there is an intimate tour of the vlogger's home, showcasing both traditional domestic aesthetics and modern design influences. This visual narrative demonstrates the intersection of cultural heritage and contemporary lifestyle in urban Pakistan. The vlogger's attire—casual and modest—aligns with the informal and welcoming tone of a home tour, reflecting local values around hospitality and domestic pride. Each room's decor, featuring traditional Pakistani elements (carpets, wooden furniture, intricate wall hangings) alongside modern amenities (sofa sets, LED lights, minimalist accents), visually represents the hybrid cultural identity of the home. Objects such as prayer mats, family photographs, and handcrafted items reinforce a sense of cultural rootedness, while the overall spacious, airy layout highlights aspirations for modern comfort and elegance. This combination visually encodes the Third Space that Bhabha describes—where traditional and modern values merge in lived experience. The video showcases how domestic spaces are not merely physical but sites of cultural negotiation and identity performance. The vlogger's home, presented through her personal narrative and visual aesthetics, becomes a microcosm of the ongoing dialogue between heritage and modernity, local pride and global connectivity.

Video 11: *Q & A session*



Interpersonal Meaning from early to current phases

The interpersonal dimension in early phase vlog is shaped through the vlogger's enthusiastic delivery. She doesn't frequently look directly at the camera, not even clearly visible to her audience but creates a warm, personal rapport with her audience—similar to chatting with a friend or family member about Eid shopping. Her tone is lively and inclusive, reflecting the excitement and collective nature of Eid preparations in Pakistani culture. The vlogger's casual language, humor, and excitement about upcoming Eid celebrations invite viewers to see themselves as active participants in the joyful process of Eid fashion creation.

From the mid phase, the interpersonal aspect of the video is conveyed through the vlogger's conversational style maintaining direct eye contact with the camera, establishing a sense of intimacy and trust that is central to discussions about marriage and relationships in Pakistani culture. Her tone is friendly and approachable, fostering a casual yet thoughtful dialogue. The

viewer is invited to engage personally with the vlogger's reflections, blurring the line between private experience and public conversation by discussing frequently asked question about her marriage. Discussing about vlog from recent phase, the vlogger establishes a friendly, conversational relationship with the audience by tour of her home which is filled with personal anecdotes and enthusiastic commentary, transforming the video from a simple home showcase into a shared cultural experience. The vlogger's humor and excitement make the viewer feels personally welcomed into her home, reinforcing the cultural value of hospitality that is central to Pakistani domestic life. Showcasing hybrid practices shape the vlogger's identity as both a Pakistani homemaker but more as a digital content creator engaging with global audiences following global trends.

Compositional Meaning from Early phase to current phase

The compositional choices of the vlog of early phase, reinforces the theme of creativity and celebration. Close-up shots of fabric patterns, textures, and sewing processes create a tactile, immersive experience for the viewer, emphasizing the intimate connection between the vlogger and her craft. These shots also convey the personal investment and care involved in designing Eid dresses. The color palette—rich, festive hues like deep reds, golds, and bright pastels—evokes the celebratory atmosphere of Eid, while natural lighting enhances the sense of authenticity and warmth. Moving forward the video's compositional structure from mid phase captures the cultural negotiation. The vlogger is consistently centered in the frame, positioning him as the focal point of this intimate conversation. Close-up shots of his expressions and gestures highlight the emotional investment in the discussion, while wider shots showing the cozy home environment root the video in everyday domestic life. This alternating visual focus mirrors the interplay between individual reflection and family/community expectations.

Concludingly from recent phase vlog, the vlogger is consistently centered in the frame, acting as a personal guide through her space. This centered framing places her as the mediator between her personal life and the viewer's experience. Close-up shots of intricate decor details—like traditional lamps or embroidered cushions—draw attention to cultural heritage, while wide shots of spacious rooms create a sense of modern, aspirational living. This alternation between intimate and expansive shots visually mirrors the dual identity of the space as both traditionally grounded and globally styled. Warm lighting and natural color tones (creamy whites, earthy browns, and muted pastels) create a cozy, authentic atmosphere that conveys cultural authenticity but mostly like the emphasis of globalized culture.

Conclusion

Using the theoretical frameworks of Homi Bhabha's (1994) "Third Space" hybridity and Kress and van Leeuwen's (2006) multimodal semiotic theory, the study reveals that these vloggers' digital identities are not static representations of either traditional or modern values. Rather, they are dynamic performances that continuously negotiate cultural authenticity, modern consumer aspirations, and global digital practices.

Moreover, the multimodal semiotic analysis underscores how visual choices, such as clothing, home decor, and branded objects, work in tandem with spoken narratives to create hybrid identity performances that are culturally resonant and globally attuned. These findings extend the work of Hussain and Lim (2024), who argue that South Asian digital creators must constantly navigate between cultural belonging and the aspirational aesthetics of global digital consumerism. In the Pakistani context, this negotiation is further shaped by religious traditions, gendered roles, and evolving class-based aspirations, making hybridity not just a

digital phenomenon but a socio-cultural process of identity formation in a rapidly globalising society. Using a longitudinal content tracking the researcher has managed to meet the essential research purposes. It has brought empirical evidence, which shows that digital hybrid identities are more than just reflective, they are also performative and therefore carefully crafted to achieve a particular goal as it changes. The vloggers are not the passive occupants of digital spaces but are active builders of hybrid identities ready to respond to evolving socio-economic pressures, demographics of audiences and opportunities of platforms. The study provides a number of promising avenues of prospective research and action based within the spheres of digital identity, postcolonial media studies, and multimodal discourse studies. To find out more about the influence of intersectional identities on digital expression, future research may well expand the range of creators to cover male creators or speakers of minority languages, or Pakistani influencers of diasporic origin.

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