



CODE-SWITCHING AND HYBRID LINGUISTIC PRACTICES IN PAKISTANI DIGITAL MEDIA AND ENTERTAINMENT INDUSTRY: A SOCIOLINGUISTIC ANALYSIS

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Abstract

This research paper will explore the phenomenon of Urdu-English code switching and hybrid language use in digital media and entertainment sphere of Pakistani discourse. The paper aims to analyze the roles of bilingual communication in the construction of identity, prestige, humor, emotional realism, and consumer appeal, with the help of selected Pakistani dramas, films, advertisements, clips from social media, podcasts, and digital content created by influencers. Selected dramas are Hum Tum, Suno Chanda, Ehd-e-Wafa, Zindagi Gulzar Hai and Kabhi Main Kabhi Tum, while selected films are Karachi Se Lahore, Ho Mann Jahaan, Cake, Bin Roye, Jawani Phir Nahi Ani, and Punjab Nahi Jaungi. The research is qualitative, sociolinguistic and a discourse analysis. Character-linked discourse patterns, frequent lexical insertions, and scene-based observations of language are used for the study. The results indicate that English lexical items receive a positive connotation in the Pakistani media to convey modernity, education, confidence, digital literacy, professional identity, and cosmopolitanism, while Urdu signals intimacy, cultural grounding, and emotional force. The study concludes that hybrid language has been normalized in the media as one of the criteria to show urban identity and digital culture in Pakistan. It further claims that Pakistani English is a language that is losing its impersonality in entertainment, advertisements and social media conversations.

Keywords: code switching, code mixing, Pakistani English, Urdu-English bilingualism, Pakistani dramas, Pakistani films, digital media discourse, sociolinguistics and advertising language

1. Introduction

Language is not a mere means of communication. It carries social memory, class position, emotional attachment, cultural belonging and symbolic power. Language users in a multilingual society negotiate language boundaries constantly and choose words, phrases, registers, accents and other linguistic features for the situation, audience, purpose and identity. Pakistan is an ideal case study for this investigation because it is a multilingual post-colonial society in which Urdu, English, Punjabi, Sindhi, Pashto, Balochi, Saraiki and other languages are in contact within social spaces. In this linguistic ecology, Urdu is sometimes used as a national and cultural language but English remains linked to the education and administration, access to technology, professional mobility and social prestige (Rahman, 2015; Mahboob, 2017). These language interactions have become more apparent in recent years through digital media and entertainment platforms. TV serials, movies, ads, video podcasts on YouTube, TikTok videos, Instagram reels and influencer videos have become prevalent and are shared by local and diasporic viewers. Media are not just for entertainment; they are also the reflection of changing social values, youth identity,

class aspirations, and communication patterns. In this context Urdu-English code switching has become an integral part of the text particularly those which represent educated, urban, middle class and upper middle class characters. The term code switching is used to describe the use of two or more languages in a single conversation, sentence or discourse event. The use of words, phrases or smaller linguistic units from one language in another is frequently referred to as code-mixing. This study does not separate the two, but rather considers them as two aspects of the same hybrid linguistic practices, as the Pakistani media does not generally operate with a distinction between Urdu and English; there is a fluid transition between the two (Myers-Scotton, 2017; Poplack, 2018). The entertainment industry has seen the hybrid language covertly transformed into a desired and visible form. The drama characters like Hum Tum, Suno Chanda, Ehd-e-Wafa, Zindagi Gulzar Hai and Kabhi Main Kabhi Tum use English words and Urdu sentence patterns in sarcasm, affection, ambition, embarrassment, frustration, and social confidence. A similar type of bilingual discourse is then used to depict urban life, elite education, artistic aspirations, and youth humour in films like Ho Mann Jahaan, Karachi Se Lahore, Bin Roye, Cake, Jawani Phir Nahi Ani and Punjab Nahi Jaungi. In digital advertisements, Urdu slogans and promotional language are often interwoven with English words pertaining to technology, convenience, style, and consumer choice (Riaz, 2019; Munir, 2025). The present study is an investigation of this phenomenon in terms of sociolinguistic and media discourse. It questions the construction of meanings of class, modernity, intimacy and humour and digital belonging through Urdu-English hybrid language in Pakistani media. It also reflects the changes in the Pakistani society in which youth now mainly use Roman Urdu, bilingual captioning, English technological terms and platform-specific vocabulary as their means of communication. Hence the study is relevant in the areas of Sociolinguistics, Discourse Analysis, Pakistani English Studies, Media Linguistics and Cultural Studies.

1. Problem Statement

Urdu-English code switching is one of the most prominent linguistic characteristics of the discourse of digital media and entertainment in Pakistan. However, most of the previous studies conducted on code-switching in Pakistan have been in the context of classrooms, political talk shows, official communication or general bilingualism. The same sustained attention has not been given to entertainment media and digital culture, which have a strong influence on everyday speech and youth identity. The issue does not just lie in the use of English words in Urdu writings by characters or influencers. What is more important is how these decisions create social meanings. Insertions of words in the Pakistani media in English may suggest education, class status, confidence, technological awareness, sophistication in urban setting or consumer aspiration. However, Urdu might imply intimacy, cultural affiliation, emotional gravity or moral standing. If one is not careful with a sociolinguistic reading, these patterns might be taken as unproblematic mixing of languages, but they instead represent social and cultural processes. Yet another is authenticity of research. Numerous studies on Pakistani media code switching are based on general examples or fabricated lines which cannot be substantiated. This compromises the academic authenticity. The present paper thus excludes the use of unsupported and fabricated quotations as exact dialogue. Rather, it offers instances of discourse that are linked to characters, lexical patterns that recur, and observations that are relevant to certain scenes that can be further substantiated with the help of subtitles, scripts, or manual transcription, as necessary to a target journal. This approach of trying to keep the integrity of the analysis intact and at the same time discussing the behaviour of the language in a very specific way is the right one.

3. Research Objectives

To understand the types of Urdu-English code switching and code mixing of selected Urdu dramas, films, ads and digital media content.

2. To examine the sociolinguistic functions of hybrid language with respect to identity, class, prestige, humor, emotions, and consumer culture.
3. To analyse the discourse structure of certain dramas and films with regard to character without the use of unverifiable invented quotations.
4. To analyze the effect of the digital culture, influencer communication and advertising discourse on the Urdu-English hybrid language practices today in Pakistan.
5. To promote scholarly research on Pakistani English, Pakistani media and multilingual digital communication.

4. Research Questions

In which ways Urdu-English code-switching and code-mixing are most prominent in the selected digital media and entertainment texts of Pakistan?

2. In the context of Pakistani dramas and films, how is the hybrid language employed to create social meanings about class, identity, modernity and emotion?
3. What discourse patterns can be found in the selected dramas and films of Pakistan in relation to the characters?
4. What are the ways in which ads and social media normalise and commercialise hybrid practices of the language?

How is Digital culture contributing to the spread of localization of English in the Pakistani communication of the present day?

5. Significance of the study The findings of this study have several implications. First, it's a linguistic phenomenon of the present that is seen in the daily life of Pakistani viewers/digital media users. Now, code-switching is no longer limited to high profile drawing rooms, English medium schools or office. It's used in television scripts, movie dialogue, commercials, YouTube podcasts, Instagram captions and TikTok jokes. Research on these practices helps to illuminate the nature of change in language associated with digital media and popular culture. Secondly, study is a contribution in the field of Pakistani English studies. The pronunciation, grammar, vocabulary, education, and institutional use of Pakistani English have been the topics of discussion. But there is another important area of localization of English in entertainment and social media. In this field, English is not just imported but transformed into Urdu grammar, Pakistani humor, family conversation, romantic fighting, and consumer messages. Thirdly, the study is useful to media discourse analysis as it demonstrates how the language forms social identity. Media characters do not have a neutral linguistic value. They communicate their language skills to assist viewers in deciphering their education, where they are from, the ambition of their language, if they were comic or emotionally vulnerable, if they were elite or traditional, or if they were rebellious. Thus, code switching becomes a means of characterisation and story construction. Last but not least, the study may contribute to the future researchers, teachers, and HEC-oriented scholars, since it provides a structured qualitative approach in analyzing the popular media without claiming for the exact transcription. This makes the paper more academically secure and methodologically open.

2. Literature Review

The issue of code-switching has long been an important topic of sociolinguistic research. Previous studies have regarded it as a property of bilingual speech, but recent studies view it as an interactional resource that allows speakers to negotiate identity, solidarity, authority, distance and social positioning. Gumperz's study of conversational code switching continues to be basic as it elucidates how language switching can convey contextualization cues and social meanings. Later research has been carried out in the digital realm, in which speakers of multiple scripts, languages, platforms, and audiences

navigate digital space (Androutsopoulos, 2015; Yousif, 2025). The phenomenon of code switching is more complicated in postcolonial societies, as languages are not equally valued symbolically. English in Pakistan has always been associated with the state, elite schooling, higher education, bureaucratic power and professional mobility. Urdu is a language of national symbolism and a language of culture and expression, whereas regional languages are deeply embedded in the life of the community and local identities. The multi-layered linguistic scenario involves not only lexical shift, but also more than just lexical convenience may indicate education, confidence, class mobility, distance, irony, or aspiration. Multilingual interaction has been transformed in terms of scale and speed by digital communication. Androutsopoulos (2015) states that some issues that can be highlighted regarding social media environments are the users' tendency to combine linguistic resources in terms of audience, platform, and identity aims, which can be described as networked multilingualism. In Pakistan, the common use of Roman Urdu and English takes place in captions and comments, memes, and short videos. This has led to the development of new norms in which bilingual writing and speaking are not considered unusual, but rather, natural aspects of online participation. An additional major area of code-switching in Pakistan is advertising. In the study, Riaz (2019) studied the Pakistani commercials and identified factors affecting the Urdu advertising language being English influenced including fashion, ease, and technological advancement. Similarly, Munir (2025) investigated the taglines of the advertisements in Pakistan and also pointed out the importance of code switching in promotional discourse. The above studies give credence to the notion that English is employed in advertisements from Pakistan not only to provide information about the product being advertised but also to create a lifestyle and an aspiration as well as a modern consumer identity. Pakistani social media influencers' code switching has also been the subject of academic research. Through a study on Pakistani influencer discourse, it was concluded that when it comes to promoting, mixing of English and Urdu languages is employed to attract followers, draw them closer to the influencer, and make them more likely to act upon the message (Exploring Code-Mixing among Social Media Influencers in Pakistan, 2023). The use of English words in Urdu contexts such as lifestyle, branding, shopping, technology, and motivation is commonplace among influencers. Their speech turns into a type of social output. TV dramas have always reflected and moulded the language practices in Pakistan. Sometimes, elite characters are coded as "more English" while urban characters are represented by the use of higher English accents and rural and traditionally coded characters tend to use Urdu or regional language more prominently. This is not evidence of the superiority of English, it demonstrates, however, how language can act as a signal of social location in media scripts. The use of bilingual language in dramas like *Zindagi Gulzar Hai*, *Hum Tum* and *Kabhi Main Kabhi Tum* is often linked to education, aspiration, and urban interaction. These trends are reflected in Pakistani cinema as well. *Ho Mann Jahaan* introduces young musicians and elite urban families in bilingual discourse that is related to creativity, independence and cosmopolitan life. *Karachi Se Lahore* is a road-trip comedy that incorporates hybrid language as a part of male friendship. *Bin Roye* uses bilingual romantic and family narrative in upper-middle class characters. English and Urdu represent tensions of diasporic, urban, and family. *Jawani Phir Nahi Ani* and *Punjab Nahi Jaungi* are comedies in code-mixing as well as social contrast and class identity.

Because short-form content is rewarded for being quick, memorable and flexible, these media patterns are strengthened by digital platforms. Technological terms in English are also used in Urdu context, for example terms like algorithm, podcast, content, reel, engagement, followers, trending, live session are used widely in Pakistan's digital speech that are related to technology. These patterns demonstrate the fact that English is not just a language of school or office, but has also become a part of entertainment and platform culture.

Thus, the literature indicates that code switching is a socially relevant phenomenon and not just a jumbled combination of languages in the Pakistani media. At the same time, there is a gap in research on character analysis of contemporary dramas and films intertwined with digital discourse and advertising discourse in the context of Pakistan. The aim of this study is to fill this gap by qualitative sociolinguistic analysis of selected media texts.

3. Methodology

3.1 Research Design

The study is of qualitative type with sociolinguistic analysis and discourse analysis. The purpose is not to simply count the number of English words that are used when it is done with the intent of interpreting the social meanings of bilingual communication in context; this is where qualitative design is appropriate. This study will discuss the ways in which selected characters, scenes, advertisements and practices of digital media employ Urdu-English hybrid language in the construction of identity and social meaning.

The type of research is Interpretive and Descriptive. It is not an exhaustive list of all the Pakistani media discourse. Rather, it provides a short, qualitative study of specific popular media texts that have a bearing on urban identity, digital culture, and bilingual communication.

3.2 Data Sources

Data sources are selected Pakistani TV serials, films, ads, influencers, podcasts and short videos of social media. The most prominent texts related to entertainment are Hum Tum, Suno Chanda, Ehd-e-Wafa, Zindagi Gulzar Hai, Kabhi Main Kabhi Tum, Karachi Se Lahore, Ho Mann Jahaan, Bin Roye, Cake, Jawani Phir Nahi Ani, and Punjab Nahi Jaungi. These texts were chosen as they represent urban families, youth culture, elite/middle-class communication, comedy, romance, professional identity, and media visibility in the digital era.

3.3 A policy regarding the authenticity and quotation is in effect

One important methodological choice is what to do with the dialogue. Quotes from dramas and films should only be used from official subtitles, screenplay material or by manual transcription with timings. However, this publication of the present manuscript is for publication in academic journals and does not include reconstructed or remembered lines as exact quotations. Rather, character linked discourse instances are used in the paper. These are not invented direct quotations, though, which are marked with quotation marks as if they were certified transcript lines. Instead, they are patterns of language use that are analytically described with named characters and media texts. For instance the paper isn't talking about Hum Tum's Adam and Neha as users of the English evaluative marker, but it doesn't make up a word by word line unless it has been checked.

3.4 Analytical Procedure

Five steps were followed in carrying out the analysis. Selected dramas/films were first analysed for common bilingual speech patterns. Secondly, characters were categorized by social characteristics including student, professional, elite youth, family elder, romantic lead, comic character or influencer-like figure. Third, the occurrences of code switching were categorized into 6 types, namely lexical insertion, phrase level mixing, insertion of discourse markers, bilingual humor, technological borrowing and advertising hybridization. Fourth, all patterns were understood in the context of the sociolinguistic function. Lastly, the outcomes were related to pertinent literature on Pakistani English, digital multilingualism and media discourse.

3.5. Character-Linked Instances of Code-Mixing and Code-Switching

The following tables present character-linked discourse instances. They are framed as observed patterns and lexical tendencies rather than unverified verbatim quotations. This protects academic accuracy while still allowing detailed analysis of how named characters participate in bilingual discourse.

Table 1: Dramas

Drama	Character(s)	Observed code-mixing instance / lexical pattern	Type	Sociolinguistic function
Hum Tum	Adam	English evaluative markers such as seriously, relax, ignore, challenge, competition, and academic vocabulary embedded in Urdu exchanges	Lexical insertion / tag-switching	Youth humor, academic rivalry, urban confidence
Hum Tum	Neha	English words linked with study, performance, attitude, and interpersonal teasing within Urdu sentence frames	Intra-sentential mixing	Educated middle-class identity and comic gender negotiation
Suno Chanda	Arsal	English conversational markers such as please, sorry, problem, planning, and tension in comic domestic conflict	Tag-switching / lexical borrowing	Humor, sarcasm, household intimacy
Suno Chanda	Jiya	English lexical items connected with argument, education, independence, and frustration in Urdu-dominant dialogue	Lexical insertion	Youth agency, resistance, playful conflict
Ehd-e-Wafa	Saad	English institutional and friendship	Register mixing	Educational identity and

		vocabulary associated with school, training, discipline, friendship, and fairness		male friendship solidarity
Ehd-e-Wafa	Shahzain and Shariq	English words connected with politics, strategy, social mobility, career, and ambition	Domain-specific borrowing	Authority, ambition, institutional aspiration
Zindagi Gulzar Hai	Zaroon	English markers associated with confidence, charm, higher education, modern relationships, and personal ambition	Lexical insertion	Elite identity and educated masculinity
Zindagi Gulzar Hai	Kashaf	More selective English use, often around education, career, or institutional life rather than casual display	Restrained code-mixing	Middle-class discipline, emotional reserve, self-respect
Kabhi Main Kabhi Tum	Mustafa and Sharjeena	English words related to commitment, career pressure, emotional stress, and urban domestic negotiation	Intra-sentential mixing	Contemporary middle-class realism and emotional intensity

Table 2: Films

Drama	Character(s)	Observed code-mixing instance / lexical pattern	Type	Sociolinguistic function
Karachi Se Lahore	Zaeem, Maryam, and friends	English slang, travel vocabulary, comic evaluative adjectives, and urban peer-	Lexical insertion / youth slang	Road-trip humor, friendship, urban masculinity

			group expressions embedded in Urdu		
Ho Mann Jahaan	Arhan, Manizeh, Nadir		English words related to music, performance, passion, career, trust, independence, and lifestyle	Domain-specific mixing	Artistic identity, elite youth culture, cosmopolitan aspiration
Bin Roye	Saba, Irtaza, Saman		English emotional and relational vocabulary inserted into Urdu family and romantic discourse	Phrase-level mixing	Romantic intensity and upper-middle-class family identity
Cake	Zara, Zareen, Adnan		English words linked with diaspora, family negotiation, illness, responsibility, and personal conflict	Register mixing	Diasporic identity and urban family realism
Jawani Phir Nahi Ani	Sherry and friends		English comic fillers, social-party vocabulary, flirtation markers, and lifestyle expressions	Tag-switching / comic mixing	Masculine comedy, elite leisure, social performance
Punjab Nahi Jaungi	Fawad, Amal, Durdana, and family figures		English-Urdu contrast between urban educated characters and more regionally grounded family discourse	Contrastive code choice	Class contrast, urban-rural tension, comic social difference

4. Theoretical Framework

The three related theories that can be drawn from this study are the code switching theory, the sociolinguistic identity theory and discourse analysis theory. Theory of code switching classifies the types of code switching, sociolinguistic theory of identity explains the social meaning of code switching and discourse analysis helps identify the social meaning of language choices within language texts.

The code switching can take the form of inter-sentential, intra-sentential, or tag based. Inter-sentential switching: switching between languages at sentence boundaries. Intra-sentential switching is when words or phrases from one language are embedded within the grammatical structure of another. Tag-switching is seen in short expressions, fillers or discourse markers like okay, please, actually, seriously, relax, by the way, etc. Intra-sentential switching and lexical insertion are predominant in the Pakistani media, which has used all three forms.

The usefulness of the theory of sociolinguistic identity is that language choice in media is related to characterization. A younger urban person speaking in English technological language indicates a different identity as compared to an older family elder using Urdu or Punjabi. An ambitious professional in English language who uses English language terms is different from a comic in a rural area who is conversant in Punjabi or Urdu language and uses the idioms of that language. In this context, language can be considered a symbolic resource.

The study can transcend the counting of English words with discourse analysis. It asks how words are used in specific scenes, who says them, what do they do, and how do they ask for a reception? The media do not reflect the society in a completely clear and flawless way; they create norms as well. The social acceptance of hybrid language is fostered by the frequent appearance of bilingual language in dramas and advertisements. Dramas and advertisements are sources that frequently normalise bilingual language and thus promote the social acceptance of bilingual language.

5. Analysis and Discussion

5.1 Dramas: Urban Identity and Family Discourse

There has been a growing trend of using the bilingual language in Pakistan dramas as an integral part of interactions within the ethnic family in the city. Hum Tum is a comic academic competition where both the characters, Adam and Neha, continuously use Urdu words in their academic exchanges, which are sprinkled with evaluative words from the English language. From a sociolinguistic perspective, this is a pattern that places both characters as educated and competitive, and digitally literate young people. Their language is not just a vehicle for information; it creates an identity for the young urban community.

Suno Chanda mixes the code in a different manner. Aarsal and Jiya frequently engage in rapid paced domestic humor, in which Urdu-dominant interaction is interrupted by English discourse markers, like problem, sorry, please, and planning. It isn't some sort of "elite distance" effect, it's comic familiarity. English is used for teasing, impatience and teasing with a playful conflict. This is indicative of the fact that the use of English in media does not necessarily signify superiority, but can also serve as a medium for common humour in the house.

Ehd-e-Wafa is a linkage between the bilingual language and institutional identity. English words for discipline, fairness, strategy, career and training, come easily to Saad and his friends as they navigate through educational, military and professional environments. English plays a part in the depiction of institutional culture and male friendship in this drama. Ambition and discipline are often associated with English and so the language of ambition and discipline has elements of English.

Zindagi Gulzar Hai is an important example as it brings together the themes of language and class and gendered selfhood. The more relaxed and casual use of English is indicative of Zaroon's elite education and social ease. Kashaf's comparatively restrained language style is a manifestation of middle-class seriousness, emotional reserve, self-discipline. The relationship between them is not only romantic, but linguistic as well. They each have a different relationship to privilege, confidence and social mobility, as reflected in their language practices.

Kabhi Main Kabhi Tum is a hybrid discourse of contemporary middle class anxieties. Relationships and responsibilities, work pressure, emotional misunderstanding, these are negotiated by the characters in an urban area, with English words related to commitment, career, stress and expectations being naturally used in Urdu conversations. These patterns reveal the nature of bilingual language, not confined to elite or institutional contexts, but present in the everyday emotional experiences of others.

5.2 Films: Youth Culture, Class, and Cosmopolitanism

Pakistani films offer another fertile ground for the analysis of the hybrid language practices. Karachi Se Lahore creates friendship, urban masculinity, and informality in a road trip, through bilingual humor. The characters, like Zaeem and his friends, employ Urdu slang and evaluative language in their English exchanges to generate 'comic timing' and 'peer-group solidarity'. The style of the language is more of a reflection of the speech patterns of urban young males who do not speak English as a formal language but as a language of their social style.

Ho Mann Jahaan is a more sophisticated example of cosmopolitan bilingual discourse. Arhan, Manizeh and Nadir are linked to music, artistic aspirations, high education and up-to-date living. Their speech is dominated by English vocabulary related to music, their occupation, their passions, their independence and their family negotiations. This pattern is creative and has been globalized. The movie is done in a mixed language, depicting a generation between family expectation and individual aspiration.

In Bin Roye code switching is used in romance and family discourse. Other characters, like Saba, Irtaza and Saman, are of a middle to upper middle class emotional world, and in their interactions, English words creep into discussions of emotions, relationships, and personal conflict. The function is frequently to create emphasis in the emotional component. English can highlight vulnerability, embarrassment or relational tension while Urdu has an emotional grounding.

In Cake, the pattern is also of relevance, but different. Its characters shift back and forth between their local family responsibilities and diasporic experience. The film is about migration, responsibility, memory, illness and family tension, which is why bilingual speech is a connection that Zara, Zareen and Adnan share. The use of English here is not just about fashion or modernity: it also provides a sense of mobility, distance, and transnational experience.

Jawani Phir Nahi Ani and Punjab Nahi Jaungi are creations that have exploited the power of bilingualism for comedy and social comparison. The English expressions in Jawani Phir Nahi Ani are related with party culture, male performance, flirtation and elite leisure. By contrast, Punjab Nahi Jaungi juxtaposes the urban educated voice with the regionally based voice of the family to create humor through social difference. In both movies, the interchange of languages shows the class identity, the urban confidence and the cultural tension.

5.3 Digital Media, Influencers, and Platform Language

Digital media shows the fastest change in blending Urdu and English language. Many creators of content on TikTok, Instagram, YouTube and vloggers mix Urdu and English as their viewers are multilingual and platform literate. Today, the terms algorithm, content, engagement, followers, podcast, trending, viral, reaction, streaming, and comment section have become commonplace parlance in digital discussions. These words tend to be seldom translated, as they are associated with platform culture itself.

The economic usefulness of bilingual language is shown through discourse of the influencers. English product terms can be used within Urdu explanations by a beauty influencer. English device and software words while keeping Urdu sentence structure can be used by technology reviewer. English may be used by the comedian to enhance the comic effect by using English adjectives or intensifiers. If a podcaster's main topic is entrepreneurship, productivity, mental health, or social media growth, they can be able to switch to English. In both instances, the use of code switching makes the speaker sound up to date, informed and familiar.

Digital code switching is also audience oriented. Bilingual content is often appealing to the Pakistani audience, as it is similar to how they speak in their daily life. Roman Urdu captions also include English words that help readers of the Urdu content understand it in the context of the English digital vocabulary. Today, this blended literacy has become the focus of Pakistani online communication.

5.4 The power of the consumer to determine the focus of advertising

In comparison, advertising discourse is more direct in commercializing code-switching than entertainment media. Urdu emotional words often get paired with English words that have connotations of speed, lifestyle, technology, exclusivity and convenience in Pakistani telecom services, fashion brands, food delivery, banking campaigns and e-commerce services. The trend reflects Bhatia's (2017) claim that multilingual ads create consumer desire through the language used.

In Pakistani advertisements, English is used in product categories, brand promises and technological claims. Urdu is often employed for emotional intimacy, cultural familiarity and/or humor. The combination of these two languages generates an effective mixed language message. The consumer is asked to feel understood at the local level and connected at the global level.

Bilingual language use in commercialization is more prominent in digital campaigns. The language of technological vocabulary is heavily used in online shopping, streaming bundles, mobile data packages and food delivery ads because the products themselves are surrounded by an international digital system. Code switching is then not just a linguistic practice but a marketing tactic.

Identity construction is the first important role that code switching serves. English lexical insertions are used by characters and influencers to convey education, confidence, modernity or professional awareness. It is most noticeable in dramas and movies among their youthful urban characters. Humour is the second role. Code-mixing can generate comic contrast, exaggeration, sarcasm, and/or playful intimacy. *Suno Chanda* and *Karachi Se Lahore* are great examples of this function.

The third function is emotional emphasis. English words can make people feel embarrassed, frustrated, serious, or romantic. Class representation is the fourth function. English is frequently used by the elite or upper middle class character and Urdu/regional languages can be seen as tradition, locality or emotionality. But this distinction is shifting, as middle class and digital youth characters are now using English also on a regular basis.

Consumer aspiration is the fifth function. In advertisements, English is used in an attempt to suggest qualities, technology, luxury and global lifestyle. Digital belonging is the sixth function. The vocabulary of the platform is primarily English, and the platform is translated into Urdu by Pakistani users using Urdu syntax. This creates an “everyday bilingualism” with media influences.

5.5 Findings

1. Urdu-English code-switching is a common and meaningful phenomenon in Pakistani entertainment and digital media discourse.
2. Bilingualism is being used to create urban realism, youth identity, class difference, emotional emphasis, and comic interaction in Pakistani dramas.
3. Pakistani films employ code-switching to convey cosmopolitan lifestyle, artistic aspiration, romantic strife, diaspora, urban friendship and class difference.
4. Digital media has fast-tracked the localization of technological words of English in Urdu syntax.
5. Aspiration, convenience, and modern consumer identity is created within advertising discourse using a bilingual language as a persuasive language tool.
6. English is no longer used solely as a colonial or institutional language; it has become a part of entertainment, humor, romance, family discourse and digital interaction.
7. It is preferable to conduct discourse analysis on characters, rather than to use unverifiable reconstructed lines as isolated "quotations."

6. Conclusion

The present study has explored the code-switching and hybrid linguistic usage of digital media and entertainment industry in Pakistan from a sociolinguistic angle. This analysis reveals that Urdu-English bilingualism has become an ingrained aspect of media discourse in the present era of Pakistan. It has been used in dramas, movies, adverts, podcasts, influencer videos and short video content on social media platforms.

The drama selection and movies indicate that code switching is not arbitrary. It is employed to make a social identity, increase emotional intensity, create humor, establish class distinction, promote professional ambitions, and cultivate cosmopolitan lifestyle. These characters put Adam/Nexa, Aarsal/Jiya, Saad/Shahzain, Zaron/Kashaf, and Mustafa/Sharjeena show various relationships with English in context of class, age, education, gender, and narrative situation. In like manner, the films of Ho Mann Jahaan, Karachi Se Lahore, Bin Roye, Cake, Jawani Phir Nahi Ani and Punjab Nahi Jaungi demonstrate the ability of the bilingual language to express artistic identity, road-trip comedy, romantic fragility, diasporic familial conflict, elite leisure, and urban-rural dichotomy. The commercialization and normativization of hybrid language is more evident in digital advertisements and in the posts of influencers.

The study is conclusive in regard to the localization of Pakistani English in media discourse. It's not just about English replacing Urdu, it's about English being transformed into Urdu syntax, Pakistani humour, family talk, internet jargon, and consumerism. This hybridity is an indication of the linguistic creativity of the Pakistani society and the influence of globalization, education and digital platforms.

6.1 Recommendations

Future studies should be based on the analysis of the subtitles or the exact duration of the film and the drama and verify the exact quotations.

Comparative studies can be done between Urdu-English code switching and code switching between Punjabi-English, Sindhi-English or Pashto-English in the regional media.

3. Viewers should be studied to find out whether the English is perceived as prestigious, humorous, realistic or artificial.
4. Research should have well-defined methodology, legitimate data policy and well documented references.

Future work could include a qualitative discourse analysis and quantitative frequency count of code-mixed items in episodes, scenes or advertisements.

6.2 Restrictions in the Study

There are some limitations to the study. First, it is not corpus-based, it is qualitative and interpretive. Does not include every occurrence of English use in all episodes or scenes. Second, the official scripts and subtitles are not always readily available, so the paper does not always quote lines verbatim. Thirdly, emphasis is placed primarily in the study on Urdu-English hybrid discourse in urban and entertainment discourses and regional language mixing is not fully analyzed in terms of mixing of Punjabi, Sindhi, Pashto, Balochi or Saraiki.

The restrictions do not detract from the importance of the study, but rather indicate its boundaries. This paper is to be written as a study of sociolinguistic and discourse analysis of visible patterns in selected media texts. It offers the basis for further studies that may be based on larger corpora, subtitle extraction, audience interviews or quantitative frequency analysis.

6.3 Conclusion: implications for Pakistani English and Media Studies

The results are of significant research value in the field of the study of Pakistani English. It is not legitimate to consider only formal domains, like education, bureaucracy, academic writing, in terms of Pakistani English. It is also influenced by entertainment, advertising, comedy, romance and digital. The media discussion reveals the process of localization of English in everyday communication and how English is adapted to the cultural meanings in Pakistan.

In media studies, the paper illustrates how language has a crucial role in characterisation and positioning of the audience. Bilingualism of a character can imply class, age, education, confidence, emotional distance, or modernity. The use of English in a brand can create aspiration and technological appeal. A hybrid speech of an influencer can generate relatability and digital authority. Language is thus a fundamental means of representation in the media.

The study reveals that students are already exposed to complex bilingual practices beyond classrooms for English language teaching. Teachers can discuss register, audience, context, identity and appropriateness using such media. Instead of viewing all code switching as a mistake, teachers can guide students to recognize that to communicate in a bilingual manner may be socially appropriate in certain instances, while to speak in standard academic English may be necessary in others.

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