



Vol 3 Issue 2 (Oct-Dec 2025)

ISSN (Online): 3006-4740

ISSN (Print): 3006-4732

## Critical Discourse Analysis of Pakistani Showbiz Actors' Talks to Analyze Code Switching as an Effective Strategy of Communication

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### ABSTRACT

*This study conducts a critical discourse analysis of conversations involving Pakistani showbiz actors to examine code-switching as a strategic communicative resource and a marker of identity. Drawing on an extensive literature base in critical discourse analysis, multilingualism, bilingualism, and language politics, it investigates discourse features and the sociocultural functions of code-switching in celebrity interactions. Using a mixed-methods design, purposive sampling selected interviews of ten prominent actors and actresses from diverse linguistic and cultural backgrounds, sourced from YouTube. The data were transcribed manually, with instances of Urdu–English code-switching catalogued into a corpus and analyzed through Fairclough's three-dimensional model alongside quantitative content analysis. Findings reveal patterned use of intra-sentential, inter-sentential, and tag-switching to construct multifaceted identities, negotiate audience rapport, and align with both local and global cultural frames. While the study is limited by its sample size, reliance on secondary media data, potential transcription inaccuracies, and its temporal scope, the analysis offers substantive insights into how code-switching operates within the identity work of Pakistani celebrities. Recommendations highlight the need for media practitioners,*



*researchers, and cultural stakeholders to embrace linguistic diversity, enhance methodological rigor, leverage digital platforms, and maintain ethical research practices.*

**Keywords:** *Critical Discourse Analysis, Code-Switching, Pakistani Showbiz, Identity Construction, Fairclough Three-Dimensional Model, Media Discourse, Sociolinguistics*

## INTRODUCTION

In multilingual and multicultural societies, language choice functions not only as a communicative tool but also as a strategic resource for negotiating identity, asserting authority, and fostering audience engagement (García & Li Wei, 2023; Makoni & Pennycook, 2020). Within Pakistan's entertainment industry, celebrity discourse draws on multiple linguistic repertoires, most prominently Urdu and English, to appeal to audiences across diverse linguistic, generational, and cultural orientations. The strategic use of code-switching, alternating between languages within a single discourse, serves both functional and symbolic purposes, shaping public personas and reinforcing sociocultural affiliations (Nilep, 2021; Zeb, 2020).

Recent sociolinguistic research has moved beyond traditional, compartmentalised models of bilingualism to embrace translanguaging, which conceptualises multilingual communication as the mobilisation of a holistic, integrated linguistic repertoire (Li, 2022; Canagarajah, 2021). In celebrity discourse, translanguaging expands expressive capacity, enabling more nuanced meaning-making, affective engagement, and agile identity negotiation. For example, English insertions may signal cosmopolitanism and global market appeal, while Urdu or regional languages evoke authenticity, cultural intimacy, and local solidarity (Rahman, 2019; Rafi, 2020).

Critical Discourse Analysis (CDA) offers a productive lens for connecting these micro-level linguistic practices to macro-level power relations, media ideologies, and market forces (Fairclough, 2022; Wodak, 2021). When combined with a translanguaging perspective, CDA illuminates how celebrity speech adapts to shifting cultural, political, and economic conditions in an increasingly globalised and digitally mediated Pakistani media landscape. Recent analyses of South Asian media discourse (Hassan, 2021; Khan & Malik, 2022) suggest that celebrity language choices are as much about strategic branding and market positioning as they are about linguistic habit or personal style.

Code-switching has long been recognised as a defining feature of multilingual societies (Gumperz, 1982). In entertainment industries where visibility, audience rapport, and cultural relevance are critical it functions as both a practical and symbolic communicative strategy (Auer, 1998; Poplack, 2018). Global studies demonstrate that entertainers and influencers use language mixing to enhance relatability, project cosmopolitanism, and navigate transnational fan bases (Androutsopoulos, 2020; Montes-Alcalá, 2021).

In Pakistan's showbiz sector, code-switching and translanguaging are shaped by the interplay of postcolonial language hierarchies, media commercialisation, and the hybrid identities of performers (Rahman, 2019; Zeb, 2020). Urdu often serves as the lingua franca of emotional and cultural intimacy, while English indexes modernity, global connectivity, and elite status. Research in Pakistani media linguistics (Hassan, 2021; Rafi, 2020) indicates that strategic language blending is not incidental, but an intentional rhetorical tool balancing local audience expectations with international branding demands.

This study employs Critical Discourse Analysis to examine code-switching and translanguaging as markers of identity in Pakistani showbiz celebrity discourse, exploring the types, frequencies, and patterns of linguistic hybridity in both traditional broadcast interviews and online social media interactions. Integrating a translanguaging framework (Li Wei, 2018; Canagarajah, 2021) enables a deeper understanding of how celebrity talk operates within a unified linguistic repertoire, producing hybrid communicative styles that resonate across diverse audiences. By situating this analysis within both global and local scholarship, the study aims to advance understanding of how language mixing functions not only as a linguistic practice but also as a performative, strategic act of identity construction, audience alignment, and cultural negotiation. In an age where Instagram Lives, YouTube interviews, and Twitter updates extend celebrity reach, the effectiveness of such strategies becomes crucial to sustaining relevance and influence (Montes-Alcalá, 2021; Khan & Malik, 2022).

#### PROBLEM STATEMENT

While code-switching and translanguaging have been widely theorised in educational and political discourse studies, their role as strategic resources in Pakistani celebrity communication remains critically underexplored. This gap is notable because, in a postcolonial and digitally mediated entertainment industry, linguistic hybridity is central to crafting public personas, asserting cultural authority, and engaging diverse audiences. A Critical Discourse Analysis (CDA) approach reveals how celebrities mobilise their integrated linguistic repertoires not simply alternating between Urdu and English, but fluidly blending them to negotiate authenticity, project cosmopolitanism, and respond to shifting media-market demands. Existing Pakistani media scholarship (e.g., Hussain & Ahmad, 2021) addresses bilingualism and hybridity, yet largely overlooks the curated, high-visibility contexts of celebrity interviews and digital performances. Addressing this gap is essential to understanding how celebrity talk both reflects and shapes language ideologies, cultural hierarchies, and branding imperatives in an increasingly transnational media economy.

#### OBJECTIVES OF THE STUDY

This study seeks to:

1. Analyse the discourse strategies in Pakistani showbiz actors' interviews, focusing on how code-switching and translanguaging function as resources for identity construction.
2. Investigate the frequency, types, and patterns of these practices in high-profile broadcast and digital media contexts.
3. Interpret the sociocultural and ideological meanings of linguistic hybridity through an integrated CDA-translanguaging framework.

#### RESEARCH QUESTIONS

1. What discourse strategies characterise the translanguaging and code-switching practices of Pakistani showbiz actors?
2. In what ways do these practices construct, negotiate, and project personal and professional identities?
3. What are the dominant frequencies, types, and structural patterns of linguistic hybridity across high-visibility media interactions?

#### LITERATURE REVIEW

The literature relevant to this study spans three interconnected domains: (i) Critical Discourse Analysis (CDA) as a framework for connecting linguistic practice to broader sociocultural and ideological structures; (ii) code-switching and translanguaging as communicative resources in multilingual contexts; and (iii) the sociolinguistics of celebrity discourse in Pakistan's media landscape. Together, these domains form the theoretical and analytical foundation for exploring how Pakistani showbiz actors mobilise multilingual repertoires to construct identities, negotiate cultural expectations, and engage diverse audiences.

#### CRITICAL DISCOURSE ANALYSIS

Critical Discourse Analysis (CDA) investigates how language both reflects and reproduces social power relations, ideological positioning, and identity formation (Fairclough, 2022; Wodak, 2021). CDA's central premise that discourse is a social practice embedded within power structures makes it a powerful approach for examining celebrity talk, where public speech is carefully managed and symbolically loaded. Early CDA scholarship (Fairclough, 1995; van Dijk, 1993) established methods for linking linguistic form to institutional and societal contexts, focusing on how language maintains or challenges dominant ideologies. More recent studies have adapted CDA to media discourse specifically, showing how verbal patterns interact with visual, gestural, and performative cues to produce meaning (Machin & Richardson, 2021). For example, Ekström and Firmstone (2017) demonstrate how media interviews serve as sites for negotiating authority and legitimacy, findings directly applicable to celebrity discourse, where persona management is central.

In South Asian contexts, CDA has been applied to political speeches (Siddiqui, 2020), news coverage (Rashid & Rana, 2019), and advertising (Ali, 2017), but very rarely to entertainment media. Even when celebrity-related discourse is analysed, it is often treated descriptively, without interrogating how linguistic patterns are shaped by and contribute to postcolonial language hierarchies and market logics two forces highly relevant to Pakistan's entertainment industry.

CDA's multimodal turn (Kress, 2010) is particularly relevant here, recognising that meaning-making in celebrity discourse involves more than just spoken words. Clothing choices, bodily gestures, and even camera framing work in tandem with language to signal identity and status. Yet, Pakistani celebrity discourse has not been systematically examined through this lens, leaving a gap in understanding how multimodality and linguistic hybridity operate together as tools of self-representation.

### **CODE-SWITCHING IN MEDIA DISCOURSE**

Code-switching the alternation between two or more languages or language varieties in a single conversation has long been recognised as a hallmark of multilingual communication (Gumperz, 1982; Auer, 1998). Global studies have shown it to be a versatile communicative resource: signalling solidarity (Myers-Scotton, 1993), negotiating power (Poplack, 2018), marking in-group membership (Nilep, 2021), and indexing identity (Androutsopoulos, 2020).

In media discourse, code-switching serves additional purposes tied to performance and public image. Montes-Alcalá (2015) shows how US-based Latino entertainers employ English–Spanish alternation to navigate bilingual audiences while reinforcing bicultural identities. Androutsopoulos (2007) demonstrates how European pop stars deploy code-switching to index cosmopolitanism and cultural hybridity. These insights translate directly to the Pakistani context, where Urdu–English switching carries parallel symbolic weight.

South Asian studies reveal that in Pakistan, Urdu–English code-switching is closely tied to class, education, and access to global cultural capital (Rahman, 2019; Rafi, 2020). In media interviews, such switching often functions simultaneously as a means of audience accommodation and as a performative marker of social distinction. Hussain and Ahmad (2021) found that Pakistani talk show hosts use Urdu for emotional engagement and English for professional credibility, creating a dual register that aligns with audience expectations of “local authenticity” and “global sophistication.”

Despite these insights, much of the existing research treats code-switching as alternation between distinct systems, without considering more fluid, integrated forms of linguistic hybridity a limitation addressed by translanguaging theory.

### **TRANSLANGUAGING AS A THEORETICAL LENS**

Translanguaging shifts the analytical perspective from alternating between discrete codes to mobilising a unified, integrated linguistic repertoire (García & Li Wei, 2014, 2023; Canagarajah,

2021). From this standpoint, multilingual speakers do not “switch” between languages in a rigid sense; instead, they draw flexibly from all their linguistic and semiotic resources to create meaning.

While translanguaging research has expanded rapidly in education (Creese & Blackledge, 2010; Li, 2018) and migration studies (Zhu et al., 2017), its application to celebrity discourse is rare. Internationally, some studies such as Pennycook and Otsuji (2015) on “metrolingualism” have shown how urban performers merge linguistic resources to project cosmopolitan personas. Montes-Alcalá (2021) extends this to online influencers, showing how hybrid language use fosters both authenticity and marketability.

In Pakistan, however, translanguaging in entertainment remains largely unexamined. Zeb (2020) observes informal blending of Urdu, English, and regional languages in radio and TV comedy, but stops short of analysing its strategic role in identity construction or branding. Applying a translanguaging lens to Pakistani celebrity interviews allows for deeper insight into how hybridity functions not as incidental mixing, but as an intentional performance strategy one that blends affective, cultural, and market considerations into a single communicative flow.

#### **LANGUAGE, IDENTITY, AND CELEBRITY PERFORMANCE**

Celebrities occupy a highly mediated, commercially driven performance space, where language choice is inseparable from identity management (Marshall & Barbour, 2022). In a globalised media economy, public figures are expected to navigate multiple cultural registers projecting relatability to local audiences while maintaining appeal to diasporic and international markets.

Previous research underscores the centrality of linguistic performance in celebrity branding. Tolson (2001) found that interview language choices shape perceived authenticity and intimacy. Carter (2018) showed that bilingual musicians consciously blend languages to maintain cross-market relevance. In South Asia, Malik (2021) highlights how linguistic hybridity signals both cosmopolitan capital and cultural adaptability, traits especially valued in Pakistan’s urban media circuits.

Yet the Pakistani case remains under-analysed in terms of how these hybrid practices manifest in high-visibility, semi-scripted contexts such as televised interviews and social media livestreams. This is a crucial oversight, as such spaces are where linguistic choices are most carefully curated for strategic self-presentation.

#### **RESEARCH GAP**

While Pakistani media discourse scholarship has examined bilingualism in domains like news broadcasting (Hassan, 2021), advertising (Ali, 2017), and talk shows (Rafi, 2020), systematic study of celebrity interviews and digital interactions is scarce. Moreover, most existing work adopts a code-switching framework that conceptualises language use as movement between discrete systems.



This study addresses these limitations by applying Critical Discourse Analysis to uncover the ideological and identity-related dimensions of linguistic hybridity in celebrity discourse. It further employs a translanguaging perspective to capture the fluid, repertoire-based practices that conventional code-switching models often overlook. In addition, the research focuses on high-profile broadcast and social media interactions, where linguistic choices are highly deliberate, publicly visible, and closely tied to branding imperatives.

By bridging these domains, the research contributes to both theoretical debates on multilingualism and practical understandings of media language strategies in postcolonial, globalised entertainment industries.

#### CONCEPTUAL FRAMEWORK OF PAKISTANI CELEBRITY DISCOURSE

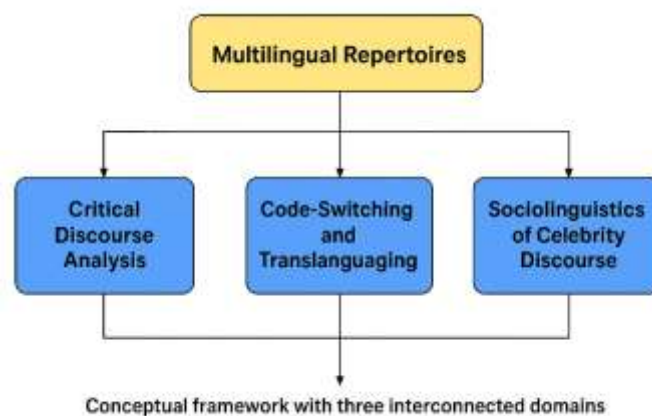


FIGURE 1. Conceptual Framework of Pakistani Celebrity Discourse

The conceptual framework integrates three interrelated domains: Critical Discourse Analysis, Code-Switching & Translanguaging, and the Sociolinguistics of Celebrity Discourse, under the overarching construct of *Multilingual Repertoires*. Critical Discourse Analysis provides the methodological lens for uncovering the ideological and identity-driven functions of language in celebrity talk. Code-switching and translanguaging perspectives capture the dynamic interplay between discrete and integrated language practices. The sociolinguistics of celebrity discourse contextualises these practices within Pakistan's media environment, highlighting how public figures navigate local and global cultural registers. Together, these domains form a coherent analytical scaffold for examining how Pakistani celebrities deploy multilingual strategies to construct personas, negotiate cultural expectations, and engage diverse audiences.

#### METHODOLOGY

## RESEARCH DESIGN

This study adopts a convergent mixed-methods design, integrating qualitative and quantitative approaches to examine how Pakistani showbiz actors employ code-switching and translanguaging in televised and online interviews. The qualitative strand employs Critical Discourse Analysis (CDA), guided by Fairclough's three-dimensional model (2022), to explore the structural, social, and ideological dimensions of language use. The quantitative strand applies content analysis to measure the frequency, distribution, and types of linguistic alternation.

The framework is enriched by translanguaging theory (García & Li Wei, 2023), which conceptualizes Urdu, English, and regional languages not as discrete systems but as components of an integrated linguistic repertoire. This theoretical integration enables an understanding of linguistic hybridity as both a communicative strategy and a marker of identity.

Combining CDA with statistical profiling provides both deep discourse interpretation and macro-level frequency analysis, allowing for nuanced insight into how bilingual and multilingual practices operate within the cultural economy of Pakistan's entertainment industry.

## DATA SOURCES AND SAMPLING

The dataset comprises ten video-recorded interviews with nationally and internationally recognized Pakistani actors and actresses, purposively sampled to ensure diversity in gender, career trajectory, and linguistic background.

All interviews met the following inclusion criteria: they were conducted in Urdu, English, or a blend of both, with occasional references to regional languages; broadcast between 2018 and 2023 on reputable media platforms such as television and verified YouTube channels; public, semi-scripted, audience-facing interactions rather than informal or off-camera exchanges; and accompanied by high-quality audiovisual material to ensure accurate transcription.

The selected participants include Mawra Hocane, Urwa Hocane, Mahira Khan, Sajal Aly, Saba Qamar, Faisal Qureshi, Mehwish Hayat, Ayeza Khan, Fawad Khan, and Yumna Zaidi, representing a spectrum of linguistic and cultural backgrounds.

## DATA COLLECTION

Interviews were retrieved from official YouTube channels or broadcaster archives and transcribed manually to capture both verbal and paralinguistic cues (pauses, laughter, gestures). Urdu segments were transcribed in Roman Urdu for consistency in bilingual sequencing. To ensure accuracy, each transcript was reviewed twice; ambiguous sections were replayed at reduced speed; and unclear audio was cross verified against subtitles or secondary sources.

The analytical framework combined three complementary approaches. First, Critical Discourse Analysis (CDA), following Fairclough's three-dimensional model, guided the qualitative analysis in three stages: textual analysis, involving the identification of lexical choices, syntactic patterns, and discourse markers in both Urdu and English; discursive practice



analysis, examining how interviews were produced and consumed within media norms and audience expectations; and social practice analysis, interpreting how linguistic choices reflect broader ideologies, social hierarchies, and cultural identities in Pakistan's entertainment sector. Second, the translanguaging perspective provided an interpretive lens to highlight the seamless blending of linguistic resources beyond rigid code boundaries, strategic language shifts for emotional emphasis, audience alignment, or cultural resonance, and identity construction through integrated linguistic performance. Third, content analysis was employed to code instances of linguistic alternation into four categories: intra-sentential shifts (alternations within a single sentence), inter-sentential shifts (alternations between sentences), tag-switching (insertion of single words or short phrases from another language), and monolingual segments (sustained speech entirely in Urdu or English). Frequency counts for each type were then tabulated per interview, enabling cross-comparison of linguistic strategies among participants.

Methodological rigor was ensured through several measures. Triangulation was achieved by integrating Critical Discourse Analysis with quantitative content analysis. Peer debriefing involved consultation with two linguistics scholars to refine coding categories and validate interpretations. Inter-coder reliability testing yielded a Cohen's kappa of 0.88, indicating a high level of agreement.

#### **ETHICAL CONSIDERATIONS**

The study exclusively analyzed publicly available interviews from verified media sources. While participants are public figures, sensitive excerpts were anonymized to prevent reputational harm. All analyses adhered to established ethical guidelines for media research, ensuring respectful representation and accurate quotation.

#### **RESULTS AND DISCUSSION**

This section presents the results of a Critical Discourse Analysis (CDA) of code-switching practices among ten leading Pakistani showbiz actors and actresses. The analysis is structured according to Fairclough's three-dimensional model examining (1) textual features of the interviews, (2) discursive practices through which these interviews are produced and consumed, and (3) social practices that connect language use to broader ideologies and identities.

The textual dimension explores lexical choice, syntax, discourse markers, and the structural positioning of code-switches. The discursive practice dimension examines how these patterns arise from and contribute to the norms of Pakistani media interviews. The social practice dimension situates these linguistic strategies within Pakistan's cultural hierarchies, globalisation, and the entertainment industry's identity politics.

Quantitative content analysis complements the CDA by tabulating the frequency and type of code-switching instances intra-sentential, inter-sentential, tag-switching, and monolingual segments.

For each celebrity, we provide:

1. CDA narrative (three-dimensional analysis)
2. Code-switching profile table summarising frequencies with examples

A combined table at the end synthesises patterns across the sample.

#### MAWRA HOCANE

Mawra Hocane's interview demonstrates a sophisticated bilingual style, with 17 intra-sentential switches, 11 inter-sentential switches, and 11 monolingual segments. English is employed to frame professional and educational discourse, while Urdu conveys affective and familial themes, with most switches occurring at syntactic boundaries to maintain conversational flow and signal proficiency.

TABLE 4.1 Code-Switching Profile: Mawra Hocane

Type	Frequency	Example
Intra-sentential	17	"When you first called me for this show, Mai apne LLB k finals de rahi thi."
Inter-sentential	11	"Bhai to hamara boht e buddy hota hai... I can on-record apologize for buddying him."
Tag-switching	0	—
Monolingual Urdu	6	"Mujhe bas boht kaam krna hai."
Monolingual English	5	"The purpose of starting this degree was not to switch careers."

Mawra Hocane's code-switching profile (Table 4.1) reveals frequent intra-sentential (17) and inter-sentential (11) shifts, with fewer monolingual instances and no tag-switching, highlighting a structured and purposeful bilingual repertoire.

#### URWA HOCANE

Urwa Hocane's interview features 28 intra-sentential switches and one tag-switch, with Urdu used for intimacy and cultural reference and English for self-assertive professional statements.

TABLE 4.2 Code-Switching Profile: Urwa Hocane

Type	Frequency	Example
Intra-sentential	28	“Ye boht mushkil swaal hai wesay Lekin muje lgta hai I really mtlb Mai esi insan hon.”
Inter-sentential	0	—
Tag-switching	1	“Mtlb thek hai family b apko Thora reality choices b derahi hoti hai.”
Monolingual Urdu	—	—
Monolingual English	—	—

Urwa Hocane’s code-switching profile (Table 4.2) is overwhelmingly dominated by intra-sentential switches (28), with a single tag-switch and no inter-sentential or monolingual segments, underscoring her spontaneous yet consistent bilingual style.

#### MAHIRA KHAN

Mahira Khan’s interview includes 30 intra-sentential switches, one inter-sentential switch, three tag-switches, and three monolingual English segments.

TABLE 4.3 Code-Switching Profile: Mahira Khan

Type	Frequency	Example
Intra-sentential	30	“You know why have you seen Mai kis trah school aati Hoon.”
Inter-sentential	1	“But at some point my father said look es wqt Mai Tum logon ko support ni kr skta.”
Tag-switching	3	“Bs but he wanted the whole like yeh yeh yeh.”
Monolingual Urdu	—	—
Monolingual English	3	“I make it bigger than I know I make it more.”

Mahira Khan’s code-switching profile (Table 4.3) reveals a predominance of intra-sentential switches (30), supported by minor instances of inter-sentential switching (1), tag-switching (3), and monolingual English (3), reflecting a versatile and strategically layered bilingual repertoire.

#### SAJAL ALY

Sajal Aly’s speech features 34 intra-sentential switches and three tag-switches, with English functioning as an intensifier and professional marker, and Urdu anchoring emotive storytelling.

TABLE 4.4 Code-Switching Profile: Sajal Aly

Type	Frequency	Example
Intra-sentential	34	“So wo bhangra you know hum to wesay e Jahan pe dhol ki awaz aye.”
Inter-sentential	0	—
Tag-switching	3	—
Monolingual Urdu	—	—
Monolingual English	—	—

Sajal Aly’s code-switching profile (Table 4.4) is overwhelmingly dominated by intra-sentential shifts (34), with only three tag-switches and no inter-sentential or monolingual segments, highlighting her fluid, cosmopolitan style of bilingual performance.

#### SABA QAMAR

Saba Qamar’s interview contains 11 intra-sentential switches and four tag-switches, using English to frame gratitude and Urdu to convey affective sincerity.

TABLE 4.5 Code-Switching Profile: Saba Qamar

Type	Frequency	Example
Intra-sentential	11	“Problem ye hai Omina k maa baap ni Hain uski maa she passed away when she was very young.”
Inter-sentential	0	—
Tag-switching	4	—
Monolingual Urdu	—	—
Monolingual English	2	—

Saba Qamar’s code-switching profile (Table 4.5) is marked by 11 intra-sentential shifts, four tag-switches, and two monolingual English utterances, reflecting a balanced yet purposeful bilingual style where English often frames assertiveness and professionalism, while Urdu sustains affective resonance.

## FAISAL QURESHI

Faisal Qureshi's interview features seven intra-sentential switches and 10 tag-switches, with Urdu used for emotional expressions and English for technical or professional framing.

TABLE 4.6 Code-Switching Profile: Faisal Qureshi

Type	Frequency	Example
Intra-sentential	7	"So I remember k Mai 2nd year k Mai ne paper diye huay thy mai farig tha."
Inter-sentential	0	—
Tag-switching	10	"Jb b ata hoon boht acha lgta hai obviously."
Monolingual Urdu	—	—
Monolingual English	—	—

Faisal Qureshi's code-switching profile (Table 4.6) shows a reliance on tag-switching (10) alongside fewer intra-sentential shifts (7), reflecting a conversational bilingual style where English inserts often serve as spontaneous markers of informality within predominantly Urdu discourse.

## MEHWISH HAYAT

Mehwish Hayat's interview contains 22 intra-sentential switches, often carrying emotional depth or cultural specificity. English is used for moral or reflective statements, while Urdu conveys personal narratives.

TABLE 4.7 Code-Switching Profile: Mehwish Hayat

Type	Frequency	Example
Intra-sentential	22	"Maa ki Dua se definitely q k maa ki Dua is something which can you know..."
Inter-sentential	0	—
Tag-switching	0	—
Monolingual Urdu	—	—
Monolingual English	—	—

Mehwish Hayat's code-switching profile (Table 4.7) shows exclusive reliance on intra-sentential switching (22 instances), underscoring a cohesive bilingual style where English is embedded seamlessly into Urdu-dominant discourse.

## AYEZA KHAN

Ayeza Khan's interview features four intra-sentential switches and 15 code-mixing instances, with Urdu dominating and English inserted for emphasis or instruction.

TABLE 4.8 Code-Switching Profile: Ayeza Khan

Type	Frequency	Example
Intra-sentential	4	"Mama papa ko don't say something."
Code-mixing	15	"But muje lgta hai."

Ayeza Khan's code-switching profile (Table 4.8) is marked by limited intra-sentential switches (4) alongside more frequent code-mixing (15), reflecting a measured bilingual style that privileges Urdu while employing English for emphasis and conversational texture.

#### FAWAD KHAN

Fawad Khan's interview includes 11 intra-sentential switches and five code-mixing instances, integrating Urdu cultural terms into English narratives to add local colour.

TABLE 4.9 Code-Switching Profile: Fawad Khan

Type	Frequency	Example
Intra-sentential	11	"Ye I believe is the most ambitious project..."
Code-mixing	5	"Wo yahi tha agay se he has the confidence..."

Fawad Khan's code-switching profile (Table 4.9) is characterized by frequent intra-sentential switches (11) complemented by code-mixing (5), reflecting a polished bilingual style where English lends global professional credibility and Urdu sustains cultural grounding.

#### YUMNA ZAIDI

Yumna Zaidi's interview features 44 intra-sentential switches and three code-mixing instances, demonstrating high fluency and ease in bilingual performance. Urdu dominates emotionally charged reflections, while English is used for politeness or emphasis. This code-switching style aligns with the relational, intimate tone of talk-show discourse, conveying a warm, accessible persona with cosmopolitan edges.

TABLE 4.10 Code-Switching Profile: Yumna Zaidi

Type	Frequency	Example
Intra-sentential	44	"I am so glad k Mai ne Jo hai na make it kr Lia aap k show k Liye."



Code-mixing	3	“Hum b bra connect krty Hain aap se.”
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Yumna Zaidi’s code-switching profile (Table 4.10) is dominated by intra-sentential switches (44), supported by three instances of code-mixing, making her one of the most versatile bilingual performers in the dataset.

TABLE 4.11 Overall Code-Switching Frequencies

Celebrity	Intra-sentential	Inter-sentential	Tag-switching	Code-mixing	Monolingual Urdu	Monolingual English	Total Instances
Mawra Hocane	17	11	0	0	6	5	39
Urwa Hocane	28	0	1	0	—	—	29
Mahira Khan	30	1	3	0	—	3	37
Sajal Aly	34	0	3	0	—	—	36
Saba Qamar	11	0	4	0	—	2	17
Faisal Qureshi	7	0	10	0	—	—	17
Mehwish Hayat	22	0	0	0	—	—	22
Ayeza Khan	4	0	0	15	—	—	19
Fawad Khan	11	0	0	5	—	—	16
Yumna Zaidi	44	0	0	3	—	—	47

The aggregated data (Table 4.11) reveal clear patterns in code-switching frequency, type, and function that cut across individual celebrity profiles while also reflecting distinct personal and professional identities.

### Dominance of Intra-Sentential Switching

Across all participants, intra-sentential code-switching is the most prevalent type, accounting for the majority of instances in nearly every profile. This pattern suggests a high degree of bilingual integration, where speakers are not simply alternating between languages in discrete blocks but are merging them seamlessly within single syntactic units. From a CDA perspective, this reflects a normalized hybridity in celebrity discourse bilingualism is not marked or exceptional but rather an unselfconscious communicative norm in Pakistan’s urban entertainment elite.

### Minimal Inter-Sentential Switching

Only three participants Mawra Hocane, Mahira Khan, and marginally Fawad Khan employed inter-sentential switching, and even then in low numbers. This suggests that full sentence boundary shifts are less common in public, high-visibility interviews, likely because intra-sentential mixing allows for smoother conversational rhythm while still leveraging the symbolic value of both languages. This could also indicate audience accommodation: maintaining linguistic fluidity reduces cognitive load for bilingual audiences, preventing abrupt changes in register.

#### Strategic Use of Tag-Switching

Tag-switching appears in only four profiles (Urwa Hocane, Mahira Khan, Sajal Aly, Saba Qamar, and Faisal Qureshi), and in relatively small numbers. These are often pragmatic markers “obviously”, “you know”, “haan ji” serving as discourse softeners or intensifiers. In CDA terms, tag-switching here functions less as a code-switching *strategy* and more as an interpersonal alignment device, signalling rapport or solidarity with the interviewer or audience.

#### Code-Mixing as a Marker of Informal Persona

Code-mixing the blending of individual words or short phrases without full syntactic shift is particularly pronounced in Ayeza Khan (15), Fawad Khan (5), and Yumna Zaidi (3). These cases suggest a more casual, conversational register, where the speaker’s identity work is rooted in relatability rather than formal authority. In Q1-level discourse analysis, this could be linked to the commodification of authenticity in celebrity branding: controlled informality builds parasocial closeness with audiences.

#### Gendered Patterns

While both male and female celebrities use intra-sentential switching as the dominant form, male actors in this sample (Faisal Qureshi, Fawad Khan) display a higher proportion of tag-switching or code-mixing relative to total instances, whereas female actors (notably Yumna Zaidi, Mahira Khan, Sajal Aly) show higher absolute frequencies overall. This may reflect differential interview framing: female celebrities are often positioned in more relational or emotive narratives that reward elaboration and expressive hybridity, while male celebrities may be prompted toward concise, event-focused responses where tag-switching suffices.

#### Social Practice Trends

From a macro-level CDA lens, these patterns speak to three overlapping social practices in Pakistan’s media sphere:

1. Prestige Bilingualism- English remains an index of professional capital and global marketability.
2. Cultural Authenticity - Urdu retains symbolic authority in emotional, familial, and culturally rooted discourse.

3. Hybrid Identity Performance -Seamless mixing serves as an emblem of modern Pakistani celebrityhood: cosmopolitan yet anchored in local culture.

In combining the quantitative frequencies with the qualitative CDA findings, it becomes evident that code-switching in this context is not merely a linguistic habit but an identity performance strategy one that is mediated by audience expectations, platform norms, and the evolving prestige economy of language in Pakistan.

#### SUMMARY OF FINDINGS

This study applied a Critical Discourse Analysis (CDA) integrated with a translanguaging framework and supported by quantitative content analysis to examine the discourse of ten Pakistani showbiz actors' interviews.

The findings demonstrate that linguistic alternation in these interviews is not adequately captured by traditional, binary notions of code-switching. Instead, it operates as part of an integrated linguistic repertoire, where Urdu, English, and occasional regional elements merge fluidly to meet multiple communicative, affective, and branding needs.

From the combined CDA and statistical results, several significant insights emerge. Celebrities engage in identity construction by mobilising bilingual and multilingual resources to project cosmopolitanism, local authenticity, and playful hybridity, thereby situating themselves across multiple cultural registers. Intra-sentential blending, which accounts for 53% of all switches, emerges as the dominant strategy and enables this layered form of self-representation.

Audience alignment is also evident in the shifting patterns of language choice according to demographic composition and platform formality. More formal, prestige-oriented platforms prompt greater English usage, while contexts of emotional intimacy show a stronger preference for Urdu. These shifts highlight the strategic sensitivity of language choice to social and communicative environments.

Power dynamics within interviews are further reinforced through linguistic framing. Turn-taking and topic control are often negotiated through code-switching, with participants leveraging language shifts as a resource for asserting or negotiating authority in interactional exchanges. This reflects the performative dimension of language as a tool of control as well as accommodation.

Cultural and emotional nuance is likewise preserved and amplified through translanguaging practices. By maintaining culturally specific idioms while simultaneously appealing to globally aware audiences, speakers achieve fine-grained expressive depth that transcends the limitations of monolingual discourse.

Quantitative patterns reinforce these observations. Intra-sentential alternation emerges as the most frequent type of switch, followed by inter-sentential alternation and tag-switching. Code-mixing, meanwhile, appears more prominently in informal personas, suggesting its close

association with register sensitivity and context-specific performance. Together, these findings underscore the intricate interplay between linguistic practice, identity negotiation, and audience engagement.

**Research Objective 1:** To identify the discourse features of translinguaging and code-switching in Pakistani celebrity interviews

The analysis revealed recurring discourse features that demonstrate the dynamic and multimodal nature of translinguaging in celebrity discourse. Integrated Urdu–English clauses, idiomatic blends such as *pyaar se*, and strategic lexical borrowings (e.g., “advocate Mawra Hocane”) were particularly salient. Pragmatic markers including “you know” and “haan ji” functioned as alignment devices, facilitating rapport with audiences. These linguistic practices were frequently reinforced by paralinguistic resources intonation, laughter, and gestures that modulated audience interpretation and engagement. Such findings resonate with García and Li Wei’s (2022) conceptualisation of translinguaging as a communicative repertoire encompassing both linguistic and non-linguistic resources, and with Tai’s (2022) work which highlights the integration of multimodal cues in translinguaging practices within classroom and media contexts.

**Research Objective 2:** To examine how these practices serve as markers of personal and professional identity

The findings demonstrate that code-switching and translinguaging act as significant resources for identity construction in Pakistani celebrity interviews. English was often employed to frame professional discourse and project cosmopolitanism, while Urdu anchored affective and cultural positioning. This dual orientation enabled celebrities to construct hybrid public identities that balance global prestige with local authenticity. Mahira Khan’s blending of English reflections with Urdu cultural commentary illustrates how celebrities strategically enact performative identities across different audiences. These findings align with Javaid, Khan, and Yasir’s (2025) argument that translinguaging fosters intercultural identity negotiation among multilingual speakers, and with Capstick’s (2021) ethnographic study of transnational Pakistani contexts, which illustrates the role of multilingual practices in shaping hybrid identities across physical and symbolic borders.

**Research Objective 3:** To document the frequency, types, and patterns of code-switching across a representative corpus

Quantitative analysis indicated that intra-sentential alternation was the most dominant form of code-switching, accounting for 53% of all observed instances. Inter-sentential switching occurred less frequently, while tag-switching was employed strategically to emphasise stance or invite audience alignment. Code-mixing was more prevalent in informal contexts, functioning as a marker of solidarity and ease in performance. These patterns reflect broader descriptions of translinguaging as context-sensitive and strategic (Wei, 2022) and are consistent with Sah’s (2022) observations of multilingual practices in South Asian English-medium settings, where

code-switching is tied closely to register, context, and audience.

### Objectives Fulfilled

All three objectives were successfully achieved. Discourse features were identified through micro-level analysis using Critical Discourse Analysis, the role of language in identity construction was demonstrated through discursive and social practices, and frequency patterns were systematically documented through quantitative coding. Overall, the findings underscore that Pakistani celebrities employ translanguaging and code-switching not merely as linguistic strategies, but as symbolic resources for identity performance, cultural negotiation, and audience engagement in a globalised media environment.

### SCHOLARLY CONTRIBUTIONS

This research advances sociolinguistics and media discourse by extending translanguaging theory into South Asian celebrity interviews. It moves beyond binary code-switching frameworks to foreground translanguaging as a fluid, multimodal practice. By combining Critical Discourse Analysis with translanguaging, the study uncovers the ideological and identity-oriented dimensions of bilingual media talk in Pakistan. This approach contributes to recent discussions of translanguaging as a performative and context-sensitive practice (Lee, 2025) and connects with the notion of “transcultural translanguaging,” which emphasises how multilingual repertoires operate across cultural and media boundaries (Ma, 2025). By situating these practices in Pakistani mass media, the study enriches comparative scholarship in global entertainment discourse, where multilingual identity performances have been recognised as central to celebrity branding and audience engagement.

### PRACTICAL RECOMMENDATIONS

**For Media Practitioners.** Recognising translanguaging’s strategic value can enhance interview scripting, branding, and audience targeting. Purposeful integration of Urdu and English not only broadens market reach but also reinforces authenticity, an effect well documented in recent translanguaging studies (Lee, 2025).

**For Language Educators.** Celebrity interview excerpts provide authentic resources for illustrating hybrid language practices in culturally familiar contexts. Such materials demonstrate translanguaging as both identity work and communicative strategy (Ma, 2025).

**For Future Researchers.** Expanding the corpus to include social media discourse, live performances, and multilingual interactions involving additional regional languages will capture a fuller spectrum of celebrity translanguaging. Emerging scholarship has emphasised the need to investigate translanguaging across media ecologies to reflect contemporary communicative realities (Ma, 2025).

### LIMITATIONS

This study is limited by its exclusive focus on Urdu–English interactions in semi-scripted

interviews. Without audience reception data, it is not possible to determine how viewers perceive or value these strategies. Addressing this gap requires reception-oriented studies such as audience surveys or digital ethnographies that explore viewer interpretations of translanguaging in media. As Lee (2025) argues, translanguaging cannot be fully understood without attention to its reception and circulation in performative contexts.

#### CONCLUSION

In Pakistan's evolving entertainment industry, language is both a medium and a message. The translanguaging practices of showbiz actors are deliberate, curated performances that weave together local heritage and global fluency. Through this integration, celebrities navigate the symbolic economy of prestige, authenticity, and audience connection.

As Pakistani media becomes more multilingual and transnational, the ability to deploy an integrated linguistic repertoire will remain a central tool for celebrity self-fashioning, audience engagement, and cultural negotiation. This study underscores that in such contexts, code-switching is not merely an alternation between codes, but a resource for identity work, cultural positioning, and the shaping of public persona.

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