

Journal of Social Sciences Research & Policy (JSSRP)**An Analysis of Code Switching and Linguistic Strategies of Persuasion in Pakistani TV Advertisements****Kainat Khan¹, Ayesha Tahmeed², Dr. Rafiq Nawab³**

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Abstract: *The language of advertisements plays an important role in selling products. This study investigates the phenomenon of code switching and linguistic features in Pakistani television advertisements, with particular attention to its role in persuasion. The research identifies and categorizes the types of code switching employed in thirty-five purposively sampled advertisements from three major television channels: Geo Entertainment, Hum TV, and ARY Digital. A mixed-methods approach was adopted: quantitative analysis measured the frequency of different types of code switching and persuasive linguistic features, while qualitative analysis explored their functional role in enhancing persuasive impact. The findings reveal that code switching is strategically employed by advertisers to emphasize product qualities, create familiarity, and appeal to both Urdu- and English-speaking audiences. Additionally, the analysis identified the linguistic features of persuasion, including hyperbole, repetition, slogans, prosodic features, cognitive message strategies, contrasts, and statistics. Among these, out of 105 examples of linguistic features, slogans (19.05%) and prosodic features (18.1%) are the most frequently used devices, while contrasts (2.86%) are the least common. The study concludes that code switching not only reflects the bilingual reality of Pakistani society but also functions as a deliberate advertising strategy to maximize consumer engagement and product appeal.*

Introduction

Bilingualism is a widespread phenomenon that exists across nations, social classes, and age groups. Bilingual speakers frequently employ a combination of two languages in their everyday communication. In Pakistan, a multilingual country, the mixing of languages is particularly common. Urdu, the national language, is widely spoken; however, English exerts a significant influence on both its spoken and written forms. The incorporation of English lexical items into Urdu discourse is a common occurrence, particularly among educated and multilingual speakers, who often insert English words and phrases into Urdu sentences to add prestige or social relevance to their speech (Khan, 2004). Even among those with

limited English proficiency, the use of English expressions has become a marker of modernity and social status. This linguistic influence has been well documented. Rasul (2013) highlights how English has significantly shaped the status, structure, and vocabulary of Urdu in multiple domains, including media. Similarly, Milroy and Muysken (1995) define code-switching as the use of two or more languages within the same conversation, a natural practice among bilinguals who shift seamlessly between linguistic codes. In this sense, “switching” refers to a linguistic movement, whereby speakers shift from one code to another within or across utterances. In the context of Pakistani television advertising, the impact of the English language is especially evident. Advertising agencies intentionally incorporate English words, phrases, and expressions into Urdu advertisements as a persuasive strategy to attract consumers. This form of code-switching functions not only as a reflection of Pakistan’s multilingual reality but also as a tool of persuasion, enhancing the appeal, credibility, and modernity of advertised products.

The term “advertising” was first used in the Bible in 1655 to describe a message or warning. A public proclamation often printed or oral, designed to promote a commodity, service, or idea, is referred to as advertising. After 1947, few advertising media targeted exclusively the local community. In Pakistan, the advertising sector consisted primarily of newspapers, magazines, and digests, which were accessible at the time. The demand for creativity and professionals is expanding day by day as a result of different multinational enterprises in Pakistan and global advertising firms. Advertisements of all kinds can draw customers’ attention and persuade them to be interested in and purchase things. Widyanto (2018), argued that one of the advertisements for attracting readers and listeners is to process words. In this scenario, attracting attention influences the readers or listener’s heart and mind to do what the advertisement wants. Language must be understood by opponents to advertise the goods. The topic of language in television advertisements and its impact has been a source of worry and debate for many years around the world, and for the past 27 years, advertisers have used language that invokes customers’ emotions. The length of commercial breaks is directly related to the popularity of a TV show. A popular sixty-minute show includes fifteen minutes of commercials. Pakistan spent 30.0 billion rupees on advertising at the end of 2010. TV advertising accounts for 58 per cent of the country’s total advertising budget, demonstrating the importance of television as Pakistan’s most popular medium of communication. Advertisements have become ingrained in our culture. All of the time, we are bombarded with commercials. We come across various advertisements that attract our interest when watching TV, reading the newspaper, or driving to school, college, or work.

The word persuasion comes from the Latin word “persuadere”, which means “to advise”. The English definition does not always imply the meaning of advice. Persuade, on the other hand, means to force someone to do something. It refers to persuading someone to do something by using logic or argument. The message is advertised in a variety of ways by different advertisers. Some are more concerned with persuasive style, while others are more concerned with creativity. The technique of using advertising language is what makes good advertising. An advertisement is distinguished by the use of figurative language, adjectives, compound words, and a unique sentence structure. One of the most creative strategies is to include figures of speech such as metaphor, humor, hyperbole, or repetition in an advertising message. Persuasion is the act of convincing another to do or believe something. It also influences a target market’s actions by changing their attitude. Paid announcements in print, broadcast, or electronic media use persuasive language to draw attention to a product or service.

Research Questions

1. What types of code-switching are employed in Pakistani television advertisements?
2. In what ways does code-switching contribute to the persuasive strategies used in television advertisements to influence consumer behavior?
3. Which linguistic features are utilized by advertisers to enhance persuasion in television advertisements?

Literature Review

At first, code switching is called situational code switching or metaphorical code switching (Gumperz, 1982). A situational code switching entails a shift in participants or strategies, whereas metaphorical code switching entails a shift in focus. According to Gumperz, these changes appear to be driven by speaker-external stimuli. When the topic of discussion or the communicative situation changes, situational code switching happens. In the case of communication between India and Nepal, metaphorical code switching happens. With a guard who also has a Nepali accent, a woman switches from Nepali to English as the official language. This code switching occurs as a verbal communication method to demonstrate ethnic identity and appeal to solidarity. Gumperz (1982) lists the six major types of conversational code switching as follows: (1) Reiteration, (2) Personification/objectification, (3) Specification of the addressee, (4) Message qualification, (5) Interjection, (6) Quotation. Abudarham (1987) claims that Code switching is the alternate use of each language within the same utterance or conversation, and it can begin only when a DL (Dual Language) youngster can distinguish between two languages and their systems. Gumperz (1982) suggest it as the juxtaposition of portions of speech belonging to two different grammar systems or subsystems within the same speech exchange.

Gardner-Chloros (1997) notes that code switching is a widespread phenomenon across diverse regions, including Africa, India, Europe, and the United States, reflecting bi or multilingual practices. From a socio-cultural linguistic perspective, Nilep (2006) defines code switching as the strategic selection or manipulation of linguistic features to contextualize interaction, either through local discourse strategies or by invoking broader social knowledge and perspectives.

Code switching is a central feature of bilingualism, occurring either between sentences (inter-sentential) or within a single sentence (intra-sentential). Poplack (1980) identifies three types: tag switching, inter-sentential switching, and intra-sentential switching. Inter-sentential switching involves a language shift between sentences or clauses, each belonging to a different language. Empirical studies highlight its role in advertising: Bishop (2006), for instance, explored how bilingual Spanish-English consumers, particularly of Mexican heritage, perceive code switching in advertisements, noting both positive and negative effects on message recall, perceptions of cultural sensitivity, and service expectations. Similarly, Gupta (2007), in an analysis of over 900 print advertisements, found that the majority of slogans employed code-mixed language.

In the Pakistani context, the study of code switching is closely tied to bilingualism. Yousaf (2004) observes a steady language shift, whereby children acquire their mother tongue at home, learn Urdu as the national language, and later adopt English for academic and official purposes. Today, English has become an integral part of both formal and informal communication in Pakistan.

Quaglio and Biber (2006) argue that popular media, particularly television, provide a valuable site for studying sociolinguistic patterns and language trends, since scripted language reflects how writers perceive contemporary usage. In Pakistan, English has gained increasing significance as a second and academic language, a trend also visible in television discourse. Abbas (1998) observes that English is frequently employed in Pakistani television, especially in advertising—a practice that continues today.

Similarly, Khan (2014) analyses code switching in Pakistani television advertisements and finds that mixing English and Urdu functions as both a persuasive tool and a marker of identity. English is used to convey modernity and prestige, while Urdu adds cultural and emotional appeal. His study shows that code-switching is not merely linguistic but also a social strategy shaping consumer perception.

In Pakistan, Miraj (1993) examined the use of English in Urdu advertising, noting its prevalence in trade and business where local enterprises primarily use Urdu, while international corporations rely on English. Advertising, however, frequently blends both languages, with English functioning as a marker of modernity, prestige, and elegance due to its role in education and media. This bilingual practice is particularly evident in television advertising. Saeed and Khan (2004), in their study of PTV commercials, found that English in Urdu advertisements is strategically employed to influence consumer purchasing decisions in directions favored by advertisers.

When a commercial is appealing and enjoyable, people pay greater attention. The style and presentation of adverts have a significant impact on their purchasing decisions. Along with colorful presentation, engaging music, and images, code-switching language (which is deemed to be trendy and modern) is also important. Advertising language, according to Fuertes-Olivera (2001), is metadiscourse that starts with "informing" and "manipulating." They claim that these slogans express simple information openly while also persuading viewers subconsciously. The researchers share the same viewpoints, but from a different perspective.

The primary objective of advertising is to persuade the target audience, and language is the chief tool through which this goal is achieved. Persuasion, as Perloff (2017) explains, is a form of social influence aimed at shaping attitudes and behaviors within contexts of choice. Unlike manipulation or propaganda, persuasion is ethically neutral, explicit, and reversible (Mulholland, 2003, p. 14). It can be thought of as a series of messages sent to get the listener to freely accept or internalize beliefs, attitudes, new ideas, and values to act in the desired way and achieve the communication effort's ultimate goal. Naziah (2017) conducted a similar study titled "Analysis of Critical Advertorial Discourse Apartments in Jawa Pos Daily Newspaper". Text analysis, social cognition analysis, and social analysis are used in this study to look at the content and meaning of advertorials.

Persuasive language in advertising is inherently inventive, employing emotive words, catchphrases, metaphors, informal expressions, and comparisons to capture consumer attention. Although many advertisements, particularly online, are textual, they are often processed as if spoken. Janoschka (2004) identifies common persuasive features in commercials, including imperatives, rhetorical questions, and alliteration. Earlier, Leech (1966), in his seminal work *English in Advertising*, examined punctuation, semantics, style, vocabulary, and grammar in advertising discourse. He emphasized that the most significant form of advertising is commercial consumer advertising, which targets mass audiences to promote products and services.

Adil Khan, Anam Shams, and Wajiha Fatima (2017) worked on the analysis of the language of advertisement. They argued that different linguistic features are used by the advertiser in order to attract customers. According to Kruti and Alan (2009), the persuasive effect of an advertisement message is influenced not only by what is said, but also by how it is conveyed. The advertiser must translate the great idea into a practical commercial that will pique the audience's interest. McQuarrie and Mick (1996) suggested that Advertisements typically use rhetorical devices, which are creative variations that put a twist on the familiar, and the objective of advertisements is not only to inform but also to persuade. They emphasize that advertisements gain more preference when it has utilize rhetorical strategies.

Methodology

The present study examines bilingual advertisements on Pakistani television to identify the types of code-switching employed and to analyze their role in consumer persuasion. It further investigates the linguistic features of persuasion in advertising discourse. A mixed-methods approach was adopted, combining quantitative and qualitative paradigms. The quantitative component focused on identifying the types and frequency of code-switching and persuasive linguistic features, while the qualitative component explored how code-switching enhances the persuasive appeal of advertisements.

Data were collected from three television channels, Geo Entertainment, Hum TV, and ARY Digital, observed daily between 8:00 p.m. and 10:00 p.m. The population comprised all advertisements aired during this time, from which a purposive sample of thirty-five commercials representing popular brands was selected for analysis. Observation served as the primary research instrument. Advertisements were recorded, transcribed, and systematically examined to capture linguistic patterns.

Analytical Frameworks employed

According to Poplack (1980), code switching can be classified into three main types. Tag switching refers to the insertion of a single word or phrase from one language into another and is commonly found in intra-sentential contexts. Inter-sentential code switching occurs across clause or sentence boundaries and is sometimes described as “extra-sentential switching.” Finally, intra-sentential code switching takes place within a clause or sentence, where elements from two languages are combined. In the present study, the analysis focuses on two of these types, inter-sentential and intra-sentential code switching, since they are more frequently employed in Pakistani television advertisements.

To further examine code switching, the study adopts the Matrix Language Frame (MLF) Model proposed by Myers-Scotton (1993). The model posits that in bilingual communication, one language functions as the matrix language, which provides the grammatical structure, while the other serves as the embedded language, supplying content morphemes. In the Urdu-English data analyzed for this study, Urdu operates as the matrix language, whereas English functions as the embedded or “guest” language. The asymmetry between the two languages is evident in how English lexical items and content words are incorporated into Urdu sentence structures, producing advertisements that are both accessible and persuasive for a bilingual audience.

Finally, the study also investigates the linguistic features of persuasion in advertising discourse. Following the framework of Adil Khan, Anam Shams, and Wajiha Fatima (2017), the analysis examines how advertisers employ devices such as hyperbole, repetition, slogans, prosodic features, contrasts, cognitive message strategies, and statistics to attract consumers and reinforce product appeal.

Data Analysis

Types of Code Switching used in Advertisement

The data were analyzed according to Poplack’s (1980) classification of code switching, with a particular focus on intra-sentential and inter-sentential code switching. The frequency and percentage of these two types in the dataset are presented in Table 1

Table 1: Table of frequency and percentage of code switching types.

No	Types of code switching	Frequency	Percentage
1	Intra-sentential code switching	76	87.4%
2	Inter-sentential code switching	11	12.6%

	Total	87	100%
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A total of 87 instances of code switching were identified in the advertisements. As Table 1 show, intra-sentential code switching is overwhelmingly more frequent, with 76 examples (87.4%), compared to only 11 cases (12.6%) of inter-sentential code switching. This significant disparity highlights advertisers' preference for embedding English words, phrases, and clauses within Urdu sentence structures, making their messages appear more natural, fluent, and appealing to bilingual audiences.

Intra-sentential Code Switching

Intra-sentential code switching is the most common type of code switching in the analysed data. Examples from the analysed data are given below:

- *Stop! Pehly sub germs sanitise karo.* (Stop! Sanitise all germs first.
- *Winter's main dry skin? Isko chupao nahi, nourish karo.* (Dry skin in winter? Don't hide it, nourish it.

In these examples, the words stop, germs, sanitize, winters, dry skin, and nourish are switched from the English language to Urdu utterances within the sentence. In intra-sentential code switching can occur at the word, phrase, and clause levels.

Code switching at the word level

- *Ab comb ko bhool jao* (Now forget the comb).
- *Dagho ki champion to tumhari ame hi hain*(Your mother is the champion of scars).

Here, the words *comb* and *champion* are inserted into Urdu sentences to emphasise product qualities and to sound more modern and appealing.

Code switching at the phrase level

- *Ab germi ho ya paseena ye dai mere balo ko upto 24 hours shine.* (Now, whether it is hot or sweaty, it gives my hair up to 24 hours of shine).
- *Barhao qadam or keh do dil ki baat, delicious new cornetto brownie ky sat* (Take a step ahead and speak your heart out with this delicious new cornetto brownie).

In the first example, a prepositional phrase is used, while in the second example adjective phrase is switched from the English language. In these cases, prepositional and adjectival phrases (*up to 24 hours shine*, *delicious new Cornetto brownie*) are switched code from English. Their use conveys sophistication and aligns the product with global branding styles.

Code switching at the clause level

- *If I don't look my best, to kaisy dungi apna best?* (If I don't look my best, so how do I give my best?)
- *Hi! I am Zara, mai apki ad agency join karna chahti hun* (Hi! I am Zara, I want to join your ad agency).

In these sentences, one clause is spoken in English and is followed by another clause that also contains words switched from English. Here, entire clauses in English are seamlessly combined with Urdu, reflecting the bilingual proficiency of the target audience and adding credibility and authority to the speaker's message.

Inter-Sentential Code Switching

Inter-sentential code switching occurs at clause or sentence boundaries and is comparatively less frequent in the data. This form of switching is more marked, as it requires a complete shift from one language to another.

Examples from the analysed data

- *Say no to compromise with head and shoulders, jo khushki ka hatma karay.* (Say no to compromise with head and shoulders, which will end the drought).
- *The deal is starting from 111. Abhi mangwao* (Deal is starting from 111. Order now!)
- *Why are you so confused? Kya khana hai?* (Why are you so confused? What do you want to eat?)
- *Mujey bhook hi nahi lagti. You will only have to finish it* (I don't feel hungry. You will only have to finish it)

The results show that intra-sentential code switching dominates advertising discourse in Pakistan. This pattern suggests that advertisers prefer blending English with Urdu at the micro-level of words, phrases, and clauses, as it sounds smoother and more persuasive than abrupt sentence-level shifts. The frequent use of intra-sentential switching reflects the sociolinguistic reality of urban Pakistani audiences, who are accustomed to hybrid speech. Inter-sentential switching, though less frequent, is employed for emphasis, particularly in taglines, product descriptions, or imperative calls to action (e.g., *Say no to compromise*). Together, both types of switching highlight English as a language of prestige and modernity while ensuring Urdu maintains accessibility for mass audiences.

Role of Code Switching in Persuasion in Advertising

Even now, when English appears to be gaining global language status, advertising practices must still consider how consumers perceive English-language elements and how effective they are in shaping consumer attitudes. Scholars have identified several reasons for the use of English in advertising, including commercial strategies, cultural associations, and creative-linguistic purposes (Baumgardner, 2006). English also offers practical marketing advantages, such as the use of consistent slogans or taglines that strengthen global brand identity while reducing campaign costs (Alm, 2003).

On Pakistani television, Urdu remains the dominant medium for product explanation. However, advertisers deliberately incorporate English words, phrases, and clauses to enhance appeal and capture consumer attention. Code-switching thus functions as a persuasive tool, reinforcing product qualities, targeting specific audiences, and amplifying the overall impact of advertising discourse. Grosjean (1982) identifies message qualification and amplification as key reasons for code-switching, a pattern evident in Pakistani advertisements where switching highlights product features and strengthens the promotional message.

Example 1: Golden Pearl Moisturising Lotion

Transcription:

*Sardiya kitni khobsoorat hoti hai, magar sardiyo mai **skin** itni **dry** aur **dull**... (Background female voice- **winters ki ziyada dry skin ko chahiyai ziyada moisture**. Golden Pearl Extra Care Moisturising Lotion, jo **skin** ko gehrai tak **moisturise** karay aur is mai maujod **natural ingredients**, apky **skin** ko **repair** aur **nourish** kary. Isky **special formula** mai hai vitamin B3, jo apko dai **extra glow**. Golden Pearl Extra Care Moisturising Lotion, **Dry skin ko kahy bye bye**.*

Analysis

This advertisement employs lexical code-switching by inserting English terms such as *lotion*, *extra care*, *repair*, *nourish*, *special formula*, *Vitamin B3*, *extra glow*, and *bye*. These lexical items, all belonging to the semantic field of cosmetic science, evoke associations with global beauty standards and dermatological credibility. By embedding technical vocabulary like *Vitamin B3* and *formula*, the advertisement invokes the authority of scientific discourse, thereby legitimizing product claims.

Repetition of adjectives such as *dry*, *extra*, *special*, and *natural* creates semantic reinforcement,

ensuring that key qualities become memorable. The English expressions also function as attention markers, breaking the flow of Urdu to emphasise novelty. Importantly, the code-switching is not random; it is strategically limited to product-related terminology, thereby associating English with innovation and quality. The Urdu narrative provides warmth and relatability, while English supplies the language of science and modernity. Together, this bilingual blend appeals simultaneously to emotions (desire for beauty and care) and rationality (belief in product efficacy).

Example 2: Brite Washing Powder

Transcription:

Wife: **Stop!** Pehly sub **germs** **sanitise!**

Child: (Pointing to his shirts) Mama, phar inka kiya?

Husband: Han **madam**, in daagho mai chupy howe **germs** ka kiya karogi?

Wife: Wo sub **right** kar dega.

Husband: Brite?

Wife: Uhum! Naya **antibacterial** brite, ab daagh ho ya **germs** wo sub **right** kar dega.

(Background male voice- bilkol, naye **antibacterial** brite ka **germ** machine **formula** dagh ko **fight** kary **germs** ko **sanitise** kary pory 99.9%).

Wife: Daika! Dagh ko **left** or **germs** ko **right** kar diya.

Husband: Ye to brite ne sub **right** kardiya.

Child: Brite sub **right** kardega.

(Background voice- naya brite antibacterial)

Analysis

This advertisement integrates English extensively, with lexical insertions including *stop*, *germs*, *sanitise*, *madam*, *right*, *left*, *antibacterial*, *machine formula*, and 99.9%. Unlike the lotion ad, where English was tied to scientific beauty discourse, here it is used to invoke scientific-technological credibility. Terms such as *sanitize*, *antibacterial*, and 99.9% explicitly index discourses of hygiene and clinical precision. By combining everyday Urdu family dialogue with highly technical English terminology, the ad appeals both to domestic familiarity and to modern scientific assurance.

The constant repetition of *right* creates a catchphrase effect, reinforcing memorability while associating the product with correctness and reliability. The playful semantic contrast of *right/left* makes the ad rhetorically engaging, embedding the English words in a memorable linguistic pun. Furthermore, switching to English when describing the technical qualities of the detergent constructs authority, positioning the product as scientifically validated. Thus, code-switching here operates not only as an attention-grabbing device but also as a marker of expertise, persuading consumers through the prestige and precision associated with English.

Linguistics Features of Persuasive Language in Advertising

Persuasive language represents a deliberate use of creativity to influence consumer attitudes and behaviors. Advertisers employ multiple linguistic devices to capture attention, enhance memorability, and generate positive associations with products. Table 2 demonstrates the distribution of selected persuasive features in thirty-five television advertisements, yielding a total of 105 instances. Among these, slogans (19.05%) and prosodic features (18.1%) occur most frequently, followed closely by repetition (17.14%) and hyperbole (16.19%). By contrast, use of contrasts (2.86%) is the least represented. This distribution suggests that advertisers rely most heavily on features that enhance recall and emotional appeal, while less emphasis is placed on more subtle techniques such as contrast.

Table 2: Table of linguistic features in TV advertisement.

No	Linguistic Features of Persuasion	Frequency	Percentage
1	Hyperbole	17	16.19%
2	Repetition	18	17.14%
3	Slogan	20	19.05%
4	Prosodic features	19	18.1%
5	Use of contrast	3	2.86%
6	Cognitive message strategy	15	14.3%
7	Use of statistics	13	12.4%
	Total	105	100%

Hyperbole

Hyperbole involves deliberate exaggeration through evaluative adjectives and adverbs. In advertising, it functions to magnify product qualities and create a perception of superiority, even when claims are not objectively measurable. They make frequent use of adverbs and adjectives like *new*, *very*, *extra*, *clean*, *amazing*, etc, to exaggerate the quality and value of the product. Common lexical items employed in this strategy include *new*, *very*, *extra*, *clean*, and *amazing*, all of which serve to inflate the product's value. Advertisers frequently rely on such vague and exaggerated claims because consumers generally interpret them as symbolic rather than literal, focusing on the impression of excellence rather than factual accuracy. Examples from the analysed data are given below:

Example 1: Bisconi choco chip cookies

In an advertisement for “Bisconi choco chip cookies”, the speaker says;

Bohot bohot bohot chocolaty! (Very, very, very chocolaty!)

The speaker says the word “very” three times for chocolaty to overstate the chocolate content. This excessive emphasis highlights abundance and indulgence, appealing to consumers' sensory desires.

Example 2: Food Panda advertisement

Ball se bhi fast ayega jab food panda hatric deal laega. (It will be faster than the ball when a food panda brings a hatric deal)

In this ad, the advertiser has exaggerated the statement by comparing the service of the food panda with the speed of the ball. This comparison constitutes a clear case of hyperbole, as the speed of a delivery service cannot realistically parallel that of a moving ball. The exaggerated claim, however, functions persuasively by emphasizing efficiency and creating the impression of exceptionally rapid service. Although they can't be as fast as the speed of the ball, they are trying to persuade the audience that their service delivery is very fast without any hindrance.

Repetition

Repetition is a central persuasive device in advertising because it creates familiarity, reinforces product identity, and increases recall. In linguistic terms, repetition functions at multiple levels: lexical (repeating words), syntactic (repeating phrases or structures), and phonological (repeating sounds or rhythms). In advertising, these repetitions are rarely random; they are strategically designed to ensure that the brand name or product attribute becomes entrenched in the consumer's memory. From a cognitive perspective, repetition takes advantage of the mere exposure effect, a psychological theory that states people form preferences for stimuli just by continually coming into contact with them. Zajonc (1968)

showed that even in the absence of conscious evaluation, liking is increased by repeated exposure. Subsequent research verified that frequent exposure increases familiarity, which promotes trust and favorable brand perceptions (Bornstein, 1989; Belch, 1982). In the context of advertising, repetition has been shown to improve memory for product names and claims, as well as to increase message acceptance across exposures (Janiszewski, Noel, & Sawyer, 2003; Krugman, 1972).

Example 1: Protex Soap advertisement

Tum bhi na relax karo wash karo protex karo.

Protex karo wash karo, wash karo protex karo.

Protex karo wash karo, wash karo protex karo.

Protection ka naya nam, protex! Wash karo protex karo.

In the *Protex Soap* advertisement, the brand name is reiterated through rhythmic phrases such as “*Protex karo, wash karo*”. The constant repetition ensures that the product name is easily retained in memory. Beyond recall, repetition here associates *Protex* directly with the action of washing, thereby linking brand identity with the desired consumer behaviour. The final line—“*Protection ka naya nam, Protex!*” strengthens this link by explicitly redefining “protection” as synonymous with the brand.

Example 2: Omore advertisement

Gayi basi ik waadi se nikalty hai omore walai. Omore... Omore... Omore... Omore!

This summer, Omore presents wonders bhari, creamy, flavourful treats. Jo kar day sub ko wow! Omore! Wow bhara bite.

In the *Omore* advertisement, the brand name is repeated with increasing intensity: “*Omore... Omore... Omore... Omore!*” The gradual build-up imitates oral emphasis and dramatises the excitement associated with the product. This repeated naming is then paired with descriptive phrases “*wonders bhari, creamy, flavourful treats*”—which enhance sensory appeal. By embedding the product name within both emotional (joy, excitement) and sensory (taste, creaminess) contexts, the repetition ensures that consumers will not only remember the brand but also associate it with positive experiences

Slogan

Slogans represent the most frequent persuasive feature in the data ($n = 20$; 19.05%). They are concise, formulaic expressions employed to reinforce brand identity and promote recall. A well-crafted slogan condenses the product’s core value into a memorable phrase, often using rhyme, parallelism, or evaluative language to create strong associations between the brand and consumer needs. According to Lapasansca (2006) quantifies numerous language strategies utilized by copywriters to examine marketing slogans on linguistic scales.

Concentrating on the phonetic, lexical and semantic functions of marketing slogans in order to increase their persuasiveness. Her research emphasizes the intentional use of wordplay, rhyme, rhythm, and cultural allusions, demonstrating that slogans are designed to elicit strong feelings in addition to being memorable and in line with consumer ideals. Demonstrating the methodical use of language in persuasion in advertising.

The persuasive strength of slogans lies in their dual function: they capture attention while simultaneously embedding brand values in consumer memory.

Examples from the analyzed data:

1. **Care honey lotion advertisement:** *Care se behtar kiya!*
2. **Morinaga BF3 advertisement:** *Ik complete nutrition, ik complete solution.*
3. **McDonald’s advertisement:** *I’m lovin’ it.*
4. **Surf Excel advertisement:** *Dagho ka champion.*

5. Cola Next advertisement: *The real next cola.*

For example, the slogan “*Care se behtar kiya!*” (Care Honey Lotion) is both rhetorical and comparative, implying superiority without naming competitors. Similarly, “*Ik complete nutrition, ik complete solution*” (Morinaga BF3) uses parallel structure and repetition to reinforce the product’s completeness. The slogan “*Dagho ka champion*” (Surf Excel) positions the brand as dominant by invoking the metaphor of “champion,” thereby personalising the product as a victorious agent. Even international brands like McDonald’s localise their slogans (“*I’m loving it*”), blending global identity with a culturally tailored linguistic form. Slogans serve both cognitive and affective functions: they aid recall of product names and features while fostering emotional connections. For instance, “*The real next cola*” (Cola Next) appeals to curiosity and novelty, suggesting innovation and authenticity. The slogans’ conciseness in any situation guarantees that the information can be swiftly digested and effortlessly stored in memory.

This is consistent with the persuasion principles of processing fluency, which propose that intelligible communications are more likely to be interpreted as desirable, familiar, and truthful (Reber, Schwarz, & Winkielman, 2004; Alter & Oppenheimer, 2009). Thus, the dominance of slogans in the data underscores their role as a multifunctional persuasive tool: they encapsulate brand identity, foster consumer loyalty, and create a lasting impression through a compact linguistic package. Their prevalence also demonstrates that advertisers prioritise immediate recognition and recall over elaborated descriptions, knowing that a few words can significantly shape consumer perception.

Prosodic Features

The employment of prosodic features in advertising has a significant persuasive impact, as it exploits the auditory and emotional dimensions of language. Prosody refers to suprasegmental features such as intonation, stress, rhythm, tempo, pitch, and voice quality, which together shape how a message is delivered and received. Unlike purely lexical devices, prosodic elements communicate affect, emphasis, and urgency, making the spoken form of an advertisement often more persuasive than its literal wording. In this sense, prosody functions as a multimodal resource that adds both memorability and emotional resonance to the verbal message.

In the present data, prosodic features account for 18.1% of occurrences, making them the second most frequent strategy. Their relatively high frequency indicates that advertisers prioritise not only what is said but also how it is delivered, relying on rhythm and emotional intonation to strengthen recall and engagement. Examples from the analyzed data:

Rhythm

1. OMORE advertisement:

Wonders ki masti

Bite mai basti

Life ho jaye hasti hasti

2. KFC Advertisement:

No confusion

Only fusion

Rhythm is a powerful device in advertising because it creates a **musical quality** that enhances memorability and audience participation, seen in Omore’s jingle “*Wonders ki masti, bite mai basti, life ho jaye hasti hasti*” and KFC’s slogan “*No confusion, only fusion.*” The rhyme and rhythmic brevity make these lines catchy and cognitively effortless to remember.

Emotions

1. **Pantene Advertisement:** *Uff! Hair fall! If I don't look my best, to kaisy dungi apna best!*
2. **Fair & Lovely advertisement:** *Wow! So bright!* (Fair & Lovely advertisement)

Prosody also conveys emotions through intonation and exclamations, dramatising consumer concerns and desires. For instance, in the *Pantene* advertisement, the distressed tone in “*Uff! Hair fall!*” simulates the frustration of hair damage, aligning the brand with consumer anxieties. By dramatising the problem, the advertisement amplifies the urgency for a solution, which the product then provides. In contrast, the *Fair & Lovely* commercial employs a cheerful exclamation, “*Wow! So bright!*” where heightened pitch and enthusiastic stress convey excitement and satisfaction. These emotional prosodic cues foster affective alignment, making the audience not only understand the message but also *feel* it.

Use of Contrasts

Contrasts appear least frequently in the data (2.86%), yet they function as a highly strategic persuasive device. Contrasts operate by setting two opposing ideas against each other, usually a weakness versus strength, and then resolving the tension in favors of the product. This binary construction serves to highlight product advantages while simultaneously addressing potential consumer doubts. From a cognitive perspective, contrasts work because human perception is naturally attuned to differences: the juxtaposition of opposites captures attention, enhances memorability, and simplifies decision-making (Lakoff & Johnson, 1980).

In advertising discourse, contrasts often condense complex information into a clear, dualistic choice—negative versus positive, less versus more, small versus big. This framing technique not only draws attention but also persuades by restructuring consumer perceptions, transforming limitations into appealing attributes.

Examples from the analyzed data

1. **Nestle Everyday Advertisement:** *Chota pack, barha maza* (Small pack, big fun)
2. **Pantene Advertisement:** *Less hair fall, more open hair.*

In the Nestle Everyday ad, the contrast between *chota* (small) and *barha* (big) emphasises that the product offers more enjoyment than its size suggests. Psychologically, the message reassures consumers that affordability (a smaller, cheaper pack) does not compromise quality or pleasure. Thus, a potential objection (“small pack equals less value”) is inverted into a positive selling point.

Similarly, the contrast in the Pantene advertisement demonstrates a **problem–solution frame**. The negative condition (*less hair fall*) is directly opposed to the desired outcome (*more open hair*). The structure is persuasive because it validates a common consumer concern, hair loss, while simultaneously promising a tangible improvement.

Cognitive Message Strategy

Cognitive message strategies focus on rational appeals by presenting consumers with factual, logical, or seemingly objective information. Unlike emotional or prosodic strategies, which target affective states, cognitive appeals aim to engage the consumer’s reasoning processes. The underlying assumption is that consumers make decisions by evaluating product attributes, especially in cases where the purchase involves health, nutrition, or long-term use. By emphasizing evidence-based claims, advertisers attempt to reduce uncertainty, build credibility, and provide rational justification for purchase behavior. In terms of psychology, this tactic is consistent with the Elaboration Likelihood Model (Petty & Cacioppo, 1986), which holds that persuasion happens through the central route: customers are influenced when they pay attention to arguments and consider them rational. In advertising discourse, cognitive appeals often

highlight product composition, scientific validation, or health-related benefits to create a perception of reliability.

Examples from the analyzed data

1. **Hico dairy ice-cream Advertisement:** *Hico dairy ice-cream, pure dairy ice-cream hai jo bani hai 100% real milk sy* (Hico dairy ice-cream is pure dairy ice-cream, which is made from 100% real milk).
2. **Sunsilk Advertisement:** *Sunsilk mai hai 5 natural oils, zaitoon ki taqat ky sath* (Sunsilk has 5 natural oils with the power of olives).

The claim “*pure dairy ice-cream hai jo bani hai 100% real milk se*” stresses purity and authenticity. The reference to “*100% real milk*” functions as a **verifiable fact** that suggests naturalness and wholesomeness. Even though consumers rarely verify such claims, the precision of “100%” implies scientific accuracy, fostering trust. Here, cognition is targeted by reducing doubts about artificiality or unhealthy ingredients, thereby rationalising the purchase.

Similarly, in the Sunsilk advertisement, the statement “*Sunsilk mai hai 5 natural oils, zaitoon ki taqat ky saath*” highlights both quantity (*five oils*) and specific quality (*power of olives*). The use of numbers appeals to logical reasoning, while reference to natural oils activates associations of health, nourishment, and effectiveness. In this way, the strategy combines **quantitative evidence** and **qualitative attributes** to make the product appear superior.

Use of Statistics

The use of statistics in advertisements functions as a rational appeal, drawing on the authority of numbers and scientific-sounding claims to establish product credibility. Statistics create an impression of objectivity and factual reliability. Even when consumers do not critically evaluate these numbers, their mere presence signals scientific validation and strengthens trust in the advertised product.

Two categories of statistical persuasion were observed in the data: numerical quantities and percentage values.

Examples from the analysed data:

Numeral Numbers

1. **Pedia sure advertisement:** *Pedia sure mai hai 34 vital nutrients* (Pedia sure consists of 34 vital nutrients).
2. **Ponds moisturising lotion:** *Ponds moisturising lotion dai 10 layers deep action* (Ponds moisturising lotion has 10 layers deep action).

Percentage value

1. **Dettol advertisement:** *Dettol kary pory 99.9% bad bhoo pailani waly jaraseem ka khatma* (Dettol eliminates 99.9% odour-spreading germs).
2. **Qarshi Jam.e.shirin advertisement:** *100% khalis arqiyat se bana hai, qarshi jam.e.shrin* (Qarshi Jam.e.shirin is made from 100% pure herbs).

Quantitative expressions such as “*34 vital nutrients*” (PediaSure) or “*10 layers deep action*” (Pond’s Lotion) explicitly quantify product features. By attaching specific numbers to otherwise abstract qualities like “nutrition” or “miniaturization,” advertisers provide the illusion of **measurable precision**. The consumer is encouraged to believe that the product has been scientifically tested or medically endorsed. Linguistically, these examples transform vague evaluative claims into **concrete, verifiable statements**, even though the methodology behind such figures is rarely disclosed.

Percentage-based claims such as “*Dettol eliminates 99.9% of germs*” or “*100% pure herbs*” (Qarshi Jam-e-Shirin) operate through **statistical authority and absoluteness**. Numbers approaching totality (e.g.,

99.9%, 100%) convey near-certainty and eliminate doubt, presenting the product as virtually flawless. From a persuasive standpoint, such values reassure consumers that their purchase will result in maximum efficacy or purity. This device is especially effective for health- and hygiene-related products, where **consumer anxieties are high** and certainty is highly valued.

Conclusion

This study examined the use of code-switching and persuasive linguistic features in Pakistani television advertisements. The analysis revealed that **intra-sentential code-switching** is the most frequent type, reflecting advertisers' strategic integration of English into Urdu to attract consumer attention. Code-switching functions as a persuasive tool by emphasizing product qualities, enhancing credibility, and appealing to bilingual audiences. Furthermore, the study identified key linguistic features, including hyperbole, repetition, slogans, prosodic elements, contrasts, cognitive message strategies, and statistics, which collectively capture attention, reinforce brand memory, and enhance credibility. These strategies show that advertisers carefully manipulate language to influence consumer perception and behavior. Overall, bilingualism and stylistic creativity are not only linguistic features but practical tools for effective persuasion in advertising.

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