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Social aspects of Code-Switching: An analysis of Pakistani Television advertisements

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Abstract: Code switching is the shift from one language to the other or use of more than one language during conversations or writings. The present research deals with intra-sentential (within one sentence) code switching in the language of television advertisements. To facilitate the socio-linguistic analysis, 12 advertisements of beauty and health care products have been recorded and transcribed from four television channels. The linguistic analysis focuses on the social aspect (gender, geographical background, socioeconomic class, and education) of code switched language in these advertisements. From the analysis and findings, it is concluded the language of advertisements for beauty and health care products reflects a change in linguistic practices and preferences of Pakistani consumers.

Keywords: *Social aspects, code-switching, Pakistan, television*

1. Introduction

In this age of technology, where information is on our fingertips, the need for communication is gaining a lot of importance. Human communication started with signals, signs, and sounds, went through the development of different languages and now reached the involvement of technology (radio, television, telephone, internet etc). The overnight changes in the modern world have changed the traditional notion of language as tool for communication. Language not only conveys messages but it has become ones' identity, an expression, and a source for socializing. Not only this technology, but language is also making the world compact, where we find multilingual societies. This phenomenon of multilingualism not only brings ease in communication, but considering the social aspect, it enriches different language and cloaks the speakers with variant identities. If we consider the issues of bilingualism, identity, and social schema in Pakistan, the history of our national language Urdu is significant. The influences of Persian and Arabic along with colonial impact (English culture), Urdu speakers have internalized such a language culture, where class based social setup continuously affects the language habits and practices. English being an international language is considered a language of prestige and people take pride in using English with their national language i.e. it associates them with the affluent. As we know that media speak the language of people and influence their language behaviours, in Pakistan, media present a social change where social strength and values are attached with rich people, who are sophisticated and speak modern language. This change is observable in advertising messages in general and advertisements of beauty products in particular (e.g. shampoos, hair colour, fairness creams), which set new standards of beauty for men and women. Beauty is also attached with social uplift, so these three concepts namely; language usage, social affluence, and beauty are seen co-existing in the language of advertisements. It is important to relate Pakistani linguistic scenario with advertisements in the light of changing trends and concepts of beauty.

Significance of the Research: The present research opens vistas for studying language practices in the discourse of advertisements for beauty products. The idea of clear skin and beautiful hair is gaining importance for men also and the introduction of men's specialized beauty products has changed the advertising messages. The language along with the setting and characters attracts the viewers in a different way and makes people aware of their beauty needs in the modern world.

2. Literature Review

Code-Switching: To Abudarham (1987:28) "Code switching is the alternate use of each language within the same utterance or conversation" and it can start only when DL (Dual Language) child is able to differentiate between two languages and their systems. Romaine (1995) treats code switching in the sense in which Bloom

& Gumperz (1982) have defined it i.e.' the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical systems or subsystems.' and according to Gardner- Chloros (1997:361), this is a common occurrence in many parts of the world e.g. Africa, India, Europe, United states in the form of bi- or multilingualism. Nilep (2006) defines code switching under socio-cultural linguistics as:

> The practice of selecting or altering linguistic elements so as to contextualize talk in interaction. This contextualization may relate to local discourse practices, such as turn selection or various forms of bracketing, or it may make relevant information beyond the current exchange, including knowledge of society and diverse identities. (p.1)

This research will deal with the term code switching as the use of two languages (within one sentence) during conversation. Code switching is a very prominent feature of bilingualism and can occur between sentences i.e. inter-sentential or within a single sentence i.e. intra-sentential. Poplack (1980) (as cited by Romaine (1995)) has given three types of code switching i.e. tag switching, inter-sentential, and intra-sentential. This involves the insertion of a tag in one language into an utterance that is otherwise entirely in the other language. Romaine (1995) cites Poplack as well as gives explanation of inter- and intra- sentential code switching. Inter-sentential switching there is a language shift between sentences and each clause is in one language or another. For example: "*kia ho raha hai?* Ohh what happened?" or "Sometimes I'll start a sentence in English *y terminó in español*"[1]. In intra-sentential switching, the speaker changes language within one sentence, e.g. "Capri *say milay* beautiful *aur* healthy skin *sath sath.*"

Code Switching, Code Mixing, and Borrowing: Several scholars have attempted to define code switching and code mixing. As quoted by Ayemoni (2006:91), Hymes (1974) defines only code switching as "a common term for alternative use of two or more languages, varieties of a language or even speech styles." Ayemoni (2006) also cites Bokamba (1989) who has defined both concepts as:
Code-switching is the mixing of words, phrases and sentences from two distinct grammatical (sub) systems across sentence boundaries within the same speech event… code-mixing is the embedding of various linguistic units such as affixes (bound morphemes), words (unbound morphemes), phrases and clauses from a co-operative activity where the participants, in order to infer what is intended, must reconcile what they hear with what they understand. (p.91)

Linguists across the world have investigated in their experiments the causes, functions, characteristics and effects of code switching and code mixing. To differentiate between code switching and code mixing, Bing (1987:23) has explained code mixing as:
In code-mixed sentences, pieces of one language are used while a speaker is basically using another language. These 'pieces' of the other language are often words, but they can also be phrases or larger units. 'code-mixing' is the shift of code found within one and the same clause or sentence.

Code switching in Pakistan: The study of code switching in Pakistan starts from the phenomena of bilingualism. Yousaf (2004) says that there is a constant language shift in Pakistan. A Pakistani child learns his mother tongue in home, becomes acquainted to Urdu, and as he grows older, he has to acquire the knowledge of English language for academic and official purposes. In present scenario, English is becoming a major part of our discourse. Whether it is a formal setting or an informal situation, English is being spoken along with Urdu. Niazi & Khan (2003) takes a look at the practice of code switching by Teenage Bilinguals in Private schools and reports that English is taken as a mark of high status and success. It has taken a very important position in our society and youngsters (specifically) find it convenient to use both English and Urdu interchangeably. For them, it not only brings facility, but also adds to their social image.
Anwar (2007) presents an analysis of Urdu-English code switching in Pakistani English at the phrase and clause level. The examples have been extracted from Pakistani English newspapers and magazines

- We reached there in time, *lakin* no body was there to receive us. p.8
- An honorable *sardar* or *wadera* (the landlord or chief) can walk free even after proven record of the most heinous kinds of against crimes him. (March 27, 2007 Dawn) p.4
- He is called *sher ka bacha* (bashful, brave) and *mard ka bacha* (high minded). (January 08, 06 Dawn) p. 6

[1] Bilingualism and Code-Switching. Retrieved on April 23, 2008 from courses.essex.ac.uk/lg/lg232/blingcod.ppt

- *Mujhe shikayat hai* (I have a complaint) that we are not making history. (July 31, 2005 Dawn) p.11

Code switching in Pakistani Media: For Talaat (2005), Code switching is not only a linguistic phenomenon but also a major social function of English in Pakistan and bringing a phenomenal linguistic change. This linguistic change is evident in both print and electronic media in Pakistan. We can see the reflection of linguistic practices of people in language of media. In newspapers code switching is in practice and few examples can be quoted from leading Urdu news daily:

- *Awaam ko koi* relief *nahi mila*.
- Supreme Court *main* judges *ki tadaad barhanay kay liye* act 33 *tabdeel kia jaye.*
- *Pakistan main jamhooriat ka farogh hamari* policy *hai.* (Jang, May 9, 2008)

From these examples, it is clear that English has become a part of our language, which is reflected by the language of our media and vice versa. This usage can be observed in the language of television as well.

Code switching in Pakistani television: Quaglio and Biber (2006) have cited Rey (2000:31) that popular media e.g. television is an appropriate source for the study of sociolinguistics and language trends, noting that: "while language used in television is obviously not the same as unscripted language, it does represent the language scriptwriters imagine that real women and men produce."In Pakistan, English being a second language and a language of academics is gaining great importance. The frequent usage of English language is evident in Pakistani television and this phenomenon is opening avenues for research in this area. Abbas (1998) is of the view that English language is frequently being used in Pakistani television especially in advertising. This practice is observable even in Urdu newspapers. Prof. Kaleem Raza[2] has also studied code switching with relation to identity in Pakistani media i.e. Urdu newspapers and television programs in his research on identity and code switching with reference to media. Miraj (1993) has also worked on the use of English in Urdu Advertising in Pakistan. In trade and commerce, English is used with Urdu in a bilingual context. The local companies and small trade generally use Urdu while the multinational enterprises use English as medium of communication; but in advertising, the situation is bilingual and both Urdu and English are in use.

Advertisements and Television: To discuss advertisements and their language, it is important to look at the term 'media', which is significant in bringing change in life styles, behaviour, and language patterns of the whole world. Shedding light on language in media, Johnson and Ensslin (2007) have talked about the term 'media'. For them, this term covers classical communication means i.e. newspapers/magazines, radio, cinema, television, and other electronic/ digital ways of communication. This term also encompasses all the tools and techniques that are used by 'intelligent mammals' to carry out their significant activities. To deal this term with reference to present study, media is used as classical ways of communication in general and television in particular. In today's world of technology, where information is always needed, no one can deny the importance and usefulness of media in the lives of individuals. Media reflect society as a whole rather than its division. We can see the reflection of cultural and social practices of a particular nation in media and according to Shamsudin (2003), in developing countries like Pakistan; media's role has cultural as well as psychological effect on people. The language portrayed in media 'help in integrating people psychologically and in making them western. Taking our discussion to how television propagates linguistic scenario, we will focus on advertisements on this medium. Advertising can be traced back to the very beginning of history. Archaeologists working in the countries around Mediterranean Sea have dug up signs announcing various events and offers. The Romans painted walls to announce gladiator fights, and the Phoenicians painted pictures promoting their wares on large rocks along parade routes. (Kotler and Armstrong 2004:494). Modern advertising is very different from these efforts and according to Kotler and Armstrong (2004), US advertisers now run up an annual advertising bill of more than $231 billion; worldwide advertisement spending has reached up to $550.

Khan and Ali (2003) have highlighted the significance of advertising that it has become an integral part our lives and society. Advertisements are an essential part of radio/television programs and newspapers. We see advertisements on Billboards, buses, vans, magazines, and even matchboxes. Advertising acts as a dynamic

[2] *Featured Sessions* Retrieved on May 4, 2008 from www.aku.edu/News/Seminars/cel2007/sem05-fs.pdf

and forceful tool in moulding our attitudes, behaviour, and language usage. Their survey on the impact of television advertisements on consumer behaviour and attitudes shows that persuasive language and creative designing of advertising messages successfully influence consumers' attitude and buying behaviour. Kotler (2003:498) has discussed the creation of advertising message with reference to television advertisements. He is of the view that to gain and hold attention, today's advertising message must be better planned, more imaginative, entertaining, and rewarding to consumers. Language selection is very important in this process because "today we have to entertain and not just sell directly and come off as boring or obnoxious, people are going to press the remote on you." He quotes an advertising executive: "When most TV viewers are armed with remote channels switchers, a commercial has to cut through the cluster and seize the viewers in one to three seconds, or they're gone." Thus, it is clear that selection of creative and catchy language is very important to attract viewers and if we talk about advertisements on television, advertisers need to focus on the visual information (setting, people) as well as background music to support language in the creation of an advertisement.

Code Switching in advertisements on Television: Consumer researchers have investigated the effect of mixing languages in advertisements. Luna and Peracchio (2005) have studied the use of 'Spanglish' in advertising and looked at several advertising slogans that use code switching. They found that different languages mean different things to their users. For example, many Hispanics in the U.S. are bilingual, so they could use either Spanish or English interchangeably. However, they perceive English as the language of power and dominance. Spanish can be associated with a feeling of inferiority and discrimination. The research underlines the fact that even advertisements that are written in two languages (in "Spanglish") can awake associations (inferiority and discrimination), and that the same slogan can result in different reactions depending on the language that draws the most attention. For marketers, Luna and Peracchio highlight the importance of language and consumers' attitudes toward the language used in advertising and how code switching helps in understanding this phenomenon. This is particularly relevant for advertisers targeting bilingual markets.

Bishop (2006) has examined that how using language code switching in advertising is perceived by bilingual (Spanish/English) consumers, particularly those of Mexican-American descent. Her focus is on the effectiveness of code switched advertising (in terms of message recall, perceptions of advertisers' cultural sensitivity and expectations concerning the reaction of a service provider) may be positively or negatively affected by the language context of the medium. Gupta (2007:7) has collected almost 900 advertisements from newspapers and magazines and found that most of the advertisements' slogans used code mixed language. For example:
Tata tea : 'Taste kaamyabi ka!'
Coca-Cola: 'Life ho to aisi!'
Pepsi: 'Yeh dil mange more'
Radio City 91 FM: 'Relax ho jao. City mein kho jao'
Radio Mirchi: Mirchi sunnewaale, always khush'
Nestle: 'Taste bhi health bhi'
Nature Fresh oil: 'Khao light, Jiyo life!'

Examples in this paper show that code mixing in English advertisements is the sign of creativity and imagination. Code-mixing and language shift is a marketing strategy that attracts youth in metropolitan cities by using the language they use i.e. a mixture of English and Hindi. The above mentioned studies show that code switching and code mixing are operative not only in general discourse but we can observe this language change in media i.e. television advertisements also. As we know that advertisements are meant to target potential customers to buy a certain product that is why advertisers use language of the people to persuade them. This is observable in Pakistani advertisements also and if we compare the advertisements of today with the advertisements of 1970s, we can see the difference in language usage and the extent of code switching.

Study of Code Switching in Pakistani Television: The use of English has become a mark of modernity in advertisement development. English is considered as fashionable and it enjoys prestige because of medium of education and development of media. Frequent use of English with Urdu is not only obvious in everyday life but is palpable in media also. If we look at Pakistani television commercials, Saeed & Khan (2004) has

observed in her research (on commercials of PTV) that English language in Urdu advertisements is employed to channel the purchasing decisions of customer into directions determined by advertisers. People pay more attention when the commercial is attractive and delightful. Their buying decisions are greatly affected by the design and presentation of advertisements. Along with colourful presentation, fascinating sound, and imaging, code switched language (which is considered to be in vogue and modern) also plays a key role in this regard.

Sociolinguists and language choice: Human languages, according to Saleemi (2003) 'Require a good deal of socio-cultural input to acquire a concrete shape', which means that the language we speak and the meaning we convey is inferred from society in which we live and the culture which we follow. To study the conversational code-switching, we need to look at socio-cultural perspective because not only the social identity of the addressor, the addressee, and the person mentioned, play a role in determining the linguistic choices but also other factors in social context are closely interrelated to it. (Dilshad, 2007: 5) These factors include gender, geographical background, socioeconomic class, and education. These aspects also play a vital role in the extent of code switching when we analyze language of advertisements with reference to the characters and setting portrayed in advertisements. For Talaat (2005), Code-mixing in speech is not only a linguistic phenomenon but also a major social function of English in Pakistan and it is bringing a phenomenal linguistic change. This change is evident in the advertising patterns and promotional programs, which not only depict changing social norms and practices, but also paint a picture of our cultural and sub-cultural systems.

Nilep (2006) advocates that code switching is a kind of linguistic activity, which is evident in the speech of bilinguals involved in a certain discourse. It depends upon the usage of alternate grammatical systems or sub systems. The linguistic choices / preferences have a close relationship with the culture and life style of the speakers. Therefore, to study this linguistic practice, it is important to look at the social practices and norms of the people. Linguistic codes emerge from social interaction, and become relevant when parties involved in discourse treat them as such. This research will also focus on the phenomenon of code switching with reference to the socioeconomic class and education of the speakers shown in the advertisements. Use of English in Urdu speech is socially considered as a sign of aristocracy and a portrayal of being highly educated so the context (nature of the product) and characters in the selected advertisements will help in determining the role of one's financial position and education in his/ her linguistic choices.

3. Methodology

For socio-linguistic analysis of advertisements, twelve television advertisements have been recorded and transcribed from four television channels including PTV, Geo News, AAJ TV, and TV-One. The collected data includes advertisements of soaps, shampoos, hair colour and fairness creams. The socio-linguistic analysis focuses on the use of code switched language in these advertisements; and the instances of code switching/ code mixing have been viewed considering that English has now achieved the status of lingua franca and in Pakistani linguistic scenario, high prestige is attached to this language. Social aspect of the present research answers such questions as how and why social setup, background setting, characters etc. (that are shown in advertisements) are related to the use of mixed language.

Interpretation and Analysis: As mentioned earlier, the data of the research comprises twelve television advertisements. These advertisements are of beauty and health care products (beauty/anti bacterial soaps and shampoos, hair colors and fairness creams etc). The language of this advertisement has been analysed from sociolinguistic perspective.

Section 1: Generally, beauty products address consumers by offering an ultimate solution to their problems. The language for these advertisements is selected carefully to evoke a desire in the viewer to look young and beautiful. With the changing discourse patterns of the people, the language of advertisements for beauty and health care products is undergoing a change. Code switching is observable in these advertisements and we find a mixture of Urdu and English in the language of these commercials. The components and ingredients of the beauty products are generally reported using foreign lexical items. Beauty products generally target young females as their buyers, so modern language and embellished setting is selected, which gives them a

feeling of social uplift and a dream of better life full of beauty, youth, and elegance. As far as healthcare products are concerned, code mixed language is used to exploit people's knowledge about discourse relevant to health and cleanliness. We are more familiar with the usage of items like "germs", "antiseptic", and "virus and bacteria" as compared to *Jaraseem* and *Jaraseem Kush* in Urdu. The words like "virus" and "bacteria" have no substitutes in Urdu, but their excessive and contextual usage makes us understand that virus and bacteria are different. Viruses are much smaller and infectious. This information is important to be conveyed and only code mixed language can effectively communicate this message.

Soaps and shampoos are products of daily use and their advertisements promise a clean and healthy life. Marketers carefully select such language items, which not only promise to give beauty and health but also give an insight into the composition of the product. This suggests a change in message design because people are health conscious and this knowledge is at their hands in the form of television, radio, and newspapers. We find the use of items such as "doctors *kee* number one choice**",** "international formula", "Be hundred percent sure", and "beautiful *aur* healthy skin" in the commercials of beauty/ antibacterial soaps. It is interesting to note that in the phrase "international formula", "International" is called *Bain-ul-aqwami* in Urdu, while "formula" is known as *Nuskhaa* and "formula" as such. This phrase means that the product is manufactured according to international components and standards and the phrase *bain-ul-aqwami nuskhaa* is confusing and difficult as compared to "international formula". The phrase "number one choice" means *Awaleen intekhaab/ pehla intekhaab* in Urdu and it is used in both the languages depending upon the linguistic choice of speakers, but nowadays the use of English equivalent is in vogue and it suggests strong social image. The advertisements of shampoos promise long, healthy, and shiny hair by using such a language, which would attract young and fashionable viewers, especially girls and young women. The phrases "shinning princess", "milk treatment", "*do guna* soft", "*do guna* strong" (*do guna* means "two times"), and "shinning personalities" ("shinning" means *Chamkeeli*) substantiate this point well. The word "shine" means *chamak* in Urdu and the advertisements targeting young females communicate that the usage of so and so shampoo would not only bring shine in their hair but their personality also. For anti-dandruff shampoos, the choice of phrases such as "Clear Men", "no dandruff", and "germ guard formula" is indicative of the fact that people have now become health conscious.

It is evident from the collected data that beauty products for men have also been introduced and their brand names are coined in a way to attract male customers, for example, "Clear Men" and "Fair Menz Fairness Cream". With the changing lifestyle and media invasion, men are becoming conscious of their looks and health. This desire to look good and healthy has instigated a change in the concept of beauty i.e. men should also have fair and clear skin with shiny hair. As a result, demand for such specialized products for men has increased. The advertisements of hair colour and fairness creams are designed as providing a perfect solution to the problems of hair and skin. The commercials of hair colors promise full grey coverage and zero damage, while fairness creams open a new world of beauty, where a buyer will certainly get fair, glowing, and spotless face. For example, "beauty parlour *jaisa nikhaar*" and "*chehra ek dam* cool, fair, and dashing". "Beauty Parlour" is an English compound in the hybridized noun phrase "beauty parlour *jaisa nikhaar*", while the use of "cool, fair, and dashing" conveys a linguistic change in the language patterns of our youth. The words "cool" and "dashing" have no linguistic and contextual equivalents in Urdu and these are frequently seen in the discourse patterns of youngsters who aspire to become modern. The modern attire and fashionable looks of characters in such advertisements also substantiate this point very well. The language used for such advertisements is not only promising but it also enlists all the attributes (chemical composition and improved formulae) that a product carries. For example, "international pack", "advanced stabilized developer", and "*Naye* style ka brush applicator". "*Naye* style" in this phrase can be used as *naya andaz* in Urdu or "new style" in English. . These phrases describe the characteristics of the product and there are no chaste Urdu terminologies for these phrases (especially for "advanced stabilized developer"). It is notable that a complete English phrase can be mixed but there is a possibility of creating a variant of phrases by hybridizing a phrase i.e. some part of phrase is in Urdu and some in English language.

The names of such products are also interesting to note, for example "Kala Kola" means the one which gives black hair, "Fair & Lovely Multi Vitamin Fairness Cream" (note the use of "fair and lovely" and "multi vitamin") , "*Saafi*" (which clears all blemishes), and "Fair Menz fairness cream". "Fair Menz" means that the cream is manufactured for male skin and it gives fair complexion. This brand name is attractive, modern

(usage of "Menz" instead of Men's), and apt to use like "Clear Men" (a shampoo for men). To discuss social aspect of these advertisements, it is important to note that fair complexion, rosy cheeks, clear skin, and long shiny hair are an emblem of real beauty in our society. To strengthen this idea, the characters in such advertisements are high profiled, (a celebrity is shown in the advertisement of hair colour, a worker in a beauty parlour becomes a model after using the fairness cream, and young rich girls are shopping in a big mall for the commercial of beauty soap etc). The setting is embellished (the model is giving a shot in a decorated studio and the households in these advertisements are well to do) and the language is modern, which convey the message that the usage of such products would bring a change in a customer's life and ultimately in his/her social status. It is interesting that those products which are used by lower and lower middle class also present magnificent and stylish images with modern language in the advertisements. These strategies are employed to create a desire of socio-economic strength and affluence in the viewers, so that they can also associate themselves with the people of upper class.

4. Conclusion

The collected data and analysis of the sections reveals that Urdu is undergoing the process of enrichment through code switching and mixing, but we can also find some instances of structure/ word exploitation for the purpose of modernity and affluence. As a result, a new variety of Urdu is emerging where we see a change in structures, phonology, and usage. Language of the data shows that people tend to code switch and code mix not only because of aptness and fluency but this practice also indicates their affinity for the language of prestige i.e. English, which is considered an emblem of socio-economic strength, and sophistication. With reference to language of advertisements in Pakistan, it is observed that advertising messages are being skillfully designed, with the high profile of participants and embellished setting to convey that a particular product not only brings beauty but social affluence as well. As we know that in our culture, the concept of beauty for men and women is changing day by day (i.e. materialistic and class based) and it is directly linked with the use of modern and mixed language. The language of these advertisements clearly depicts desires of common people to be a part of upper class by following new trends of beauty. This linguistic practice on part of bilinguals is giving birth to a new language culture, which makes us aware that a language should be enriched with inclusion of foreign language structures, but still maintaining its monolingual identity.

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APPENDIX

Advertisement-1 January 3, 2008 (TV-1)

1. *Sardiyon main nazla zukaam kee beemaree bohat aam ho jatee hai aur hamaray apnay hee haathon kay zareye* ***poori*** **family** *ko apni lapait main lay leti hai*
2. *Nazla zukaam kay jaraseem say ghar bhar ki hifazat kay liye* **doctors** *kee* **number one choice** *hai* **Safeguard***!*
3. *Abb paish hai* **Safeguard** *jo madad karay nazla zukaam kay jaraseem ko khatam karnay main.*
4. *Nazla zukaam say hifazat aap kay apnay haath main hai! Nazla zukaam say hifazat kay liye,* **doctors** *kee* **number one choice**, **Safeguard**.

Advertisement-2 February 11, 2008 (PTV)

1. *Khelnay deti hoon. Mazay karnay deti hoon. Kiyoon kay woh jo aa gaya hai. Nayaa* **Dettol soap**. *Kya kaha? Iss main nayaa kya hai? Nayaa hai iss* **ka international formula**, **Dettol** *kee taaqat kay saath. Jo tarah vtarah kay jaraseem yaani* **virus** *aur* **bacteria** *kaa yaqeeni khaatma. Tabhee tu hum roz istemaal kartay hain.*
2. *Aur bataaon nayaa kya hai?? Iss ka* **moisturizer** *say bharpoor jhaag jo jild ko rakhay sehat mand, narm aur mulaaim. Nayee hai iss ki khushboo jo rakhay mehktaa. Naye hain iss kay paanch mukhtalif andaaz.*

3. *Nayaa hai* ***meri*** **family** *kaa harr din. Naye* **Dettol soap** *kay saath. Abb main poochon! Rozaana istemaal kay liye hai koi* **Dettol soap** *say barh kar?*
4. **Dettol soap**. **Be hundred percent sure** *harr roz.*

Advertisement-3 February 11, 2008 (TV-1)

Kya aap banna chaahti hain Pakistan kee pehli **shinning princess***? Tu hamain bataain apni* **dream wish** *aur baahar laain apnay andar chupee* **shinning princess***. Naye* ***ferozi*** **Pantene** *kay saath, '***Shine princess- shine Pantene'***. Two Thousand Eight** *main bann jaain '***Pantene Shine Princess'***. Apply* ***karnay*** *kay liye dekhiye* **magazines***.*

Advertisement-4 February 11, 2008 (PTV)

1. *Jesay kisee* **international salon** *main meray baalon ko* **milk treatment** *day raha ho bilkul issi tarha* **Pantene** *karta hai meray baalon ki nash-o-numaa.*
2. *Pehlee baar* **forty percent milky lotion** *aur* **conditioner** *kay saath* **milky Pantene** *baalon main jazb ho kar inhain banaain* ***do guna*** **soft***,* ***do guna*** **strong***. Sirf do haftay main.*
3. *Aap kay baalon kay liye doodh say behtar aur kya?*
4. **Milky Pantene***!* **Forty percent milky lotion** *kay saath.* **Shine Pantene**.

Advertisement-5 February 11, 2008 (TV-1)

Eight finalists_eight shinning stories_ *aur* **eight shinning personalities***. Kaun banay gee* **Pantene Shine Princess***? Kaun karay gee sabb ko* **outshine***.* **Vote** ***day kar*** *faisla aap karain, kiyoon kay ek hi ho saktee hai* **Pantene Shine Princess**.

Advertisement-6 March 8, 2008 (Aaj TV)

1. *Hamaari* **wish list** *ek tu khatam nahi hotee*
2. *Aur* **compromise** ***karna*** *hamain aata nahee.*
3. *Tabhee tu hamain koee koee samajhta hai.*
4. *Jesay* **Capri**!
5. *Jiss say milay* **beautiful** ***aur*** **healthy skin** *saath saath.*
6. **No Compromise**!
7. Capri *kee* **natural skin care range**
8. **Capri Simply the Best!**

Advertisement-7 March 8, 2008 (TV-1)

1. **Egham Research centre England** *main hamain maloom hai mardon aur aurton kee sarr kee jild main kya farq hai. Mardon kee sarr kee jild* ***zyada*** **oily** *hai, iss liye* **dandruff** *kaa khatra bhee zyada hai aur baal girnay ka bhi.*
2. *Yehee waja hai kay hum nay tayyaar kia hai* ***nayaa*** '**Clear Men**'. *Mardon kay liye* **anti-dandruff shampoo** *kee* ***pehli*** **specialized range**. ***Naaya*** **'Clear Men'**. **No dandruff.**

Advertisement-8 March 9, 2008 (PTV)

1. *Ufff_Kya hai ye? Aur ye?*
2. **Hair brush**
3. **Dandruff***!* ***Tumhaari*** **dandruff***. Harr taraf_ Aaah Mera takiyaa_ Ammi_ Ye* ***meri*** **party** *main nahee aaye ga*. **Please**!
4. *Betaa! Bhaai hai tumhaara.*
5. *Bhai nahee* **factory** ***hai*** **dandruff** ***kee***.
6. *Yeh laraai chor dijeeay* **Lifebuoy** *kay* ***naye*** **anti-dandruff shampoo** *pay. Iss kaa* **germ guard formula,dandruff** *kaa sau feesad khaatma karay.*
7. **Happy Birthday!**
8. *Kaun hai yeh?*
9. *Meraa bhaai!!*
10. ***Nayaa*** **Lifebuoy anti-dandruff shampoo.**

Advertisement-9 January 29, 2008 (PTV)

1. *Yehi tu hai sab kuch.*

2. *Jee haan* **Kala Kola** *ab naye* **international pack** *main*
3. **Advanced stabilized developer** *matlab* **colour** *esay hi naa jaye jamm jaye.* ***Naye*** **style** ***ka*** **brush applicator. Different** *hai naa!* **Twenty percent extra cream** *Kiyoon kay sab kuch tu hai iss main!*
4. **Kala Kola smart** ***bachat*** *kay sath aur kya chahiye. Sab kuch tu hai iss main!*

Advertisement-10 February 4, 2008 (Aaj TV)

1. *Ho gaya?*
2. *Haan ho gaya*
3. **Thank You**
4. *Aray* ***meri*** **client***!!*
5. *Kitnon ko mash-hoor bana chuki ho, tum kab mash-hoor bano gi?*
6. *Rozaana* **beauty parlour** *jaana paray ga* **customer** *bann kay.*
7. ***Naee*** **Fair & Lovely Multi Vitamin Fairness Cream***. Iss kay* ***chaar*** **vitamin** *dain* ***chaar*** **parlour treatment** *ka asar. Chaar hafton main* **beauty parlour** *jaisa nikhaar.* ***Naee*** **Fair & Lovely Multi Vitamin Fairness Cream.**

Advertisement-11 April 4, 2008 (Aaj TV)

1. *Tobbah hai shaadi main chand hi haftay reh gaye hain aur kaam hai kay khatam hee nahee ho rahaa hai.*
2. *Ye daagh tu chupp jaain gay magar inhain bhee tu chupaao.*
3. *Kaisay chupaaon?*
4. *Tumhain inn ka mukammal ilaaj karna ho gaa. Yaad hai* **college** *main saima ko bhee* ***yehee*** **problem** *thee.*
5. *Phir?*
6. *Phir uss nay kiya* ***Saafi kaa*** **practical***. Ye lo yehee hai* **natural solution***.*
7. *Saafi, jiss kay qurati ajzaa khoon main shaamil ho kar karain keel muhaasson aur daagh dabbon ka andar say khaatma karain aur aap rahainn shadaab.*
8. *Aur* **practical** *kamyaab hooa. Abb inn per bhee…*
9. *Kya?*
10. *Haan* **practical** ***kar kay dekho****.*

Advertisement-12 April 4, 2008 (Geo News)

1. **Fair Menz fairness cream**?
2. *Yoon* **set** ***ho gee_*** **Life**!!
3. *Teen din kay andar andar apna rang dekhna.*
4. *Ye rang goraa kartee hai?*
5. *Haan. Dhoop kee rang jalaanay waali shuaaon say bhee bachaati hai*. **You know! Bike wike**. *Aur ye chotee motee jhurriyaan aur* **shaving** ***kay*** **cuts wuts**. *Matlab chehra ek dam* **cool, fair, and dashing**.
6. *Yoon* **set** ***ho gee*****_Life**!

Transcription Key

1. Words from Urdu language have been italicized, while English words are not.
2. The names of the products and companies are not italicized.
3. For transcription of Urdu advertisements with conversation, '**_**' indicates pause and '**…**'is used where the speaker is interrupted or he/ she deliberately drops/ leaves the conversation.
4. For the transcription of advertisements, the utterance of new speaker or narrator in the advertisement is numbered. For example:
   1) *Yehi tu hai sab kuch.* (participant in advertisement)
   2) *Jee haan* Kala Kola *ab naye* international pack *main.* (Narrator)

5. The pronunciation rules for certain symbols in transcription of Urdu words are given below:
   a) '**aa'** symbol indicates long /a:/ sound as in the word '**class'**. For example, Urdu ***baal*** and ***beemaar*** contain long /a:/ sound.
   b) The symbol '**a**' is used for the vowel sound /^/ as in the word '**run'** and '**butter'**. For example, Urdu words ***Foran*** and ***Zaroorat*** have the sound /^/ and the symbol '**a**' is used for their transcription.

c) For the long /i:/ sound, the symbol '**ee'** is used as in the word '**seat'** and '**sweet'**. Urdu words ***Qeemat*** and ***Jaraseem*** have /i:/ sound. On the other side the word ***Kisee*** has short /i/ sound at first place and long /i:/ sound in the second place.

d) The symbol '**oo**' is used for the long vowel sound /u:/ as in the word '**fool'** and '**school'**. Urdu word ***Zaroorat*** and ***Kiyoon*** have /u:/ sound. For the Urdu words having short /u/ sound for example, ***Kuch***, the symbol 'u' is used as in the words **'put'** and '**bush'**.

e) Urdu language has two types of /k/ sound. '**k**' symbol is used for the Urdu word like ***Kaam*** and '**q**' symbol indicates the words like ***Qareeb*** and ***Qeemat***.

f) For the words with /tʃ/ sound, '**ch'** symbol is used for example the word ***Chaar*** and '**sh'** indicates /ʃ/ sound as in the word ***Shaam***.

g) The symbol '**ph'** is used for aspirated /p/ sound /P^h/ as in the word '**pot'**. Urdu word ***Phir*** has /P^h/ sound.