

LINGUISTIC PLAYFULNESS AND HUMOR: A SOCIOLINGUISTIC ANALYSIS OF CODE-SWITCHING IN THE PAKISTANI DRAMA CHAUDHARY AND SONS

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Abstract

This research investigates how Code-switching is used to create humor in Pakistani drama Chaudhary and Sons. The main objective of this study is to investigate linguistic playfulness in dialogues spoken by the dominant characters in the drama. It analyzes sociolinguistic techniques used for alternation between languages to create humor. Dialogues from episodes 1 to 11 have been selected as data for this research. This research highlights that major characters use Code-switching frequently to create humor. All dialogues collected for this study provide rich content to investigate class differences, cultural hybridity and generational differences. A qualitative research approach is applied through Sociolinguistic analysis. Dialogues are transcribed with focusing on Code-switching patterns, used to create humor. Thematic analysis is employed to investigate humor and related practices. The investigation is based on Attardo's General Theory of Verbal Humor (GTVH), which provides foundation and assistance to this study for examining the linguistic techniques and social settings to generate humor. Findings uncover that humor is created through irony and exaggeration by reflecting generational distinctions. English is inserted for comic effect, and sophistication. English-Urdu hybridity expresses relevance and comedy while Punjabi is used to create an impression of culturally grounded content. These results describe humorous code-switching as a significant sociolinguistic technique for shaping identities and supporting cultural meanings in a multilingual context.

1. INTRODUCTION

Language is not only a means of communication but also a powerful social resource through which people shape their identities, express cultural meanings, and build relationships. In sociolinguistics, code-switching is understood as the practice of alternating between languages rather than using just one. It is especially common in multilingual societies, where speakers do not rely on a single language but move between different codes. So this phenomenon is important because it reveals how closely language is tied to

power, identity, and culture (Wardhaugh & Fuller 2015). Code-switching plays a particularly important role in Pakistan because multiple languages exist side by side, including Urdu, English, and regional languages like Punjabi. Each language carries different social meanings according to the situation. English is commonly associated with education and prestige, Urdu with emotional expression and national identity, while when we set a light on regional language it reflects cultural roots and everyday interaction (Rehman,

2002; Mansoor, 2005). Therefore, switching between languages becomes a meaningful practice that can signal social class, identity and attitudes. This study draws on Attardo's (1994) General Theory of Verbal Humor (GTVH). Which provides a clear framework for understanding how humor is created through language. In this model, humor is generated through the interplay of six key components: Script Opposition, Logical Mechanism, Situation, Target, Narrative Strategy, and Language. Script Opposition refers to a clash between two meanings. For instance, seriousness and absurdity. While Logical Mechanism explains how this contrast is resolved through techniques such as exaggeration or irony. Situation relates to the setting in which the humor takes place, and Target identifies the person or idea being mocked. Narrative Strategy concerns how the humor is structured and delivered.

The language highlights the specific linguistic choices in multilingual settings. It becomes especially important as shifting between languages can itself generate humorous effects. Drawing on Gompers (1982) and Myers-Scotton (1993), code-switching is understood as a deliberate strategy for expressing meaning and constructing social identity. In Pakistani media, the alternation between Urdu and English is frequently used to portray characters as modern, educated, or witty. In the Pakistani context, English and elite identity are interlinked; whereas, Urdu reflects emotional intensity as well as culturally grounded identity (Rehman 2002; Rehman, 2010). This dual connection shapes an evolving sociolinguistic environment where speakers often switch from one language to another for expressing multiple meanings. Television dramas and comedy programs represent such alternation to a great extent, where blended linguistic practices have become a key characteristic of current media communication. This blending of languages represents lived discursive patterns and shapes identities on media instead of being random (Jabeen, 2015). It also creates humour by making dialogues more relevant, particularly when the present day-to-day speech patterns in urban context of Pakistan. In the context of sociolinguistics, humour is not merely a form of

entertainment but also a culturally rooted practice. That represents power relations, ideologies, and social norms. It usually relies on discursive creativity, contextual disparities and meanings beyond expectations. In cross-linguistic communication, humour can be created effectively by shifting between languages. Because it exaggerates and increases comedy and creates surprise too (Attardo's, 1994). It's not just a stylistic switching but also functional blending to enable speakers for negotiating meaning and showing social position during interaction. Code-switching performs a significant role for engaging the audience in media discourse. It permits characters to show identity formation like power, modernity and recognition within the same interactional turn. This linguistic versatility makes comedy more accessible and socially understandable for multiple audiences. Attardo (2017) highlights that humour is actually basically based on linguistic creativity as well as irony. Holmes (2000) further highlights that humour is more than mere an entertaining tool. It is a social device that enables speakers to reduce inner stress, shapes social cohesion among characters and shows power relations.

Crystal (1998) suggested the idea of linguistic playfulness, pointing towards the systematic and innovative manipulation of language for comic as well as expressive goals. Code-mixing, parody and suitable exaggeration are used to examine this discursive playfulness in media. Collectively, all these viewpoints emphasize that humour is a systematic social practice. Sattar (2025) highlights Pakistani social media settings. Users systematically blend languages to construct identity, negotiate social connections, and produce humorous effects, reflecting emerging styles of multilingual interaction in today's virtual domains. Simultaneously in multilingual settings, humour represents realities, which includes social hierarchies and generational distance by overstating and playing with linguistic use. By blending views from Attardo's Theory of Verbal Humor and sociolinguistic view-points on Code-Switching (Gumperz, 1982). This analysis emphasizes that comic code-switching is an organized discursive practice. In Television dramas

like in Chaudhary and Sons, humour is not created by chance, it is strategically created by appropriate linguistic choices reflecting social class, culture and identity in Pakistani society.

1.1 Research Objectives:

- To analyze the role of linguistic playfulness in creating humor in drama.
- To analyze strategic code-switching used by different characters of drama “Chaudhry and Sons” for creating humor.
- To analyze identity construction through humorous code-switching.

1.2 Research Questions:

1. How humor is created through linguistic playfulness of the drama "Chaudhary and Sons"?
2. How different characters of the drama “Chaudhry and Sons” use Code-switching as a strategy to create humor?

2. Literature Review

2.1. Code-Switching as a Sociolinguistic Practice

In many multilingual communities, people naturally move between languages as they speak in everyday situations. This practice, known as code-switching, refers to the use of two or more languages within the same conversation, or even within the single sentence. Far from being random or careless, studies show that these shifts are purposeful and follow clear social and linguistic patterns. One of the earliest and most influential studies on code-switching was conducted by Poplack (1980), who showed that code-switching is rule-governed and structurally organized. She identified different forms of switching such as switching within a sentence or between sentences, and demonstrated that bilingual speakers are able to maintain grammatical accuracy even while they shift between languages. Expanding on earlier work, Myers-Scotton (1993) explained code-switching through the Matrix Language Frame model. This idea explains how one language typically provides the grammatical structure, on the other hand words or phrases from another language are inserted for particular social or communicative roles. Gumperz (1982) looked at code-switching from a more social angle, Gumperz

highlighted how code-switching works within everyday conversation, and he suggested that when people shift between languages, they are often used to signal intentions, context, or relationships. From this objective, code-switching is not a weakness; in fact, it allows speakers to express fine or subtle meanings and respond to different social settings.

2.2. Code-Switching, Identity and Social Meaning

While highlighting beyond code-switching structural aspects, code-switching is closely tied to shaping and expressing identity. Auer (1998) also explains something about identity; Auer suggests that identity is not fixed or permanent. Instead, it is something that develops through everyday interactions. In this ongoing process, people often use different languages to position themselves in relation to others. While doing so they actually express a sense of belonging and at other times it creates distance or highlights differences. The idea of code-switching becomes especially important in the Pakistani context, because language in Pakistani context carries strong social and cultural meanings. Rahman (2002, 2010) explains that English is widely associated with elevated social status, modernity and education, whereas Urdu is commonly tied to national identity as well as emotional expression. Regional languages including Punjabi are commonly tied to cultural roots and daily familiarity. However, these associations or these meanings are not neutral because they are deeply influenced by historical processes, particularly colonialism and educational systems, and how they have constructed language hierarchies. On the other hand, Mansoor (2005) highlights some aspects about language. Mansoor further notes that language in Pakistan or how people use language in Pakistan is closely connected to social mobility. Being fluent in English is usually seen as a marker of upward class movement and professional achievement. Consequently, code-switching is more than a communicative strategy; it also serves as a symbolic practice showing aspiration, social position and identity.

2.3. Media and Television as Sites of Linguistic Representation

Media, especially television dramas, are important spaces where everyday language use is both reflected and influenced. In Pakistani context, dramas function not only as entertainment but actively contributing to help shape how people understand social meanings and cultural values. Zia (2014) observes that television dramas frequently link the way characters speak with who they are especially, reinforcing perception of class, authority and modernity. For instance, English speaking characters are often represented as educated and elite, while those who speak Urdu or regional languages are shown as more traditional and emotionally expressive. Umar (2018) argues that code-switching in South Asian media helps make stories feel more realistic and character more developed. By representing natural speech patterns, dramas become more relatable to the audience. Similarly, Khan and Ali (2017) found that using both languages in dialogue increases audience engagement as it captures everyday language practices and creates a sense of authenticity. Taken together, these studies suggest that the media does not just reflect reality. It also shapes how people understand identity, language and social hierarchy.

2.4. Humor, Language, and Social Interaction

Humor is also an important part of sociolinguistic study because it highlights the creative use of language. It expresses how language is creatively used to construct meaning and manage social relationships. Attardo (1994) through his Theory of Verbal Humor explains that humor often emerges from unexpected contrasts or shifts in meanings. When something goes against our expectation and is then understood in a new way it becomes funny. Chiaro (1992) argues that humor frequently comes from wordplay, ambiguity, and moments where context does not match expectations. Since these depend on shared cultural knowledge, humor is deeply connected to social context. Holmes (2000) further notes that humor is not just entertaining; it also plays an important role in building relationships, expressing solidarity, and managing power

dynamics. In multilingual settings humor becomes even more engaging. When speakers switch between languages it can create surprise, exaggeration or contrast all of which add to the humor. According to Poplack and Meechan (1998) this type of switching can intentionally disrupt or break expectations, while Crystal (1998) terms its linguistic playfulness, where language is used creatively for humorous and expressive purposes.

2.5. Code-Switching as a tool for Humor in Pakistani Media

Code-switching is used as an intentional strategy to produce humour, especially in Pakistani comedy dramas. Instead of being accidental or unplanned, linguistic shift is very attentively applied to create a comic impression and emphasize social imbalance. Gul (2018) observed that blending English into Urdu speech mostly overstates elegance as well as pretention, making personas look comic. Jabeen (2015) suggested that bilingual comedy is deeply connected with the public for representing real-life linguistic patterns, especially in urban context. Naz and Malik (2021) highlight that the generation gap performs a central role in this regard. Young characters frequently speak English to look fashionable or modern, whereas old characters find it difficult and may oppose it. Transforming social norms and creation of humorous tension is highlighted through this contrast. In short, these styles present that comedy in Pakistani TV dramas is not unplanned. It is constructed in a strategic way by choosing language such as code-switch which performs the central role for societal commentary as well as entertainment.

2.6. Linguistic Playfulness and Multilingual Creativity

The concept of linguistic playfulness helps to explain how people creatively use language to achieve different effects. Crystal (1998) describes it as the intentional shaping of language for humorous or artistic expression. In the media, this often appears in the form of exaggeration, parody, and mixing languages. Holmes (2000) adds that this creativity is not just stylistic—it is socially

meaningful, as it allows people to question norms, connect with others, and express who they are. In multilingual societies like Pakistan, this kind of playfulness becomes even more noticeable because speakers naturally draw from several languages. Sattar (2025) shows that this practice is not limited to television or traditional media. On social media, young Pakistanis frequently use code-switching to create humor and express identity in unique ways. This suggests that multilingual creativity is a growing feature of today's digital communication. There are many researches which highlight media discourse comedy and code-switching. All of them are examined separately. Many researchers analyzed the structural features of discourse in overall media reflection but they do not explore how these features are connected. Serious dramas, discussion shows, posts of social media and structural features of bilingualism have been the main focus of previous research, leaving a clear gap in considering as a playful discourse strategy for creating humour. A few studies examine its role in comedy and identity formation, particularly related to generational gap. This research fills the gap by examining code-switching in Pakistani comedy drama 'Chaudhary and Sons' as a humorous strategy.

3. Methodology

3.1 Research Design

This research applies qualitative research design based in sociolinguistics analysis. The qualitative approach not only allows the researcher to investigate context and use of language but also examine cultural meaning through humorous dialogues. The main goal of this study is analyzing code-switching as a means for creating humor and constructing identity instead of quantifying linguistic elements.

3.2 Theoretical Framework

This study is based on Attardo's General Theory of Verbal Humor (GTVH) (1994) as its central framework. According to this framework, humor is not viewed as random or purely emotional. GTVH treats it as a structured phenomenon that can be understood through language. This is particularly suitable for the current research, which examines how code-switching creates

humor in the Pakistani drama Chaudhary and Sons. The framework helps to explain not only the construction of humor but also how it reflects social meanings, cultural dynamics, and identities in a multilingual society. GTVH looks at humor through six interrelated elements: Situation (SI), Language (LA), Narrative Strategy (NS), Target (TA), Script Opposition (SO), and Logical Mechanism (LM). Collectively, these elements show how humor is created or formed and why certain moments in interaction feel humorous to people.

In this study, Situation (SI) serves as a crucial starting point, because humor in Chaudhry and Sons comes directly from everyday life. Familiar situations like market environment, family interactions, household conflicts, and generational gaps such recognizable settings create an environment in which linguistic creativity emerges. Because they reflect everyday life, they make Humor is easier to relate to, and code-switching functions as a noticeable and playful communicative strategy. Closely linked to this is the language (LA) component, which forms a key focus of the analysis. Switching between Urdu, English, and Punjabi is not just about communication. It also functions as an expressive practice and frequently generates humor. Urdu conveys emotional and cultural depth, while English often signals modernity or even pretension or sometimes show-off behavior. Altogether, these languages create a playful contrast that serves as a major source of humor in the drama. Building on this, the Narrative Strategy (NS) further explains how humor is delivered within interaction. In the drama Chaudhary and Sons, humor is not based on formal jokes; instead, it emerges through natural conversational flow. Spontaneous dialogue, rapid code-switching, and interruptions give the exchanges a realistic flow that reflect how people really talk in bilingual settings.

The Target (TA) dimension identifies the focus of humor: who or what is being laughed at. In drama Chaudhary and Sons, humor often brings out generational differences, tension, and class aspirations between modernity and tradition. For instance, younger characters trying to sound

sophisticated by using English, or older characters resisting it, become subtle targets, adding social significance to the comedy.

The Script Opposition (SO) explains the contrast that makes something funny. When characters shift languages unexpectedly, these oppositions become more visible, producing incongruity and humor. In the drama Chaudhary and Sons, such humor frequently arises from contrasts like expectation vs. reality, seriousness vs. playfulness, and formality vs. informality. The way the audience understands this incongruity is explained through the Logical Mechanism (LM). In the drama, humor frequently comes together through linguistic strategies such as wordplay, exaggeration and the intentional misuse of English. The tension is turned into something funny or transformed into humor as code switching connects these different meanings. Using GTVH, the study shows that code-switching in Chaudhary and Sons goes beyond language use i.e. it becomes a meaningful practice that creates humor, expresses identity, and reflects cultural and class differences in Pakistani society. Overall, the framework is useful because it connects language, thinking, and social meaning in a clear and flexible way.

3.3 Data Selection

The data for this research has been selected from the Pakistani comedy drama "Chaudhary and Sons", consisting humorous dialogues. Episodes are also selected by counting the frequent use of humorous dialogues. Dialogues of major characters have been chosen to give rich linguistics material to analyze class markers, generational transition and construction of identity.

3.4 Data Collections

Dialogues from the video of the drama were carefully taken to uphold the exact drama's code-switching patterns. Both English and Urdu speech segments were recorded. Maintaining the original Pauses, Language and Voice Patterns that make it funny. There were also observed or recorded examples of borrowed words and mixed language for the sake of showing language details.

Dialogues

Dadi: "stop stop pari hamain apna beauty product" tu leny do. Tumain pata tu h Tumhari dadi apni beauty" par "compromise" nahi Kartin.

Pari: dadi pari ko bhuk lagi h "some eating" sheeting Karwani h.

Dadi: be apna packet utha na "popcorn ka"!

Dukandar: Apka "special" mall a gya h.

Dadi: How rude of you!" tum tu asy keh rahy ho jesity hum safaid 'powder' Ki poriya mang rahy h Acha asya Karana Kal imported conditioner mangwan dena.

Dukandar: Thekh Khala.

Dadi: Kitni dafa bataya h ye very bad manners main ata h, chalo pari yahan sy 'on move' Karo.

Banti: Not at all..... Bilo bro said no womens enter in the... room is lia ap apna andar nahi ja saky.

Nimo: pata nahi bilo ki Gath math Kar rya ay doctor Dy nal, mujhe bhohat 'tension' ho rahi h

Bilo: ami je zara 'talle side' Kary. Doctor Sahib KO jany Dy..... dada Jan Ka 'sugar level up down' ho raha tha

Nimo Aunty....I swear to God' jab main Kamry my ai tu in ki 'arm jo thi wo bed' sy latak rahi thi main samjhe dada Jan tu chaal.....

Bilo: Isy Kahain breakain laga meri Khopari gumm jani h QK he is now fine absolutely" Nimo: chal athy chunjan Na Lara, mujhe andar jany Dy my NY taaao jee KO tankna hai.

Dada: ay lo gya tera Kharpanj 'professor' bad bhahat.

Bilo: 'Just change the path' dada Jan.

Dada: Ary putar path tu tab b change nahi tha kiya jab 'election' main hara tha.

Bilo: Yoo dada..... This is not o in flow dada yani chati dafa b BBA pass nahi ho ga Myra

Dada: Oye Na ho pass Ider Kharka den gy tyry wya ka prospects I mean shadi card bhej den gy is bad bhahat ko

Dada: ye Jo muhabat Ka 'Virus' h Na ye 'bacteria' ban KY dil-o-damag Ki tabahi phar dyta h

Bilo Yoo! Dada it's not in flow dada.

Pari: Dadi hum sy tu ye Nonsense Bharam nahi dekhaye jaty.

Dadi: AP NY kahen humari pari KO yahan sy Fly, Fly Karty dekha.

Pari: Don't be unfair.... nahi Kahty ASI dadi KO blackmailer Kahty Han.

Dada: Ooo aya babhar sher, sheer jes ki jawani, nahra jes Ka break.

Bilo's father: Ooo breakain Laga Deyo apni speed py.
Bilo, Ki Breakain dada Jan k hath main hain, apna remote control only dada Jan KY pass h

Dada: Oo lagta h danger doctor Surgeon sahib KY special patient NY Dong mar diya h.

Banti: ye ganja tu shatan lag raha h, looking very ugly lg raha.

Pari: pari Ko Koi zarurat nahi esy rishtun ki, wesly b Pari's engagement is done.

Nimo: Shaker sahib mind your Language main tu cha deny ai thi.

Dada: Ooe minu samjh nahi lag rahi KY ay kuri Dy sussral waly date fix Kue nahi kar ry... 'America' sy ana ya chand Sy ana inho NY.

Dada: O chulhain my pari ASI nokari.... grade grode Kuch nahi hota ay anj hunda ty my aj Lahore da 'Commissioner' hunda.

Bilo: Ooye.... agy nahi pichy batho. Agy wali 'seat forever reserved h.

Dadi: Helooo, Hello,... Dadi is coming.... Kahan JA rahy ho tum dono...

Bilo's Father: Baghany Toty WO urad raha Ye Tarbiyat ki tum NY apni bety ki.

Bilo's Mother: Haye Mery Sartaj AP kar lety tarbiyat. Ap konsa Hong Kong Gaye huwy thay."

Beta: Aba Jee Hospital me ik dost nay bohat achy boarding school ka bataya.

Aba: Dost b Tumhara danger doctor Hoga.

Beta: Han apko kesay pata chala.

Aba: Kyu k is tarah ki soch kisi DD ki ho sakti hai.

Teri mat tay nai waj gai. Kithay Hospital Tay kithy Lahore. Is waqat tum bachy k payo nai dyo lag ray o.

Dadi: Ye bat Bhai sahab nay thik kahi itni door bachy ko behjna Koi wise decision nahi hai

Bilo's Mother: chup kar tu roti kha gitkayn kiu gin raha hai

Bilo: Ami you very smart

Bilo: oye stove kiu band kar rahi ho: ik roti say pait ni full hota.

Pari: Pait hai ya kowan.

Bilo: Jab tak ik or nahi pakao gi phone nai milay ga.

Shabo: Main Koi Bache Hun.

Bilo' Mother: Batein tu bilkul babies wali kar rahi.

Bilo's Mother: Tao Jee meri chati hees kuch or hi ishara kar rai.

Bilo's Father: Zaooja Muhtarama chiti hees k lie zaroori hain Pehli Paanch Working Position Pay Hon.

Bilo's Dada: oye isko tu Hum be batheray pesty detein hain lekin is nay gaplay b shuro kar die hain. Ye kahin Hair transplant to nahi karwana chahta?

Bilo's Dada: Wo Daraz mein mery kuch Pesay paray sambal lay.

Bilo's Father: Sambal lay gi Hazany pay sapni ban k Baith jay gi.

Bilo's Mother: Mujay menyn Marnay ki bajay Na Insan apni face value up karay diey shay laga k ta k loog aap pay koi Trust kar sakayn.

Bilo's Mother: Tao Jee Pesay Daraz Main Nahi hain!

Dada: Allah khair karay. Tawadi Maa d... Rooh tay nai lay gayi shopping karan wastay.

Pari's dadi: Oh my god. Ye larki humain marwaye gi. Itna creative honay ki kya zarorat thi. Ye Haroon, Maroom, Zaroon... Koi simple name bhi ho sakta tha. Lekin hum to creative artist hain

Bilo: Choryn shadi ko ma aap say bhari important bat karny aya hon aap meri bat many yan na lekin ye Jo dadi poti hai na ye 100 percent wrong number hain!

Tashi Mama: Oh yaar mera apna right kam saloon say wrong bana howa dasroon pay khak goor karoon ga main!

Dadi: Bad boy tum shareef larkion ko video calls kar k harras karty ho! Camery main hath daal k tera munh na rotate karayn hum!

Dadi: Ider aayian apni eyes or ears khool k suno ager dobara ye phone apk hath main dekha tu ye hands hum chop off kar dayn gay.

Pari: Apni tasveeran lagain thin Pari nay

Bilo: Tumhari qualification kya hai

Pari: ICS main top kia Pari nay

Bilo: Achaaa tum nay top kia iska matlab puri class hi nalaiqoon ki hogi Hyderabad dakan main.

Bilo: Ager Banti ki aqal gass charnay chali gai hai tou tum nay apni shelf Pay saja k rakhni.

Bilo's Mother: Taya Jee mein nay dosri option d thi.

Bilo's Father: Ye Jo Teri dosri option hai Na is k roomal main lapait k Hot Pot main rakh day. Kahan ye Bache kahan tera wo Humpty Dumpty bhai.

Dada: Tum kider ja rahy ho lardy ban k.

Bilo's Father: Kisi dosray greeb ki rari ultany.

Bilo: Dada Jaan university walo nay ban utha dia.

Dada: Ty j rari ulta hi d thi Tay 3, 4 lurakaty howay Tarbooz bi lay atay.

Bilo: Saray k saray kachy thay.

Dada: Tu 3, 4 din Intezaar kar leta Pak jatay to ultta deta Ta k koi Party kar leta banda.

Bilo's Father: Hanjee kar letay Party main kehta hoon adyala

Jail main rakhtay Jab ye apka laadla koi bhara karnama Injaam deta.

Dada: Oh Ja o Ja k die lagwa.

4. Data Analysis

Mainly the humor emerges by some funny acts and blending of my Urdu and English language also plays a vital role to generate humor, and their comic interactions clearly show the generation's gap. The Script Opposition (SO) highlights a difference between casual shopping and Dadi's strong concern about beauty. This difference becomes clearer when Dadi says "*Nahi Main apni beauty par compromise nai karti.*". This sentence shows her serious or strict concern about beauty. For her it is an important task. The attitude of blending Urdu with English also represents her serious behavior about beauty routine. Comparatively Pari's attitude is more casual and carefree when she said "some eating sheeting". The unexpected blending of English in Urdu lines creates the dialogue more comic and funnier. Both dadi and Pari's behavior, one is strict and Pari's attitude is carefree, shows their different concerns as well as their generational gap.

Basically, this scene has been filmed outside of Dada Jan's home and creates humor by mixing languages like Urdu, Punjabi, and English. People use these languages in a disciplined manner and create humor. The way they mix languages, also their emotional reactions and dramatic expressions make the situation even funnier. Although, the scene reflects some serious situations, the character's talking style makes the scene playful and entertaining for the audience. Bunty's line, "Not at all... Bilu bra said women entering the room" blends English and Urdu, showing that he is trying to be bossy or commanding. At the same time, his incorrect commanding way of using language makes it funny and attractive. Nimo expresses her worry while using Urdu and Punjabi. It also shows her emotional involvement. Bilu's phrases like "take side" and "sugar level up down" show that he is trying to control the circumstances. These lines sound funny because they blend medical phrases

with casual Urdu with the pairing of serious health issues and playful mixed language dialogues humor develops.

This Scene takes place in a family setting where Bilu's dada and he discuss about the future of Bilu: the comedy comes by the strategic blending of language English in Urdu. In these dialogues dada shows his frustration about Bilu's professor in a funny way as well as Bilu tries to ignore his professor but his dada replies him why we are going to change our path in a very funny or comic way. Bilu freaks out while thinking about his BBA result: He said "This does not flow Dada Esy BBA Pass Nahi Hoga". The blending method makes this more comic. While Dada replies with dramatic warnings using Urdu and English Language *Pass Nahi Ho ga Tou Hum viyah Ki prospects I mean Shadi Cards Bhej day gy.* Making it funnier Dada's dialogue enhances the humor effect when he uses metaphoric Sentences like "Muhabat Ka virus".

The comedy comes from playful adults, celebrating mixing Urdu and English language. In this, there are some characters like Dadi, Pari, Bilu and Shakir who wittily transform everyday family settings into comedic engagements while using Urdu into English language. Dadi creates the atmosphere, *Hum say tu ye 'Nonsense' Bharam Nahi dekhy Jaty.* This highlights her playful irritation. All these lines are the presentation of humor that is best generated by mixing language. Urdu into English to make the Scene comic and Playful. This scene is set in a family setting, where they exchange their dialogue in a funny and comically insulting way. By doing all these jokes, funny remarks and humorous comments showing who they are and how they relate. Bunty's line shows the blending method of English in Urdu to produce some funny insults. Doing this switching English into Urdu makes them more comfortable and they easily reflect themselves. Dadi's repeated lines show her funny attitude in which she represents herself and also reflect senior-generation dominance. Humor as a whole is produced by mixing Urdu and English, by playful act, comic actions, as well as dramatic expressions are helpful. Code-switching displays social roles, generational gaps also shaped character identity in family comedy scenes.

In Chaudhary and Sons, the dialogue feels lively and humorous because of the creative use of language. By mixing Urdu, English, and occasional Punjabi in a playful way, it creates a characters' interactions dynamic and humorous. At the same time, this linguistic playfulness shows their differences in age, social identity and education. So, this humor can be better understood through the General Theory of Verbal Humor (GTVH). This framework helps to understand how different elements work together to produce humor. Language is a major source of humor here. The frequent Switching between Urdu and English along with the insertion of phrases such as "boarding school", "working position" and "face value". This contrast or mix of formal and informal language creates humor, especially when English is misused or overused to appear modern. Script opposition creates humor by contrasting serious issues with exaggerated or sarcastic responses. Topics like parenting and education, which are usually serious are framed in a playful and exaggerated way. For example, when the father is genuinely worried about sending a child to boarding school, another character replies with a funny and doubtful comment ("Dost b tumhara danger doctor hoga"). This sudden shift from seriousness to sarcasm makes scene funny.

Third, the logical mechanism shows how humor actually works. It is constructed through exaggeration, wordplay and misunderstanding. Characters often take simple things the wrong way or react more strongly than needed. The quick switching between languages also adds confusion, making every day conversations appear exaggerated and humorous. Here the humor mainly targets how characters behave and speak, their habits, language use and attitudes. Older characters may joke about younger ones using too much English, while younger ones may seem overly confident or dramatic, creating playful family teasing. The situation is a normal family setting where people talk about everyday matters like food, children's future and money. However, these ordinary topics are often turned into exaggerated and dramatic conversations which makes the scenes funny and more engaging for the audience. Finally, the narrative strategy refers to

how humor is actually delivered. The dialogue is fast-paced, exaggerated, or moves quickly, and emotionally expressive. Characters interrupt each other, rapid tone shifts, and use dramatic reactions, that enhance the comedic effect. Overall, just being a way of communication or speaking. Code-switching helps create humor, show identity and highlight generational differences in the family. So, the humor in Chaudhary and Sons comes from language mixing, contrast and exaggeration.

This scene shows how code-switching functions as a key strategy for generating humor and identity-building within a family. A smooth mix of Urdu and English is reflected in the interaction between characters such as Dadi and Bilu, where switching between languages adds humor and expressive meanings. Through the perspective of Salvatore Attardo's General Theory of Verbal Humor (GTVH). In this exchange, humor mainly emerges through script opposition and exaggeration. Dadi's exaggerated threat, "hath hum chop off kar den gay", shows incongruity by serious expression is applied to a trivial situation. Likewise, Billo's sarcastic remark about Pari's academic performance (puri class hi nalaiqoon ki hogi) relies on overstatement and ridicule as central mechanisms of humor construction. The effect is further intensified through code-switching, as the use of English terms like "video calls", "qualification", and "top" within Urdu sentences. This reflects a hybrid linguistic style commonly found in urban Pakistani Speech, which enhances relatability and also contributes to humor, especially when English is used sarcastically or in exaggerated contexts. The dialogue reflects clear generational and hierarchical relations, as demonstrated how language operates as a resource for negotiating power and identity. Dadi uses authoritative and dramatic language to assert control whereas younger characters use playful code-switching to challenge or mock authority. Ultimately, humor is strategically constructed through linguistic playfulness, reinforcing social roles and family dynamics.

5. Finding and Discussion

In the drama Chaudhry and Sons, code-switching is central for making or generating humor and building identity as well. To represent a mixed cultural background and social standing, people use blending in languages like Urdu, Punjabi, and English. Young characters in drama use more English language to generate humor. Humor is also enhanced by exaggeration, irony, and social norms, wordplay. While using GTVH Framework highlights how code-switching and context work together to create humor and build human interactions. The study's results show that the act of switching codes between Urdu, English, and Punjabi at Chaudhary and Sons is not an arbitrary use of language, but rather a deliberate and socially significant action. The repeated intermingling of these three languages suggests that the characters rely on language as a means of creating humour, negotiating their identities in relation to one another, and communicating their social positions. In addition to serving as a communication tool, code switching becomes a performative act, simultaneously generating meaning through the interaction between speakers. One of the most common interpretations is that humor is largely created by dissimilarities. The sudden shift from formal to informal speech, or from an emotionally-based form of speech in Urdu to a socially-valuable form of speech in English can create an unexpected reaction that will cause laughter. Through their use of expressions from English, some people have added to the sophistication or modernity of Urdu conversations, thereby creating humorous situations in those conversations. Likewise, by using expressions from Punjabi, individuals provide warmth and are culturally related to each other, which also serves to balance the interactions and make them relatable to all participants.

The findings provide further insight into fluidity of identity in drama as being context specific. There is no consistent or fixed way of communicating through language because character's voices differ based upon the nature of the circumstance, feeling or social group they are interacting with. The younger generation appears to use English as a way of communicating

confidence or to establish themselves as contemporary, whereas the older generations typically utilize Urdu or Punjabi as a way of expressing power, cultural heritage and emotional depth. This difference, based upon generational gaps also serves as a regular source of comedic relief throughout the play. The findings suggest that language playfulness in Erum's drama reflects wider social realities of a Pakistani multilingual populace. Code-switching serves as an external social signifier to portray and parody class, power, and generational separation, which contributes to the social significance of humour as opposed to being solely entertaining.

6. Conclusion

This research analyzed the functions of code-switching to create humor for constructing identity in the popular Pakistani drama "Chaudhary and Sons". Selected dialogues from episodes 1 to 10 clearly define how different characters adopt playful switching between Urdu, English and Punjabi and adopt playful ways through which they show emotions, power, and present the generations and social hierarchies. Humor in this drama is created through language to a great extent for clearly exhibiting their personalities to engage with the target audience. The study shows that code-switching is more than a mere funny strategy. Rather, it reflects the cultural norms, social values and meaningful humor. It supports the characters to build their strong connection with others as well as the audience to make this humor entertaining and meaningful. Characters frequently mix English, Urdu and Punjabi languages to exaggerate the situation, showing wordplay and making daily moments funny to create a comic effect. English is used to reflect modernism, sophistication and authority. Punjabi enhances warmth and awareness while Urdu is used for cultural as well as emotive performance. All these linguistic choices have proved helpful for characters to show their position in society. This study analyzed episodes from 1 to 10, so there remains a gap of investigating code-switching or code-mixing in the remaining episodes of this drama. The researcher has used selected dialogues as a sample for this

study, but future researchers can fill this gap by collecting other dialogues from the same episodes. Non-linguistic elements such as visual cues are not covered, so future researchers may study all these elements of this Pakistani comedy drama.

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