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From Screen to Table: Persuasive Language and Audience Engagement in Food Vlogging

by

Arooba Zia

A thesis submitted in partial fulfillment for the
degree of Master of Science

in the

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Department of English

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(Arooba Zia)

Abstract

This study examines the role of *persuasive language* in *food vlogging* and its influence on *audience engagement* along with their response within digital media environments. Using Fairclough's three-dimensional model of Critical Discourse Analysis (CDA), the research analyzes selected food vlog segments along with audience comments to explore how *persuasive meaning* is constructed at the textual, discursive, and social levels. The findings revealed that *food vloggers* rely heavily on *sensory language* to describe taste, texture, freshness, and eating experience, allowing viewers to mentally stimulate the experience of consuming food despite physical absence. In addition, the use of evaluative expressions positions the food positively and shapes audience perception, while conversational and informal language creates a sense of familiarity, authenticity, and emotional connection between vloggers and viewers. The analysis further demonstrated that *audience engagement* is not passive but participatory, as viewers actively interpret, negotiate, and respond to the discourse through emotional reactions, personal opinions, and behavioural intentions expressed in the comments section. At the social level, the findings suggest that *persuasive language* in *food vlogging* influences audience attitudes and intentions through subtle and experience-based communication rather than overt promotional strategies. The study concludes that language functions as a central persuasive resource in *food vlogging*, shaping how audience perceive, experience, and engage with digital food content. By integrating linguistic analysis with audience response analysis within the context of Pakistani *food vlogging*, the research contributes to a deeper understanding of how discourse, interaction, and digital culture collectively influence online engagement in current media environments.

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Abbreviations

AE	Audience Engagement
CP	Content Presentation
CT	Conversational Tone
IMP	Persuasive Impact
INF	Audience Influence
PL	Persuasive Language
SL	Sensory Language
VS	Vlogger Style

Chapter 1

Introduction

1.1 Background

The evolution of digital *food vlogging* into one of the strongest online media, specifically on *YouTube* has allowed digital media to be an inherent capacity for future development for *food vloggers* which directly influences consumers' research on food taste, its consumption, and its nature. This is an informal and sensory interaction of digital media that seems plausible and convincing enough when it comes to digital text that it almost affects buyers' food quality perception. Digital *food vlogging* is a sign of this era of automated communication where everybody can play a role, which can affect consumer's behavior. It is not just for entertainment, but also viewers may be persuaded to the choice of language they opt for creating sensory appeal for the audience. According to Namkung and Jang (2007), food taste and quality are the primary factors influencing consumer dining choices, often linked to perceived healthfulness and sensory appeal (Gerhardt, 2024). *food vlogging* helps in defining and describing the taste of the food to the utmost detail. The attitude and engagement can provide a multisensory experience, that inspire others to cook which the *food vlogger* can skilfully apply to his food judgement. "*food vloggers* are adept at manipulating the resources of the Appraisal system especially Attitude (Appreciation) and Engagement in order to create vivid, multi-sensory experiences and build a strong parasocial relationship with their audience, ultimately leading

to participation in culinary activities” (Arshad et al., 2025). The vlogger uses such phrases to praise the food that it lures the audience to have a taste of it.

One of the key factors that makes these roots effective is the use of language in these vlogs. *food vlogging* can be defined as a very receptive, defining art form which creates an illusion of experiencing contentment with regard to eating without actually doing so through solely imagination. Sensory stimulation through food presentation plays an integral role in creating anticipatory imagination. In the modern-day era, food descriptions may be considered a very beneficial approach, as they use the recommendations and ratings given by *food vloggers* which can create an illusion of enjoying the food based on their experience. Language makes the food very appetizing, delicious, persuasive and compelling. Delamont (1995) stated that if there is one issue as deeply personal as food it is language and dialect (p. 1993) (Gerhardt, 2013). No matter how good the content is , if the language doesn’t explain it properly , it’s of no use.

However, persuasion using *food vloggers* does not involve sensory representation only. Apart from sensory representation, other characteristics of vlogging include conversational tone, persuasion and recommendation. Personal recommendations and sentimental views of viewers are the most important and critical components of this approach. “Vloggers’ emotional persuasion can enhance consumers’ purchase intention” (Sheng et al., 2022). The vlogger whenever expresses any emotional connection to a specific food, it creates a sentimental value in people’s minds.

The reactions of audience can tell how a particular message by a vlogger influences the audience to buy a product. “A credible *food vlogger* can effectively encourage consumers to purchase products through emotional and informational appeals” (Nurrizal et al., 2025). The *audience’s comments* or likes can show how effective the *vlogger’s persuasion* is.

These remarks reveal what a viewer wants (I would like to try this), thinks (you always provide an honest review), and plans to do (I will visit this place this weekend), indicating a powerful persuasion of communication between a vlogger and its viewers. There are a lot of options for people in the market related to food

choices. In that case, *food vloggers* can be beneficial for the audience to decide among various options available. “*food vloggers* are undeniably an important consideration for consumers when choosing a place to eat” (Saiful and Rachmawati, 2024). *food vloggers* as go place to place and taste different foods reviewing them helps audience decide which could be the place best for their taste buds.

The fascinating content produced by *food vloggers* is pivotal for consumers’ choices. The content produced by *food vloggers* has a great impact on audience preferences as well as their choice of foods and what they eat. “Engaging content by *food vloggers* significantly influences user preferences and decision-making” (Masood et al., 2025). The content making ability of the vlogger greatly affects the audience’s decision making.

The richness of the text in *food vlogs* calls for a model in which not only the text itself but also the practice surrounding it must be critically evaluated. As Fairclough posits, “any discourse should be analysed with respect to one of three components: text, discursive practice and social practice” (Fairclough, 1992a). First, this involves examining the language usage of the individual conducting the *food vlog*. Second, there is the video production analysis and viewers’ reception. Last, the social practice component which includes greater influence of social consumption.

The *audience comment* is crucial, as it gives a clue on how the audience perceives the persuasive expression and influences the effectiveness of persuasive communication by the vlogger. For example, the audience can make comments in the form of emotional expression (I’m craving for this now), behavioral expression (Going tomorrow!), and expression of trust (Your reviews are always authentic). The comments can be used to evaluate the level of persuasion. Lee (2012) and Lee and Jang (2009) tested the influence of users’ comments on readers’ perceptions of public opinion and personal opinions (Hong and Cameron, 2018). In short, *audience’s comments* help the viewers in decision making .

The interaction of the audience makes it clear how persuasive expressions are transmitted from the *food vlogger*, who is the communicator, to the viewer, who

is the audience, thereby becoming secondary persuasive communicators. Therefore, the present study focuses on both the vlogger's speech and comments, which unravel the whole mystery of persuasion in *food vlogging*.

The study examines the persuasive language devices, such as descriptions, comments, opinions, persuasion, communication, and tone, posted by the audience, which are reinforced through digital technologies. The result of this study highlights the two-sided role of persuasion, focusing on language and communication techniques.

1.2 Statement of the Problem

In today's era, *food vlogs* have become one of the most effective ways of communicating in the internet world. Specifically, when an individual chooses to watch *food vlogs*, they might think that those vlogs would completely focus on how an individual has experienced a particular food or a restaurant. However, nothing could be further from the truth because *food vlogs* include complex techniques of persuasive communication that employ different tools to influence millions of people's perceptions and decisions.

The research focuses on *food vloggers* and their persuasion in language creating sensory appeal towards audience. This helps in eliminating the research gap related to this topic. The *food vloggers* play the same role as advertisements do in the field of marketing because *food vloggers* have the capability to *influence audience* opinions concerning products or goods.

Therefore, the main problem which this research focuses at solving relates to the need to conduct a thorough investigation of notion of persuasion in realm of *food vlogs*. Precisely, it deals with the need to develop a body of knowledge regarding the phenomena of persuasive language in terms of creating a proper taste experience. Speaking of the role of the persuasive language in building trust requires a special attention. The purpose of the research is to conduct a linguistic analysis of the discourses used by *food vloggers* as well as the videos that have been made available through comments on *YouTube*.

1.3 Research Questions

RQ1 How do Pakistani food vloggers use language to describe and promote food in their YouTube vlogs?

RQ2 How do Pakistani food vloggers organize and present food-related discourse to engage their audiences on YouTube?

RQ3 Why does the food discourse used by Pakistani food vloggers contribute to particular representations of food, culture, and Pakistani society?

1.4 Research Objectives

- i) To identify the linguistic features that *food vloggers* commonly use to make their content persuasive and appealing.
- ii) To explore the relationship between the language use of vloggers and audience reactions.
- iii) To apply the Critical Discourse Analysis framework for investigating how persuasion and influence are constructed through language in food vlogs.

1.5 Research Methodology

This study uses a qualitative research method to investigate the *persuasive* language utilized by *Pakistani food vloggers* in their online communication. As the main objective of this study is to investigate how *persuasion* is conveyed through language and not establish any relationships, a qualitative approach is termed as the best way to conduct this study. The research attempts to investigate the linguistic features through which *food vloggers* describe, evaluate and make recommendations about *food* and how *audience perceive* and react to such *persuasive language*. The theoretical framework that this study follows is the Three-Dimensional Model of Critical Discourse Analysis, which examines the discourse at three different levels including textual, discursive practice and social practice level. The data

for this study includes selected vlogs of *Pakistani food vloggers* and their audience' feedback obtained from YouTube. The *spoken discourse* of the *vloggers* and the written comments of the audience are analyzed to determine the persuasive linguistic techniques and how meaning is constructed and perceived in this process of digital food communication.

1.6 Rationale of Study

The rapid growth of digital media has changed the way people communicate and influence each other. Among various media channels, *YouTube* has become one of the most common venues where *food vlogs* are being created and viewed in large numbers by many people. In contrast to the traditional form of food marketing, where food advertisements focus more on the strategies of promotion, *food vlogs* use *persuasion* in the form of conversations, experience sharing, and sensations. As a result of this, the language is seen as one of the main tools that help *food vloggers* influence their *audience*.

While various researchers in their previous studies have considered the issue of *persuasion* within such fields as advertising, marketing, influencer communications, and digital media, a considerable part of these studies concentrated on consumer behavior, marketing effects, viewers' engagement, and aesthetics. Likewise, while food blogs and *food vlogs* have been widely investigated in terms of engagement and parasocial relationships with food influencers, as well as purchase intentions, these studies have provided little information on the linguistic aspects of *persuasion* that occurs in digital food-related content. To be more specific, not enough attention has been paid to the construction of *persuasion* within *food vlogs* from the point of view of their linguistic features.

This current study fulfills this purpose by taking up *food vlogging* from a linguistic point of view. While many researchers have asked whether *food vlogs* affect consumer behavior, this research investigates how *persuasion* happens linguistically in the discourses of Pakistani *food vloggers*. Because *persuasion* is done through linguistic means of description, *persuasion*, and tone, it is crucial to look into

these linguistic characteristics in relation to their communicative environment. The knowledge about construction of persuasive meanings in discourses adds to our knowledge about digital communication and the significance of language in this process.

For this purpose, Fairclough's (1992) Three-dimensional model of Critical Discourse Analysis has been adopted as the theoretical framework of this study. This particular model is relevant to our analysis because it allows analyzing the discourse from three dimensions: language features of the text, discursive processes involved in message construction and interpretation, and the broader social setting where the discourse takes place. *Food vlogging* entails two types of discourses: one is the *spoken discourse* of the vloggers themselves and another one is the *audience* response to vlogs through their *YouTube* comments. Since the selected Pakistani *food vlogs* contain both English and Roman Urdu, the model provides sufficient flexibility to analyse persuasive discourse across bilingual and code-mixed communication. Rather than being restricted to a single language, Fairclough's framework focuses on how meaning is constructed through discourse within its communicative and social context. This makes it well suited for examining the persuasive strategies employed by Pakistani *food vloggers* and the *audience* responses expressed in *YouTube* comments.

One more key reason to conduct this research is related to the specificity of the Pakistani context, since *food vlogging* has become tremendously popular in Pakistan. Nowadays, the role of *YouTube* vloggers becomes increasingly prominent in the spheres of restaurant presence, food preferences and choices made by people. However, despite the importance of the topic, there is little research conducted on the use of persuasive language on the part of Pakistani *food vloggers* and the reaction of the *audience* towards it. Most Pakistani researches focus on social media use as marketing or consumers themselves, but not on discourse.

It is expected that this research is contributed to knowledge from both a theoretical and practical point of view. First, from a theoretical perspective, it expands the scope of Critical Discourse Analysis to a new type of communication on the Internet by examining how persuasive meanings are produced through language in *food*

vlogs. Second, in practical terms, this research provides a greater understanding of the linguistic methods used to persuade *audience* in food-related online content. The results of this research can be valuable for researchers, discourse analysts, digital media experts, and content creators.

1.7 Significance of Study

The study is crucial because it determines the extent to which *food vloggers* impact people not only in terms of their language use and food naming practices but also in forming relations with audience. In 21st century, technology prevails; individuals are likely to view foods via different media platforms, including *YouTube*.

It impacts not only the audience's thinking but also the manner in which they decide to eat. The *food vlogging* practice might seem easy and fun, but one thing is definite, and that is the existence of language strategies used in it.

The findings from the study are beneficial for two types of students: those who are currently studying their education programs and those who are interested in the field of digital communication and media. This study plays a significant role in how language can affect people's actions. It serves as a great source for future research conducted in the area of influencers.

Moreover, this study also contributes to the growing literature on digital discourse, revealing how video content helps decision-making processes and social interactions. Importantly, it plays a key role in the growing literature on *food vlogs*.

Furthermore, this study contributes to ELT by demonstrating how authentic digital discourse in the form of *food vlogging* can be used pedagogically to teach persuasive language, listening comprehension, pragmatics and critical language awareness. It points to the importance of authentic communicative contexts for learners to understand language beyond the limits of textbook-based teaching.

1.8 Scope of the study

To attain the above objective, the main focus is on several *food vloggers* and their vlog videos. Particularly, the major element of analysis is the verbal communication used by *food vloggers* to express their opinions, thoughts, ideas, and choice of tone to show the connection with viewers. It is to be noted that the visual component of vlogs is not considered like gestures or video cameras; rather, this research is specific for aspects of *food vlogs* that are persuasive.

The audience aspect of the research process has been clearly defined in the study. Instead of analyzing different kinds of audience behaviors, this study focused specifically on comments made by the audience for the selected videos. These comments are considered as a linguistic data that reveals how viewers feel, trust, perceive, and interpret the message communicated. To ensure full consistency, only *audience comments* that are directed at language employed by the vloggers are selected.

Moreover, the determination of scope of this study serves as mechanism which creates transparency in the study to its central theme of analyzing the influence of the persuasive language and digital *food vlogging* on linguistic, interactional and social aspects. Thus, the scope of the study makes it feasible for an extensive academic research.

1.9 Delimitation

This study investigated how the persuasive language of *food vloggers* affected their audience via communication online. To achieve the objective of the study definite boundaries were set to keep the research relevant to its main idea. This research was divided into two categories including spoken and written discourse. Firstly, the research was conducted in regard to the *food vloggers*. Secondly, data in relation to the audience were chosen from each video clip. Thirdly, the study is only focused on linguistic elements used in *food vlogging*. Fourthly, only positive comments were taken. Fifthly, the research focused only on three-dimensional

critical discourse analysis CDA proposed by Fairclough. Sixthly, vlogs were only taken from Pakistan.

Chapter 2

Literature Review

The current chapter is focused on reviewing the literature related to the current study and laying the theoretical framework of the research. In other words, the key concepts of *persuasive language*, *food vlogging* and *audience engagement* are discussed in order to shed light on the research problem. First of all, the current chapter starts with presenting the theoretical framework based on the three-dimensional model of Critical Discourse Analysis put forward by Fairclough as the framework for analysis in the current study. After that, the research gap is revealed through identifying those aspects that require further research in the existing literature and highlighting that areas that have received limited attention in previous studies. Finally, the chapter reviews relevant studies in order to examine existing knowledge and to demonstrate how the present research contributes to the understanding of *persuasive language* in in field of *food vlogging*.

2.1 Critical Discourse Analysis (CDA)

Critical Discourse Analysis (CDA) is a widely recognized method to study the connection between language and society. Contrary to traditional linguistic methods that analyze only grammatical structures or the way in which sentences are formed, CDA analyses the role of language within certain social, cultural, and institutional context. In this regard, language is considered not just a tool of

communication but a form of social practice which creates meanings, negotiates identities and produces social reality. From this perspective, discourse is seen as an action in which a meaningful social world is represented and created. Therefore, CDA goes further than linguistic analysis in the sense that it looks at the social conditions of production, interpretation, and circulation of discourse (Fairclough, 1989a).

It is noted that language is not neutral but always carries certain values, attitudes, and perspectives. Hence, the need for the emergence of Critical Discourse Analysis arose in the sense that every linguistic act carries the specific construction of reality. Instead of seeing discourse as a reflection of the objective reality, it can be seen as an active participant in knowledge creation and public opinion formation. This framework helps scholars not only understand what is being said but also examine the role played by communication in larger social processes.

Therefore, critical discourse analysis has become a valuable theoretical framework through which different forms of public communication can be studied, ranging from political addresses, media texts, advertisements, educational communication, to digital communication (Fairclough, 1992b). Alasiri (2024) p.1 “Discourse is a linguistic system of an order that is a level higher than a sentence and is actualized while using it. In terms of sociolinguistics, many linguists have tied up the term discourse with social practice.” Thus, clearly discourse has much importance in linguistic system.

One of the most important concepts behind CDA is Fairclough’s belief in language as a social idea rather than an independent linguistic system. According to Fairclough (1989, p. 22), language is a form of social practice (Fairclough, 1989b) Through this concept, each act of communication is affected by the social surroundings in which it takes place while at the same time playing a part in constructing those surroundings.

As a result, language cannot be disassociated from the people who produce it, the people who decode it, and the social surroundings in which communication occurs. Meaning is produced through the interplay of language and the social

setting in which it is used. Because language affects the way reality is interpreted, the repetition of certain discourses may result in the normalizing of certain points of view while simultaneously marginalizing other points of view. This is why CDA attempts to uncover such hidden meaning through the examination of how language helps construct social knowledge and public discourse.

The other scholars have also broadened the domain of CDA through the stress on its interdisciplinary character. [Fairclough \(1993\)](#) argues that the main focus of CDA is on the connection between discourse, cognition and society, as language impacts the way the people understand their social environment. “Social cognition acts as a vital, intermediate link between discourse and societal structures” ([van Dijk, 1993](#)). ([Wodak and Meyer, 2001a](#)) claims that CDA is a problem-oriented study of society which studies various problems in society through discourse analysis. However, unlike some other types of discourse analysis that only examine linguistic forms, CDA combines linguistics, sociology, psychology, communication studies and cultural studies to study discourse in its societal context.

Another significant feature of Critical Discourse Analysis is the fact that it considers the connection between the text and context. CDA asserts that language cannot be analyzed separately since it is formed under the influence of various sociocultural and communicative conditions. Hence, the study of any discourse implies studying both language phenomena and situation, participants, and goals of communication connected with this text. Such approach allows scholars to learn how meanings emerge in certain contexts and, therefore, makes CDA a good tool for the analysis of naturally occurring communication ([Fairclough, 1992c](#); [Wodak and Meyer, 2001b](#))

2.2 Fairclough’s Three - Dimensional Model

The Three-Dimensional Model developed by Fairclough has turned out to be one of the most frequently used models for the analysis of discourse in various social settings. ([Fairclough, 1992d](#)) suggests that discourse cannot be considered merely at the linguistic level since all communicational events are mediated through the

production, interpretation and positioning of communication in society. For this reason, Fairclough put forward a three-dimensional approach to analyzing discourse through the dimensions of text, discourse practice, and social practice. Instead of considering each dimension individually, the model considers them in connection with each other as a multi-level process of construction of meaning through language.

2.2.1 Text

The first dimension relates to the text. A text includes both *spoken* and *written* language and entails an analysis of various linguistic elements . Textual analysis tries to understand how different linguistic choices have helped to construct certain meanings in the communicative events. Instead of analyzing language as isolated words or sentences, this dimension looks into how language is purposefully organized in order to communicate certain ideas, evaluations, and experiences. As a result, textual analysis forms the basis of discourse analysis.

2.2.2 Discursive Practice

The second dimension is known as discursive practice, which entails analysis of the processes involved in production, distribution and interpretation of discourses. All texts are produced in certain communicative situations and gain meaning through interactions between speakers and viewers. Discourse practice highlights how people create messages, use different discourses and interpret communications depending on their knowledge and experience in different social settings. This means that meanings are not only formed in texts but also through relations between the speaker and viewer.

2.2.3 Social Practice

Social practice is the third dimension, through which discourse can be understood in relation to its social-cultural context. All forms of communication are affected

by the social context within which the communication takes place. As such, discourse reflects more extensive cultural values, communicative conventions, and patterns of social interaction. Studying discourse from this perspective gives the opportunity to understand how the language works in certain communities or communicative contexts.

2.2.4 Relevance of Fairclough's Three - Dimensional Model to the Present Study

All three dimensions are closely linked to each other and should be examined together in order to gain a better understanding of discourse. Textual analysis shows how the meaning is communicated through certain linguistic choices, discursive practice shows how the meaning is constructed and interpreted, and social practice studies the communicative context within which discourse operates.

Through this integration of three perspectives, Fairclough's model provides a framework for studying the language as a linguistic and social phenomenon.

2.2.5 Application of Fairclough's Three - Dimensional Model to the Present Study

This current study uses the Fairclough's Three-Dimensional Model, which is appropriate in the study of *persuasive discourse* in *food vlogging*. This is due to the fact that the textual level helps in the analysis of linguistic aspects of language used in the spoken discourse of *food vloggers*. The discursive practice level helps in the analysis of interpretation of *persuasive discourse* through *audience* comments.

Lastly, the social practice level helps in understanding how the communicative practice is situated in the wider process of digital food communication.

Therefore, Fairclough's model is an appropriate theoretical background for analyzing both *spoken* and *written* discourse.

2.3 Persuasive Language in Digital Food

Vlogging

The concept of *persuasive language* involves deliberate language selection that helped in influencing the attitudes, perceptions, or actions of the *audience*. *Persuasion* is not a matter of conveying information but a process involving the shaping of perceptions and evaluation and reaction to the specific topic. "The language techniques applied in persuasion include the careful choice of words, evaluations, expressions, descriptive descriptions, and conversation, which can help the audience to form positive impressions about something without using explicit instructions or promotional appeals". Hence, language has much importance in persuading someone (El-Dali, 2022).

Digital communication involves persuasion through indirect means and sharing of personal experiences and opinions that seem credible. Social media platforms have changed the nature of persuasion because they provide a space for interactions through which personal experiences are shared instead of advertisement. In contrast to traditional marketing, digital content providers develop their credibility through stories, daily conversations, and interaction with *audience* (Lim et al., 2019). Thus, persuasion in social media is mainly relational because *audience* tend to believe only in recommendations that seem authentic and based on personal experience.

The practice of *food vlogging* can be characterized as a unique mode of digital persuasive communication where language works together with visual content to create a distinct image of food. In view of the impossibility to physically feel its taste, smell, texture, and freshness through the screen, *food vloggers* use their verbal abilities to make viewers perceive those sensations through descriptive and evaluative language means. Descriptive vocabulary used to speak about flavour, texture, quality, and enjoyment helps to visualize what food one sees while forming viewers' attitudes toward a particular restaurant, dish, or overall experience of dining (Campbell and Farrell, 2020).

Persuasive language employed in *food vlogging* is enhanced by using conversational communication and emotional expression. While communicating in a way not to appear like a professional food critic, *food vloggers* tend to talk to people in an everyday manner giving out their personal impressions and recommendations regarding the products. It helps to eliminate the social distance between speaker and viewer, making people consider recommendations not in terms of advertising but sincerely. Evaluation, descriptive language, expression, and suggestions all contribute to creating authenticity and enhancing the persuasive power of the message (Setyono and Rywellson, 2018a)

Moreover, persuasive language in food vlogging also contributes in business promotion. “Consumers increasingly use food-based videos as a means of “sale assistance” to quickly gain valuable insights into food experiences and reduce uncertainty when purchasing” (Carter and Egliston, 2021).

The notion of *persuasive language* is crucial to the current study as it forms the theoretical grounds for analyzing the use of linguistic means by Pakistani *food vloggers* to influence the interpretation and interaction of their *audience*.

Instead of looking into persuasion from a marketing point of view, the current research adopts a discursive approach to persuasion that consists in studying how language creates meanings, makes evaluations, and prompts an *audience* response in digital food communication. This approach is consistent with the framework suggested by Fairclough in his Three-Dimensional Model.

2.4 Research Gap

While *food vlogging* is increasingly being studied by academia, most research conducted up till now has addressed the topic from the perspectives of marketing, tourism, culture, and social media. Relatively little attention has been devoted to the linguistic methods that vloggers use to convince, persuade and interact with their viewers. As a consequence, the phenomenon of language in creating a *persuasive discourse* about food has not yet been sufficiently investigated. Earlier studies have rarely investigated the linguistic features used in persuasion in

food vlogging, such as sensory descriptions, persuasion and conversational tone. Moreover, no previous research on food vlogs has been carried out using Critical Discourse Analysis all three levels using the three linguistic features altogether, making it impossible to comprehend how persuasive meanings are created in discourse.

Furthermore, limited research regarding *Pakistani food vlogs* has been conducted that are from linguistic perspective. The majority of previous works have been concentrated on food elements in various cultures or for commercial purposes, but not on how Pakistani *food vloggers* employ language to impact their *audience*. For this reason, the current study tries to fill this gap by using the three-dimensional approach of Fairclough's Critical Discourse Analysis for analyzing *persuasive language* in *Pakistani food vlogs*.

2.5 Previous Studies

Previous studies provide insights into how language has been analyzed in terms of food communication, digital media, persuasion, and engagement with *audience*. Language has been studied with regard to the food discourse in different ways: food and language, digital media, food marketing, food blogs, and *food vlogging*. The review of past literature not only gives an idea about the current state of knowledge but also provides important findings in linguistics and areas that need more investigation. The next section includes past literature relevant to the present research.

In the study conducted by [Smith and Taylor \(2024a\)](#) there was an investigation into the connection between food and language, which claimed that both could be considered culturally shaped systems that helped to make sense of identity and social relations. "Food is a bridge between nature and culture" ([Fischler, 1988](#); [Germov and Williams, 2008](#)).

The author claimed that it was impossible to separate food practices and language communication from the context they existed in because both could be considered systems where meaning was created through interconnected parts. Besides, the

study indicated that traditionally, food studies had utilized quantitative methods without paying attention to naturally occurring verbal interaction within the process of food consumption. The presented data indicated that there was a need for research into food discourse using a linguistic perspective with an emphasis on authentic interactions rather than behavioral indicators.

Based on the connection between food and language, [Khan and Ali \(2024a\)](#) argued that eating and talking were sensory experiences. In other words, both processes were related to the lips, tongue, and teeth movements that made food tasting and speech creation very similar processes, which proved that language could recreate sensory experience with words.

Moreover, the authors further argued that the use of persuasive words, such as the use of words like 'organic' and 'wholegrain' in food labels, impacted how consumers perceived these foods and formed beliefs on their quality and healthiness. Building on this theoretical approach, [Gerhardt \(2016\)](#) offered a dialogical linguistic approach to examine the relationship between food practices and talk about food.

With the evolution of communication from physical to virtual spaces, scholars started researching the role of online tools in shaping communication and *audience* interactions. [Caaugh and Riley \(2016\)](#) discovered that due to the fast development of digital media, YouTube had become an extremely competitive platform, which required creators to use efficient communication techniques in order to grab the *audience's* attention. It was assumed that *audience* interaction relied not only on visual elements but also on the ability of creators to use communication in an authentic, informative, and attractive manner.

In the same way, [Karrebæk \(2014\)](#) explored videos about food posted by Korean expatriates and found out that vloggers tended to portray common food experiences in a familiar yet distinct way. Thus, by blending everyday experiences and distinctive cultural identities, vloggers generated content that looked authentic and interesting at the same time. "Food activities, serving as potent creator[s] and enforcer[s] of identity" ([Lakoff, 2006](#)).

[Rahman \(2023\)](#) further added to the topic of persuasive communication by conducting an analysis of persuasion in modern food communication. According to their research findings, the consumption of food was regarded as a social and political process during which various stakeholders used language and communication in order to change people's attitudes towards the issue.

While the producers focused on the affordability, taste, and convenience of the product, public organizations were concerned about health issues, sustainability, and food safety. The researchers added that many consumers had turned into participants in the processes of choice-making regarding food products with respect to the ethical, social, and environmental issues involved.

Persuasive language in food marketing had been analyzed by numerous scholars. Thus, according to [Mapes \(2024\)](#) the persuasive communication used by major food companies included such techniques as emotional appeal, repetition, and familiar language. It was found out that the *persuasive language* made people associate the product with positive experiences, convenience, affordability, and pleasure.

In this context, research by [Broad \(2020\)](#) about the use of persuasive strategies via various media suggested that digital food advertisement involved high usage of sensory appeals, emotional appeals, and celebrity endorsers.

In contrast to traditional television advertisement, digital media focused more on sensory descriptions of taste, texture, freshness, and food experience. "Highly persuasive communication has the potential to attract customers and develop brand awareness and loyalty" ([Close and Ham, 2016](#)).

Thus, it was concluded that sensory appeals had become an important persuasive strategy in modern digital food communication. The role of media persuasion in affecting the *audience's* preferences was also studied from the standpoint of consumer behaviour. For instance, [Sitorus and Tarigan \(2022\)](#) revealed that media exposure played a vital role in shaping food preferences in that unhealthy food was mentioned much more often than healthy food.

Apart from advertisements in food products, there were many studies on the *persuasive language* used in user-generated food content. Utilizing the framework of Appraisal, Vargas and Gomez (2021) conducted a study on linguistic features of food blogs and found out that food bloggers used sensory terms, evaluations, personal experiences, and conversation markers in order to develop authentic food stories. “Persuasive strategies are mostly achieved through personal anecdotes, direct address, and hyperbole (as a means of building intimacy, authenticity). (Arshad et al., 2025)”

Through such linguistic choices, not only were the readers able to imagine the taste, texture, and aroma of the foods, but also their emotional connections with the bloggers became stronger. This research proved that persuasive communication about food relied mainly on selective linguistic resources other than just descriptive facts.

Another research by Turnbull and Evans (2021) which was more of a computational study, aimed at examining food discourse through analysing huge databases of food reviews posted online. Applying techniques of Natural Language Processing, the researchers showed that sensory vocabulary could be automatically extracted and categorized from a large number of user-generated reviews. While this study was computational in nature, the findings of this research further confirmed the significance of sensory vocabulary in food discourse.

Recent research increasingly focused on *food vlogging* as a distinct form of persuasive digital communication. Khan and Ali (2024b) reported that entertainment, informative content, and *audience* interaction positively influenced viewers’ attitudes towards both food videos and *food vloggers*. Their findings suggested that *audience engagement* was strengthened when creators combined useful information with entertaining presentation and interactive communication, making persuasion appear natural rather than promotional.

Expanding this perspective, Mueller and Diehl (2019) applied the Stimulus - Organism - Response (S-O-R) model to food review vlogs and demonstrated that

informative, entertaining, and visually engaging content stimulated positive *audience* responses. The study further found that characteristics of the vlogger, particularly credibility, relatability, and perceived similarity, strengthened parasocial relationships with viewers.

These emotional connections subsequently influenced *audience* attitudes, restaurant preferences, and behavioural intentions, indicating that persuasion in *food vlogging* operated through both content quality and interpersonal relationships. “The vlog is an effective medium for disseminating information about a service or product due to its nature as an interpersonal information exchange” (Truong et al., 2025).

Among the studies mostly related to the current research, Smith and Taylor (2024b) focused on the language used in the vlogs about food in YouTube from a linguistic point of view. The findings from the discourse analysis indicated that the process of persuasion in the vlogs happened more through language than the use of visuals.

In their analysis, they found speech acts such as assertive ones to evaluate the food quality, directive speech acts that indirectly advised viewers to taste the recommended food, and expressive speech acts that showed joy, satisfaction, and admiration. “Assertive speech acts are used for convincing actions. Directive speech acts are used for suggestion and invitation. Expressive speech acts are used for the act of praising” (Salsabila and Munazharoh, 2024).

It was found out that the process of persuasive communication in *food vlogging* depended on evaluative language, emotional expression, and indirect recommendations to make the *audience* feel the vlogger was authentic as opposed to being a promoter.

Similarly, Silva and Santos (2025) assessed the relationship between social media influencers and *audiences* through source credibility and fairness. The study showed that parasocial relationships strengthened when influencers were seen as credible, knowledgeable, and sincere. This led to greater *audience engagement* with product promotions because viewers treated the communication as genuine

rather than commercial. Overall, this research showed that online persuasive communication relied on credibility and long-lasting *audience* relationships rather than promotion alone.

This idea was further explored by Setyono and Rywellson (2018b) who studied how Instagram and YouTube bloggers' persuasive power affected consumers. Influencer credibility and parasocial interaction positively affected purchase intentions. Viewers who saw influencers as credible and approachable relied on their recommendations and formed positive attitudes toward the products. In other words, parasocial interaction increased persuasiveness by creating emotional attachments, prompting *audience* to trust influencers as friends rather than promoters. All these factors were highly important for food vlogs and their internal persuasion mechanisms.

Overall, the reviewed studies demonstrate that language plays a significant role in food communication that is conveyed through various digital media platforms. Earlier research has emphasized evaluative language, emotions, and conversational language in persuading the *audience*. Nevertheless, the importance of such linguistic aspects has not been studied through the Critical Discourse Analysis framework by considering both the spoken discourse of the *food vloggers* as well as their *audience* response in Pakistan and not all these linguistics features are studied together. The gap in the literature constitutes the starting point of the current research on *persuasive language* in *Pakistani food vlogs* through Critical Discourse Analysis framework.

Chapter 3

Research Methodology

This study was intended to examine how Pakistani food vloggers construct meanings about food through their use of language and how audiences interact with and respond to these meanings. The study particularly focused on the ways in which food vloggers use language to describe food, express evaluations, make recommendations, create desire, establish credibility, and shape the audience's perception of food and restaurants. It also examined how audiences respond to these meanings through their comments on YouTube. In this way, the study considered food vlogging as a form of digital communication in which language connects food description, persuasion, entertainment, self-presentation, and audience interaction. The role of language in food vlogging has gained considerable significance in the contemporary digital world because food vlogs function as an important medium of communication that combines entertainment, self-promotion, cultural representation, and advertising. Language plays a central role in this process because vloggers do not simply show food; they use particular linguistic choices to describe its taste, smell, texture, appearance, and quality, while also expressing personal evaluations and recommendations. Through these choices, vloggers can create desire, build credibility, attract audience attention, and shape perceptions of foods and restaurants. At the same time, audiences interact with these meanings by expressing their emotions, opinions, interests, intentions, appreciation, and criticism in the comments section.

The study adopted a qualitative research methodology to examine these processes in detail. The data consisted of food vlogs produced by Pakistani food vloggers and audience responses posted under the selected videos. The dataset included fifteen YouTube food vlogs selected from three Pakistani food vloggers and 375 audience comments, including both positive and negative responses. The spoken discourse of the vloggers and the audience comments were translated into English for analysis. The translated data were then examined systematically through Critical Discourse Analysis (CDA), particularly Fairclough's three-dimensional framework.

The study therefore focused on two interconnected forms of discourse: spoken discourse produced by the food vloggers and written discourse produced by the audiences. The spoken discourse provided evidence of how vloggers constructed persuasive meanings through sensory descriptions, persuasive expressions, conversational language, personal experiences, and evaluations of food. The written discourse provided evidence of how audiences responded to these meanings through emotional reactions, expressions of desire, behavioural intentions, recommendations, agreement, appreciation, and critical or opposing responses. Examining both forms of discourse allowed the study to consider persuasion as an interactive process rather than simply as a message delivered by the vlogger.

3.1 Theoretical Framework

CDA views language as social practice and emphasizes the essential role of discourse in the construction of meanings, perceptions, and social relations. This framework was considered suitable for the present study because it provided an opportunity for the researcher to explore the use of persuasive language in food vlogging and the audience's response to it.

Food vlogs are not just mere presentations of food experiences. Vloggers use language to frame food in specific ways, to assess its taste, and to influence audience perceptions. In the context of Pakistani food vlogging, vloggers often use descriptive and persuasive expressions to create interest and engagement among viewers.

CDA therefore provided a useful framework for examining how language is used as a persuasive device in digital media.

Fairclough's model is built on three interconnected dimensions: textual analysis, discursive practice, and social practice. These dimensions constituted the theoretical and conceptual framework of the present study and guided the analysis of the transcripts of the vlogs and audience comments.

The first dimension, textual analysis, refers to the linguistic features of discourse. This level was investigated in the study in terms of the language of food vloggers translated into English, including sensory descriptions, persuasive expressions, and conversational tone. The purpose of this analysis was to discover how language was used to create positive impressions of food and to attract the audience.

The second dimension, discursive practice, can be defined as discourse construction and interpretation. In the context of this study, the analysis of discursive practice was based on the way in which vloggers presented themselves, organized their food-related content, and interacted with their audiences. The responses of the audience captured in the comments section were also considered in understanding how the persuasive messages conveyed by the vlogs were received and interpreted.

Thirdly, social practice refers to the function that discourse plays within a larger social environment. The concept of social practice was applied to the current study to investigate the role played by persuasion in digital discourse with respect to food and the possible influence of food communication on people's perceptions, attitudes, and expressed behavioural intentions.

The theoretical framework of this study was based on the relationship between the discourse produced by the vlogger, the way the audience interpreted and responded to that discourse, and the persuasive meanings that emerged from this interaction. The food vloggers were involved in discourse through sensory descriptions, persuasive language, evaluations, and conversations, while the audience responded to these messages through their interpretations and reactions. Fairclough's three-dimensional model was therefore used to examine these interconnected processes.

The categories in the current study were defined according to key ideas highlighted in the research, including persuasion, sensory description, conversational tone, vlogger style, content presentation, audience engagement, audience influence, and persuasive impact. The textual categories were also considered in relation to audience feedback, which was analyzed from the discursive and social perspectives. In general, Fairclough's model proved relevant for exploring the interaction between language and audience in food vlogging. In particular, the model helped reveal the connection between the language used in food vlogs, the way food-related discourse was constructed and presented, and the responses generated among audiences.

3.2 Research Design

This study adopted a qualitative research design in order to investigate the context, meanings, and use of language in food vlogs and comments of the viewers. A qualitative approach was considered appropriate because the study focused on examining discourse in detail and understanding how linguistic choices were used to construct persuasive meanings and how audiences responded to those meanings.

3.3 Target Population

The target population of this study was YouTube viewers, specifically those engaging with food vlog content, and food vloggers from the Pakistani context.

3.4 Sampling and Sampling Technique

To determine audience engagement and examine the food vlog content produced by the vloggers, three Pakistani food vloggers were selected through purposive sampling. The selection was based on specific criteria, particularly their popularity in terms of viewership and subscriptions. After this selection, fifteen food vlogs from the selected food vloggers were chosen as the primary vlog data. In addition, 375 positive and negative audience comments were selected as written discourse data for the study. The selection was conducted carefully according to

the relevance of the language, audience responses, and the requirements of the study.

3.5 Ethical Consideration

The data for the study were collected from food vlogs available on YouTube. YouTube was selected as a data source because the content was publicly accessible. No personal or private information was used in the study. The analysis focused on publicly available vlog content and audience comments relevant to the research objectives. The data collection did not involve direct interaction with participants and did not cause harm to the individuals whose publicly available content was analyzed.

3.6 Study Procedure

There were two types of data gathered in the research procedure: spoken discourse data and written discourse data. The former consisted of speech by the food vloggers in the selected YouTube vlogs, while the latter comprised comments made by the audience regarding the vlogs. Both datasets were translated into English for analysis.

The first criterion was that purposive sampling was employed to select the data used in the research. The three selected Pakistani food vloggers were RHS, Saqib Mobeen, and PK Street Food. Five food vlogs from each of the vloggers were selected; hence, the total number of YouTube food vlogs was fifteen.

In the case of Dataset 1 (spoken discourse), multiple analyses were performed on the selected vlogs through viewing and evaluating the vlog. From each vlog, a portion containing relevant persuasive discourse was selected for analysis. The reason for choosing these portions was their relevance to the description of food and the ways in which discourse was conducted to address and engage the audience.

The selected segments or portions were transcribed manually using a clean verbatim transcription technique. Unnecessary elements such as pauses, hesitation, and filler words were omitted in order to make the transcripts readable while

maintaining the original meaning of the speaker. Background sounds and other audio components such as music were not taken into consideration. No automated transcription software was used in this process. After transcription, the spoken discourse data were translated into English and prepared for coding. Specific attention was given to linguistic features relating to the sensory description of food, persuasive elements, and conversational tone.

For Dataset 2 (written discourse), audience comments were gathered from the selected vlogs. Comment collection was conducted using Apify, a comment extraction tool, and involved the selection of relevant comments from the selected videos. A total of 375 audience comments were selected, including both positive and negative comments. These comments were filtered, and comments that were duplicate, unrelated, irrelevant, or otherwise unsuitable for the research objectives were excluded during the selection process. The comments retained for analysis were those relevant to audience involvement, emotions, persuasion, expressed behavioural intentions, appreciation, recommendations, and critical responses. Selected comments were also documented through screenshots for research purposes and can be found in the appendices.

In the next step, the transcripts and selected audience comments were organized and coded manually. A coding sheet was generated for organizing the data collected from both datasets. The coding sheet consisted of categories including Sensory Language (SL), Persuasive Language (PL), Conversational Tone (CT), Vlogger Style (VS), Content Presentation (CP), Audience Engagement (AE), Audience Influence (INF), and Persuasive Impact (IMP).

Finally, the coded data were analyzed using the three-dimensional model of Critical Discourse Analysis proposed by Fairclough. The linguistic characteristics of the language used by the YouTubers were analyzed at the textual level. Vlogger style, content presentation, and audience engagement were considered at the level of discursive practice, while audience influence and persuasive impact were examined at the level of social practice. In this way, the analysis considered how persuasive language was constructed, presented, interpreted, and responded to within the context of Pakistani food vlogging.

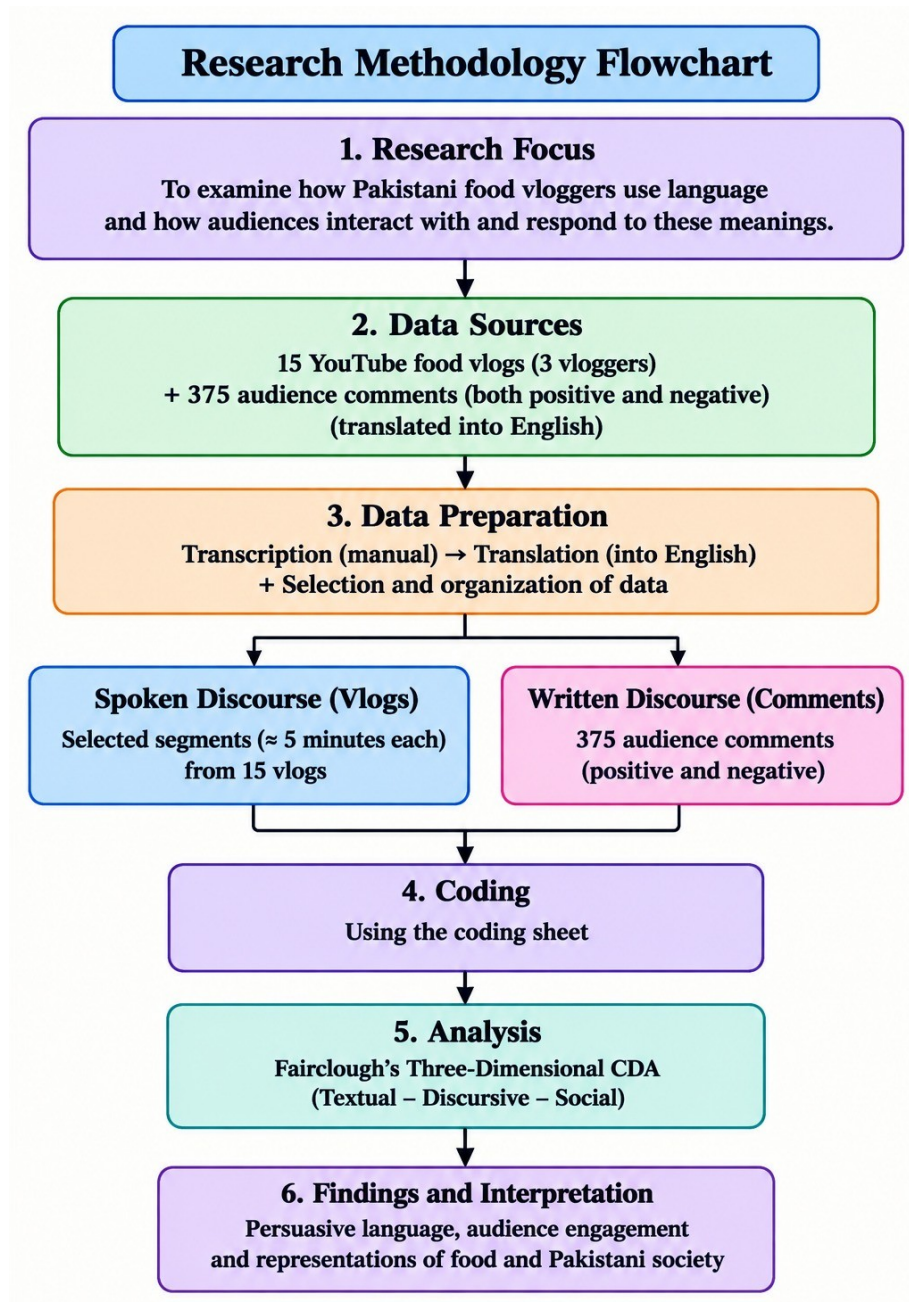


FIGURE 3.1: Research Methodology

3.7 Validity and Reliability

The validity of the study was maintained by ensuring that the selected data were directly relevant to the research objectives and research questions. The study focused specifically on Pakistani food vlogging and selected fifteen food vlogs from three Pakistani food vloggers through purposive sampling. The selected vlog segments contained relevant examples of food description, persuasive and evaluative

language, conversational interaction, and audience-oriented discourse. This ensured that the data analyzed were appropriate for examining persuasive language in food vlogging.

The validity of the analysis was further strengthened through the use of two sources of data: the spoken discourse of food vloggers and the written responses of audiences. The vlog transcripts provided evidence of how persuasive meanings were constructed, while the audience comments provided evidence of how viewers responded to and interpreted those meanings. The inclusion of both positive and negative audience comments also allowed the study to represent different forms of audience response rather than focusing only on supportive reactions.

The coding categories were also directly connected to the theoretical framework and the objectives of the study. Sensory Language (SL), Persuasive Language (PL), and Conversational Tone (CT) were used to examine textual features, while Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE) were used to examine discursive practice. Audience Influence (INF) and Persuasive Impact (IMP) were considered at the social practice level. This alignment helped maintain consistency between the research questions, theoretical framework, data, and analysis.

Reliability was maintained through a systematic and consistent procedure during data collection, transcription, translation, coding, and analysis. The selected vlog segments were manually transcribed and carefully checked against the original videos to maintain accuracy. The same coding framework was applied consistently to the selected data, and the audience comments were examined according to the same selection criteria. The translated English data were also reviewed to ensure that the original meaning of the vloggers' statements and audience responses was retained as closely as possible.

The researcher also maintained consistency by applying the same analytical procedure across the fifteen selected vlogs and the selected audience comments. Irrelevant and duplicate comments were removed according to the established criteria,

while relevant positive and negative responses were retained. The use of timestamps and documentation of selected comments further supported transparency in the research process.

As this study employed a qualitative Critical Discourse Analysis, reliability was established through systematic procedures, consistency of coding, careful transcription and translation, and transparency of the analytical process, rather than through statistical measures. The study did not claim that audience comments represented confirmed behavioural change. Expressions such as intentions to visit a place or try a food were treated as evidence of expressed audience influence or intention rather than proof of actual behaviour.

Chapter 4

Data Analysis

In this chapter, the data analysis, interpretation and discussion related to the data collected in this research are discussed. The objective behind conducting the analysis is to examine how persuasive language is used by Pakistani food vloggers, and how the audience responds to this persuasive discourse. Selected vlog segments from fifteen Pakistani YouTube food vlogs, along with audience responses to the vlogs, are considered for data collection. The following aspects are examined through the analysis with reference to Fairclough's model of critical discourse analysis. The research includes linguistic elements at the textual level, discursive practice level, and social practice level regarding persuasive discourse. The analysis reveals that sensory description, persuasive expression, and conversational tone are among the key linguistic elements used. Furthermore, the audience's comments about the vlogs are analyzed to understand their reactions and their intention to persuade others, which illustrates how persuasive discourse operates in Pakistani food vlogging section. The present research work concentrates on the analysis of fifteen vlog clips produced by three Pakistani food vloggers. Each food vlogger has produced five vlogs which are taken into consideration. The procedure involves taking a maximum persuasion element in each vlog and then making its clean verbatim transcription. These transcriptions serve as the source material for investigating persuasive language employed in Pakistani food vlogs. Apart from this, there is another aspect that is considered during the course of this research

work, which is the effect of persuasive language on the viewers in the form of their comments. The following section discusses the analysis of this study.

4.1 Coding Sheet

The coding sheet is used for the qualitative analysis of the study where coding sheet is prepared with respect to the objectives of the research for the systematic analysis process to classify the data and to identify any pattern that may appear. In the case of vlogs, there are mainly three types of categories that are taken into consideration during the coding process for the vlogs' transcripts, which include sensory description, persuasive expression and conversational tone. The textual analysis is conducted based on the use of language among the vloggers, while discursive practice analysis is conducted through interpretation of the audience responses. The social practice analysis is carried out based on the influence of the vlogs on digital food culture. For uniformity purposes, the following elements are incorporated in every segment taken from the food vlogs in the following way: persuasive segment transcript, audience reactions, coded categories; result interpretation and discussion. And the coding sheet includes categories as Sensory Language, Persuasive Language, Conversational Tone, Vlogger Style, Content Presentation, Audience Engagement, Audience Influence and Persuasive Impact which are coded as SL, PL, CT, VS, CP, AE, INF and IMP respectively. Whereas in some vlogs interaction is also present between vlogger and vendor and is categorized as Interaction INT.

4.2 Vlogger 1 RHS (Rana Hamza Saif)

The vlogger known by his initials, RHS, amongst the digital generation is none other than Rana Hamza Saif, a famous Pakistani food vlogger who makes vlogs about food with over 1.6 million YouTube subscribers. The uniqueness of the vlogs produced by the vlogger can be attributed to their focus on food consuming and reviewing culture of food in Pakistan, specifically captured from various cities like Lahore, Karachi, and Faisalabad and many more. The following vlogs are used

from this respective vlogger which are mentioned here Lahori Street Food in Pakistan – Motay Ke Channay, Khalifa Sajji & Deep Fried Chicken, Massive Street Food in Karachi | Food Ka Pakistan, Pindi Street Food in Pakistan – Mamoo Burger, Majeed Nihari & Baba Karahi, Balochi Street Food Tour in Quetta – Massive Rosh Making, Kebab Making & Mandi in Pakistan and Gujrati Street Food Tour – Incredible Gol Gapa Making, Nashta & Dhaki Milk in Pakistan.

4.2.1 Vlog 1

Title: Lahori Street Food in Pakistan Motay Ke Channay, Khalifa Sajji & Deep Fried Chicken

4.2.2 Transcript

So guys, the chickpeas served here are always piping hot, and the masala that comes with them is literally amazing.

You get a complete package here: chickpeas, lassi, and a truly traditional taste.

It is not even that late; it is almost 9 o'clock, but there is already quite a crowd here.

And honestly, this is one of my favourite places, especially when it comes to food.

So guys, honestly, I have been coming here since childhood, but this sandwich is something I am trying for the first time today.

It has a whole piece of chicken inside, along with an egg, so let's see how it tastes.

[Takes a bite] Hmm... seriously, this is quite juicy, and the chicken is cooked really well.

Normally, sandwiches have only a small amount of chicken, but this one has a whole piece, so it has a proper filling.

These chickpeas have been cooking since morning in a large cooking pot, and then oil and spices are added to them.

It also contains green spices, green chilies, black pepper, and some secret spices as well.

[background music] That is why the taste is slightly spicy and also very flavourful.

And honestly, the overall taste here is completely traditional. You really get an authentic traditional food experience. If you come here, you should definitely try this place.

The food here is simple, but the taste is absolutely amazing.

4.2.3 Audience Comments

- i. "Brother, you are eating, and it makes our mouths water."
- ii. "Watching this food is giving me cravings. 🤤"
- iii. "It makes my mouth water."
- iv. "This made me hungry."
- v. "Watching this made me feel hungry."
- vi. "I wish I could visit Pakistan once in my life."
- vii. "I wish that one day I will visit Lahore and enjoy this food."
- viii. "I want to try street food."
- ix. "I want to experience the food of Lahore."
- x. "One day, I will definitely try this."
- xi. "Lahori cuisine is among the best cuisines in the world."
- xii. "Better than Baking Virsa. 🤤"
- xiii. "The chickpeas are very delicious."

- xiv. “The food looks amazing and tasty.”
- xv. “👀👀👀👀👀👀👀👀👀👀👀👀👀👀👀 tasteless food ”
- xvi. “Third-class food.”
- xvii. “I thought you gave an honest and accurate opinion about the taste and quality of the food, but I am really disappointed by your so-called honesty.”
- xviii. “The owner’s story about Khalifa Sajji is 100,000% false.”
- xix. “No spices of any kind are used on Khalifa Sajji.”
- xx. “It is 100,000% bad, tasteless, completely useless, and a waste of money.”
- xxi. “I fail to understand this Pakistani logic of promoting food.”
- xxii. “The taste is so good that you remember it for a long time.”
- xxiii. “This is my grandmother’s area. I have eaten chickpeas here many times.”
- xxiv. “I used to come here when I was a child too.”
- xxv. “This reminds me of my childhood.”
- xxvi. “Love from India. I want to visit Lahore.”
- xxvii. “Food lovers do not have any religion. ❤️ ”

4.2.4 Level 1 Textual Analysis

The textual level of analysis focuses on the linguistic choices used by the vlogger in the selected segment of Vlog . At this level, attention is given to Sensory Language (SL), Persuasive Language (PL), and Conversational Tone (CT). The vlogger uses descriptions related to taste, temperature, ingredients, texture, cooking methods, and food quality to construct an appealing representation of the food. Expressions such as “piping hot,” “juicy,” “spicy,” “flavourful,” “proper filling,” and “absolutely amazing” provide sensory information while simultaneously creating positive evaluations of the food.

The textual choices do not simply describe the food; they also contribute to its persuasive representation. Words such as “amazing,” “complete package,” “favourite place,” “traditional taste,” and “definitely try this place” position the food as desirable and worth experiencing. In this way, the language moves from description towards recommendation. The repeated use of direct address, particularly “you,” “guys,” and “if you come here,” further reduces the distance between the vlogger and the audience and makes the discourse resemble an informal conversation rather than a formal food review.

4.2.5 Coding Sheet

TABLE 4.1: Coding Sheet of Textual Level of Vlog I

Code	Category	Examples
SL	Sensory Language	“piping hot,” “juicy,” “spicy,” “flavourful,” “cooked really well,” “proper filling,” “whole piece of chicken,” “green spices,” “green chilies,” “black pepper,” “cooking since morning,” “large cooking pot”
PL	Persuasive Language	“literally amazing,” “complete package,” “truly traditional taste,” “one of my favourite places,” “absolutely amazing,” “definitely try this place,” “proper filling,” “authentic traditional food experience”
CT	Conversational Tone	“So guys,” “honestly,” “you get,” “let’s see how it tastes,” “let me tell you,” “if you come here,” “you really get”

4.2.6 Qualitative Analysis of Spoken Discourse

At the textual level, Sensory Language (SL) is strongly visible in the vlogger’s description of the food. The use of expressions such as “piping hot,” “juicy,” “spicy,” and “flavourful” allows the audience to imagine the sensory qualities of the food without physically experiencing it. The description of the sandwich as containing “a whole piece of chicken” and “proper filling” also draws attention to quantity and fullness. Similarly, references to “green chilies,” “black pepper,” “oil,” and “secret spices” provide specific details about the ingredients and preparation process.

The sensory discourse is closely connected with persuasive language. For example, the description of the food as “literally amazing” and the statement that the place is “one of my favourite places” move beyond neutral description and establish a favourable evaluation. The phrase “truly traditional taste” is particularly important because it presents the food not simply as something enjoyable but as something associated with authenticity and tradition. The vlogger therefore constructs a particular version of the food as desirable, authentic, and worthy of consumption. From a Critical Discourse Analysis perspective, such choices demonstrate how language can shape the way an apparently ordinary food item is represented. The positive evaluation becomes more powerful because it is presented through personal experience rather than through an explicit commercial advertisement.

The statement “If you come here, you should definitely try this place” represents direct persuasion because the audience is explicitly encouraged to visit and consume the food. At the same time, expressions such as “there is already quite a crowd here” work as a more indirect persuasive strategy. The presence of a crowd can suggest popularity and social approval, allowing the audience to interpret the place as worthy of attention. Thus, persuasion is not produced only through direct recommendations but also through descriptions that construct popularity and desirability.

The Conversational Tone (CT) further strengthens this persuasive discourse. Expressions such as “So guys,” “honestly,” “let’s see how it tastes,” and “if you come here” establish a direct relationship with viewers. The repeated use of “you” positions the audience as an imagined participant in the food experience. The vlogger does not merely report what is happening; he invites viewers to mentally participate in tasting and evaluating the food.

This conversational style also contributes to the distribution of discursive power. The vlogger occupies the position of the person who has access to the food, tastes it, evaluates it, and then communicates that evaluation to the audience. The audience, in contrast, receives the experience through his description and visual presentation. Consequently, words such as “amazing,” “juicy,” “traditional,” and

“definitely” can guide how viewers are encouraged to understand the food. However, this power is not absolute because viewers can accept, negotiate, or reject the vlogger’s representation, as becomes visible in the comment discourse.

4.2.7 Level 2 Discursive Practice

The discursive practice level examines how the vlog is produced and how its meaning is subsequently interpreted by the audience. In this study, the analysis considers the relationship between the vlogger’s spoken discourse and the audience’s written comments.

The vlogger constructs the food experience through personal testimony, sensory evaluation, food descriptions, and recommendations, while viewers respond by reproducing, extending, questioning, or rejecting these representations in the comment section.

The discourse is therefore not produced by the vlogger alone. The audience participates in the construction of meaning by describing their own cravings, memories, intentions to visit, and evaluations of the food. At the same time, negative comments demonstrate that audience interpretation is not necessarily identical to the vlogger’s representation. This makes the comment section an important site where persuasive discourse can be accepted, negotiated, or challenged.

4.2.8 Coding Sheet

TABLE 4.2: Coding Sheet of Discursive Level of Vlog I

Code	Category		Examples
VS	Vlogger Style		“I have been coming here since childhood,” “one of my favourite places,” “honestly,” “trying for the first time today”
CP	Content	Pre-sentation	Introduction → background → ingredients → tasting → comparison → recommendation
AE	Audience	Engagement	“I have been coming here since childhood,” “one of my favourite places,” “honestly,” “trying for the first time today”

4.2.9 Qualitative Analysis of Spoken and Written Discourse

The Vlogger Style (VS) is constructed through a combination of personal experience, familiarity, and direct evaluation. The statement “I have been coming here since childhood” presents the vlogger as someone with an established relationship with the location. This personal history can strengthen his credibility because his evaluation is presented as based on repeated experience rather than a single visit. Similarly, describing the place as “one of my favourite places” communicates personal preference and creates an impression of sincerity. The use of “honestly” is also significant. Although the word itself does not prove that an evaluation is objectively true. It encourages viewers to interpret the following statement as a genuine personal opinion. The contrast between “I have been coming here since childhood” and “this sandwich is something I am trying for the first time today” further constructs an image of transparency: the vlogger distinguishes between what he already knows and what he is experiencing for the first time.

The Content Presentation (CP) follows a recognizable sequence. The vlogger first introduces the location and food, then describes ingredients and preparation, tastes the food, evaluates its sensory qualities, and finally provides a recommendation. This organization gives the discourse a sense of progression and allows the positive evaluation to develop gradually. The audience is first given information about the food, then sensory descriptions, followed by personal evaluation and finally an explicit recommendation.

This structure also contributes to the vlogger’s discursive power because he controls the order in which the audience encounters information. The audience does not independently observe the preparation, taste the food, and reach an evaluation at the same moment. Instead, the vlogger selects what to show, what to describe, what to emphasize, and how to evaluate it. This selective presentation is an important aspect of discourse production because representation is shaped through choices about what becomes prominent and what remains outside the frame.

The audience comments demonstrate that this discourse is actively interpreted rather than passively received. Several viewers respond with expressions such as “This made me hungry,” “it makes my mouth water,” and “Watching this food is giving me cravings.” These responses indicate that the sensory and evaluative discourse has been carried into the audience’s own language. The viewers reproduce the persuasive effect by describing their own physical and emotional reactions. Other comments demonstrate personal identification and memory, particularly “This is my grandmother’s area. I have eaten chickpeas here many times,” “I used to come here when I was a child too,” and “This reminds me of my childhood.” Here, the vlog becomes a space through which viewers connect the presented food with their own experiences. The persuasive discourse therefore does not operate only through the vlogger’s description; it can also become meaningful through memories and personal associations introduced by viewers themselves.

At the same time, the comment section contains direct challenges to the vlogger’s representation. For example, one viewer states, “I thought you gave an honest and accurate opinion about the taste and quality of the food, but I am really disappointed by your so-called honesty.” Another comment states, “The owner’s story about Khalifa Sajji is 100,000% false,” while another describes the food as “100,000% bad, tasteless, completely useless, and a waste of money.” The comment “I fail to understand this Pakistani logic of promoting food” also directly questions the broader practice of food promotion.

These negative responses are important from a CDA perspective because they demonstrate that the vlogger’s discursive power is negotiable rather than absolute. The vlogger may construct food as desirable through positive descriptions, but viewers retain the ability to challenge that representation. Negative comments therefore function as a form of counter-discourse within the same digital space. They question the credibility, quality, and promotional nature of the discourse rather than simply accepting the vlogger’s evaluation.

The presence of both supportive and critical comments also shows that meaning is negotiated between the producer and audience. Positive comments accept or extend the vlogger’s representation, while negative comments resist it. Nevertheless,

several comments continue to express food interest, desire, memory, and intention, such as “I want to try street food,” “One day, I will definitely try this,” and “I wish that one day I will visit Lahore and enjoy this food.” Thus, the comment section demonstrates an ongoing interaction between the persuasive discourse of the vlog and the different ways in which viewers interpret it.

4.2.10 Level 3 Social Practice

The social practice level connects the discourse of the vlog with wider patterns of audience attitudes, influence, and persuasion. In this study, attention is given to Audience Influence (INF) and Persuasive Impact (IMP). At this level, the food vlog can be understood as more than a description of food because it creates representations that may shape how viewers think about particular foods, places, and food experiences.

The comments indicate that viewers respond at both emotional and behavioural levels. Some viewers describe immediate reactions such as hunger and craving, while others express intentions to visit particular places or try particular foods. The discourse therefore connects language with possible audience responses. However, these responses are not entirely uniform because some viewers also reject the positive representation and express dissatisfaction with food quality, cost, hygiene, or the vlogger’s credibility.

4.2.11 Coding Sheet

TABLE 4.3: Coding Sheet of Social Level of Vlog I

Code	Category	Examples
INF	Audience Influence	“I wish that one day I will visit Lahore and enjoy this food,” “I want to try street food,” “One day, I will definitely try this,” “I want to experience the food of Lahore,” “Love from India. I want to visit Lahore”
IMP	Persuasive Impact	“This made me hungry,” “it makes my mouth water,” “Watching this food is giving me cravings,” “The taste is so good that you remember it for a long time,” “The food looks amazing and tasty”

4.2.12 Qualitative Analysis of Written Discourse

At the social practice level, Persuasive Impact (IMP) can be seen in comments describing immediate physical and emotional reactions. Statements such as “This made me hungry,” “it makes my mouth water,” and “Watching this food is giving me cravings” indicate that the representation of food has moved beyond simple observation and has produced a response in the viewer.

The audience is not physically present at the food location, yet the combination of sensory descriptions and visual presentation encourages viewers to imagine the taste and experience of the food.

The comment “The taste is so good that you remember it for a long time” further demonstrates how food is represented as memorable and emotionally meaningful. Similarly, “The food looks amazing and tasty” directly reproduces the positive evaluative orientation of the vlog. In this sense, the audience’s language becomes connected to the vlogger’s language because both construct the food through positive evaluation and sensory appeal.

Audience Influence (INF) is more visible when viewers express an intention to take action. Comments such as “I want to try street food,” “One day, I will definitely try this,” “I want to experience the food of Lahore,” and “I wish that one day I will visit Lahore and enjoy this food” move from immediate reaction towards behavioural intention. The vlog therefore creates a discourse in which food consumption and travel are connected. The viewer is not only encouraged to appreciate the food through the screen but may also begin to imagine visiting the location and experiencing the food personally.

The relationship between language and power becomes particularly relevant here. The vlogger’s repeated positive evaluations give certain foods and locations greater visibility and desirability. His position as the person who tastes and evaluates the food provides him with a form of communicative authority, while YouTube provides a platform through which this representation can reach a wider audience. The power of the discourse therefore does not exist only in individual words such

as “amazing” or “definitely try”; it also comes from the vlogger’s ability to select, present, evaluate, and recommend particular food experiences to viewers.

The discourse also contains an ideological dimension. The repeated representation of the food as “traditional,” “authentic,” “amazing,” and “one of my favourite places” contributes to a particular way of understanding food like good food is associated with authenticity, personal experience, popularity, and sensory pleasure. Such representations can become naturalized through repetition, making particular descriptions of food appear self-evident rather than constructed through language. The comment “Lahori cuisine is among the best cuisines in the world” further illustrates how a positive representation of one food experience can contribute to a broader positive image of Lahore’s food.

However, the ideological and persuasive power of this representation is challenged by negative audience responses. Comments such as “Third-class food,” “100,000% bad, tasteless, completely useless, and a waste of money,” and “I fail to understand this Pakistani logic of promoting food” reject the positive representation and question the motives and credibility behind food promotion. These comments are particularly important because they reveal that audience are capable of resisting dominant representations rather than simply reproducing them.

Even with these opposing responses, the comments supplied for this vlog contain repeated expressions of encouragement, food appreciation, craving, personal memory, and intention to visit or try the food. Comments such as “I want to try street food,” “One day, I will definitely try this,” “I wish that one day I will visit Lahore,” and “Love from India. I want to visit Lahore” demonstrate how the persuasive discourse can extend beyond immediate emotional reactions and become associated with possible future behaviour. The comment section therefore functions as an important social space in which the vlogger’s persuasive representation is accepted by some viewers, emotionally experienced by others, and directly challenged by others.

The social practice represented in this discourse shows that food vlogging operates through an interaction between language, audience response, and digital

power. The vlogger's sensory and evaluative language constructs an appealing food representation, while the audience's comments demonstrate different degrees of acceptance, engagement, intention, and resistance. In this way, the discourse can be understood within Fairclough's CDA framework as a relationship between the linguistic construction of food at the textual level, its production and interpretation at the discursive level, and its influence on audience attitudes and intentions at the level of social practice.

4.2.13 Vlog 2

Title: Massive Street Food in Karachi | Food Ka Pakistan

4.2.14 Transcript

[Whoosh sound] This is the beauty of Karachi you can walk for two minutes, stop anywhere, and have something to eat.

We have two things here. One is curry chickpeas, which are very unique. I have had curry pakoras before, but this is my first time trying chickpeas with curry.

It contains curry, black chickpeas, onions, and papdi.

This is all about the different textures.

The curry tastes like homemade curry, with a slightly sour flavour, combined with chickpeas and papdi.

You can feel the proper shape and slight firmness of the chickpeas, while the papdi has a nice crunchiness, and you can taste the onions separately. This is on another level.

[Hand Swipe] The second dish is aloo papdi. It has large chunks of boiled potatoes, topped with spices, along with gravy and papdi.

Karachi is all about the spices. There is a lot of masala, but it does not feel too spicy.

All the spices have dissolved into the potatoes, while the crunch of the papdi and the taste of the onions are on another level.

Honestly, I do not usually give papdi chaat much importance.

But these two dishes are genuinely very savoury.

The balance of flavours is very good, and you get a proper burst of flavours in your mouth.

It tastes savoury and spicy, but actually, it is not too spicy. It is perfectly balanced.

If you want more crunch in your papdi chaat, you can also add extra papdi.

4.2.15 Audience Comments

- i. "Don't watch it when you are hungry."
- ii. "The viewer feels like they are experiencing it. 😊"
- iii. "Food videos that make you drool over food."
- iv. "Mouth-watering... tastes great!"
- v. "I'm not hungry, but I still feel like I am extremely hungry."
- vi. "Watching this at 3 AM. 😊"
- vii. "Watching this while fasting. 😊"
- viii. "I am on a diet, but I am watching it to feel happy."
- ix. "I'm watching this during fasting. 😊"
- x. "I am vegetarian, but I am still watching this."
- xi. "Now I am cooking biryani."
- xii. "Assalam-o-Alaikum, brother. Please do not say 'oh wow' so many times. It does not sound good, and the food is not even that delicious."

- xiii. “Lahore is always available: donkey 🐴 and dog biryani and minced meat naan. 😂😂”
- xiv. “You did not do justice to Karachi food. You should have tried the foods that Karachi is famous for.”
- xv. “I had this biryani yesterday, and in my opinion, this is the worst beef biryani I have ever had.”
- xvi. “Hygiene left the chat. 🤢”
- xvii. “I hope to taste Karachi biryani.”
- xviii. “I will try this food someday.”
- xix. “Karachi street food is portrayed beautifully.”
- xx. “Karachi highway restaurants... the food is always amazing.”
- xxi. “The food of Pakistan... it is on another level.”
- xxii. “Karachi is love.”
- xxiii. “This is Bihari kebab... my grandmother makes the same.”
- xxiv. “Bihari kebab is popular in Kolkata.”

4.2.16 Level 1 Textual Analysis

The textual level of analysis focuses primarily on the spoken discourse produced by the food vlogger in the selected vlog segment. At this level, attention is given to sensory language (SL), persuasive language (PL), and conversational tone (CT). The vlogger uses detailed descriptions of ingredients, texture, taste, and flavour to construct an attractive representation of the food. At the same time, evaluative expressions and direct references to the viewer contribute to persuasion. The combination of these linguistic features makes the food appear accessible, enjoyable, and worth trying.

4.2.17 Coding Sheet

TABLE 4.4: Coding Sheet of Textual Level of Vlog II

Code	Category	Examples
SL	Sensory Language	“very unique”, “different textures”, “slightly sour flavour”, “slight firmness”, “nice crunchiness”, “large chunks of boiled potatoes”, “a lot of masala”, “savoury”, “burst of flavours”, “perfectly balanced”
PL	Persuasive Language	“This is on another level”, “genuinely very savoury”, “the balance of flavours is very good”, “perfectly balanced”, “the food is always amazing”, “Karachi is love”
CT	Conversational Tone	“This is the beauty of Karachi”, “we have two things here”, “let’s see”, “honestly”, “if you want more crunch”, “you can also add extra papdi”

4.2.18 Qualitative Analysis of Spoken Discourse

Textually, the vlogger constructs the food discourse through a combination of sensory language (SL), persuasive language (PL), and conversational tone (CT). Sensory language is particularly prominent in the description of the two dishes. The vlogger does not merely identify the ingredients but explains how the food feels and tastes. Expressions such as “different textures,” “slightly sour flavour,” “slight firmness,” “nice crunchiness,” “large chunks of boiled potatoes,” and “burst of flavours” provide the audience with a detailed sensory representation of the food. This allows viewers to imagine the eating experience despite not physically being present at the location.

The description also moves from individual ingredients towards the experience of combining them. For example, the vlogger explains that the chickpeas have a certain firmness, while the papdi provides crunchiness and the onions produce a separate taste. This detailed construction of texture and flavour gives the food a richer representation and makes it more visually and imaginatively accessible to the audience. The statement “the balance of flavours is very good” further presents the food as carefully prepared rather than simply as an ordinary street-food item.

Persuasive language is visible through strong evaluative expressions such as “very unique,” “on another level,” “genuinely very savoury,” and “perfectly balanced.” These expressions do more than describe the food; they assign value to it. The vlogger therefore occupies an evaluative position in which he determines what is good, distinctive, or worth experiencing. From a Critical Discourse Analysis perspective, this is important because language is not simply representing the food but also shaping how the audience is encouraged to understand it. The repeated positive evaluations give the food a desirable identity and position the vlogger as someone whose judgement can guide the viewer’s perception.

The expression “This is the beauty of Karachi” is also significant because it connects food with the representation of the city. The food is presented as easily available and integrated into everyday urban life where one can “walk for two minutes, stop anywhere, and have something to eat.” Thus, the vlogger’s language constructs Karachi as a place where food is abundant and accessible. This contributes to a positive discourse surrounding the city’s food environment.

The vlogger also uses contrast as a persuasive strategy. He states, “I do not usually give papdi chaat much importance. But these two dishes are genuinely very savoury.” By first presenting himself as someone who is not easily impressed and then giving strong approval, the positive evaluation may appear more credible. Similarly, the statement that there is “a lot of masala” but that the food “does not feel too spicy” constructs the dishes as flavourful without presenting excessive spice as a weakness.

Conversational tone further strengthens this persuasive discourse. Expressions such as “honestly,” “we have two things here,” and “if you want more crunch” create the impression of an informal conversation rather than a formal food review. The direct reference to the audience through “you” makes viewers part of the discussion. This conversational form reduces distance between the vlogger and the audience and allows the recommendation to appear personal and accessible.

The textual choices therefore show how language itself becomes a resource for persuasion. The vlogger has the power to name the sensory qualities of the food,

evaluate them, compare them, and finally present them as desirable. However, this persuasive power is not completely uncontested, as the audience comments demonstrate that viewers can accept, question, or reject the representation constructed by the vlogger.

4.2.19 Level 2 Discursive Practice

The discursive practice level focuses on the production and interpretation of discourse, particularly on how the vlogger’s spoken discourse interacts with the audience’s written responses in the comments section. In this vlog, persuasion is not produced only by the vlogger; it is also negotiated through audience reactions. Positive comments reproduce and strengthen the food representation created in the vlog, while negative comments challenge the vlogger’s evaluations and question the credibility of his presentation.

4.2.20 Coding Sheet

TABLE 4.5: Coding Sheet of Discursive Level of Vlog II

Code	Category	Examples
VS	Vlogger Style	“This is the beauty of Karachi”, “honestly”, “I do not usually give papdi chaat much importance”, “This is on another level”
CP	Content Presentation	Introduction → ingredients → texture description → tasting → evaluation → suggestion
AE	Audience Engagement	“Don’t watch it when you are hungry”, “The viewer feels like they are experiencing it”, “Food videos that make you drool”, “Watching this at 3 AM”, “Watching this while fasting”, “Now I am cooking biryani”

4.2.21 Qualitative Analysis of Spoken and Written Discourse

At the level of discursive practice, the vlog demonstrates a close relationship between the vlogger’s presentation style, the organization of the food content, and

audience responses. The vlogger's style is based on informal evaluation and personal judgement. Statements such as "honestly," "I do not usually give papdi chaat much importance," and "this is on another level" construct a persona that appears to be giving an individual and apparently genuine opinion. This personal style is important for persuasion because the audience is not presented with an impersonal description; instead, the food is filtered through the vlogger's own experience and judgement.

The content is also presented in a structured sequence. The vlogger first introduces the food available in Karachi, identifies the dishes, explains their ingredients, describes their textures, tastes them, evaluates their flavours, and finally provides an optional suggestion about adding extra papdi. This sequence makes the discourse easy to follow and gives the impression that the evaluation is based on observation and tasting rather than an unsupported recommendation.

The comments show that viewers actively interpret this discourse. Several comments reproduce the sensory effect created by the vlog. For example, viewers write "Mouth-watering... tastes great," "Food videos that make you drool over food," and "I'm not hungry, but I still feel like I am extremely hungry." These responses indicate that the sensory discourse of the vlogger has been taken up by the audience and expressed through their own bodily and emotional reactions.

The context of viewing also appears in the comments. Expressions such as "Watching this at 3 AM," "Watching this while fasting," and "I am on a diet, but I am watching it to feel happy" show that the food discourse continues to influence viewers even outside the original viewing context. The vlog therefore becomes a form of mediated food experience in which viewers respond to the representation of food without physically consuming it.

At the same time, the audience is not uniformly accepting of the vlogger's discourse. One viewer directly states, "Please do not say 'oh wow' so many times. It does not sound good, and the food is not even that delicious." This comment challenges both the vlogger's conversational style and his positive evaluation. Another viewer says, "You did not do justice to Karachi food. You should have tried

the foods that Karachi is famous for.” Here, the viewer challenges the vlogger’s authority to represent Karachi’s food.

The comment “I had this biryani yesterday, and in my opinion, this is the worst beef biryani I have ever had” directly contradicts the positive food discourse, while “Hygiene left the chat” introduces hygiene as an issue absent from the vlogger’s positive sensory description. Similarly, the highly negative comment “Lahore is always available: donkey and dog biryani and minced meat naan” rejects the positive representation through deliberate insult and exaggeration.

These contrasting responses are important for CDA because they demonstrate that power in digital discourse is not one-directional. The vlogger has considerable power to construct a representation of food through language, but viewers also possess discursive power through the comment section. They can reproduce the vlogger’s interpretation, modify it, question it, or reject it completely. Thus, meaning is negotiated rather than simply transferred from producer to audience.

The comments also demonstrate how digital platforms allow the audience to participate in the production of food discourse. A viewer stating “Now I am cooking biryani” moves beyond passive appreciation towards an action influenced by the food-related content. Similarly, “I hope to taste Karachi biryani” and “I will try this food someday” show how audience members transform mediated representation into future intentions.

4.2.22 Level 3 Social Practice

The social practice level connects the discourse of the vlog with its wider implications for audience attitudes, preferences, and behaviour. At this level, the analysis considers how the repeated positive representation of food can contribute to persuasion and how viewers respond to these representations through emotional reactions, intentions, recommendations, and criticism.

4.2.23 Coding Sheet

TABLE 4.6: Coding Sheet of Social Level of Vlog II

Code	Category	Examples
INF	Audience Influence	“I hope to taste Karachi biryani”, “I will try this food someday”, “Now I am cooking biryani”, “Karachi is love”
IMP	Persuasive Impact	“Don’t watch it when you are hungry”, “The viewer feels like they are experiencing it”, “Food videos that make you drool”, “Mouth-watering”, “I feel extremely hungry”, “Watching this while fasting”

4.2.24 Qualitative Analysis of Written Discourse

At the social practice level, the audience comments demonstrate both persuasive impact (IMP) and audience influence (INF). The strongest evidence of persuasive impact appears in comments expressing hunger, craving, and imagined sensory experience. Comments such as “Don’t watch it when you are hungry,” “Food videos that make you drool over food,” “Mouth-watering... tastes great,” and “I’m not hungry, but I still feel like I am extremely hungry” show that the food representation produces an emotional and bodily response.

This response is important because the vlogger cannot physically provide the food to the viewer. Instead, language, visual presentation, and evaluation create an imagined experience. The audience’s repeated references to hunger and craving indicate that the discourse has extended beyond description and has produced a noticeable persuasive effect.

The comments also provide evidence of influence in the form of future intentions. Statements such as “I hope to taste Karachi biryani” and “I will try this food someday” indicate that the represented food has become something viewers consider experiencing themselves. The comment “Now I am cooking biryani” goes further by presenting an immediate behavioural response. Although such comments cannot establish that viewers actually visited or consumed the food, they clearly demonstrate expressed intention and self-reported influence, which is the appropriate level of claim for this qualitative analysis.

The positive comments also contribute to the construction of the food as desirable. Expressions such as “Karachi street food is portrayed beautifully,” “The food of Pakistan... it is on another level,” and “Karachi is love” do not merely evaluate individual dishes; they reinforce a broader positive representation of Pakistani and Karachi food. In this way, individual comments can reproduce and strengthen the discourse initially established by the vlogger.

However, the social practice level also reveals resistance to this persuasive discourse. The negative comments question food quality, hygiene, the accuracy of the review, and the vlogger’s credibility. “The food is not even that delicious,” “this is the worst beef biryani I have ever had,” and “Hygiene left the chat” demonstrate that the audience does not automatically accept the positive representation. The comment “You did not do justice to Karachi food” further indicates that viewers may possess their own knowledge of the food being represented and may use this knowledge to challenge the vlogger.

This tension is particularly relevant to ideology and power within Fairclough’s CDA framework. The vlogger’s repeated positive evaluations can be understood as contributing to a particular ideological representation of food: food is constructed as enjoyable, flavourful, accessible, and worthy of consumption. Through terms such as “unique,” “on another level,” “very savoury,” and “perfectly balanced,” the discourse gives positive value to the food and encourages viewers to perceive it favourably.

At the same time, the vlogger’s position as a food reviewer gives him discursive power because he has the platform, visibility, and communicative space to establish what counts as good food. His evaluation can therefore influence how viewers interpret the food before experiencing it themselves. However, the comment section demonstrates that this power is negotiated rather than absolute. Viewers can accept his evaluation, add their own experiences, recommend alternatives, or directly reject his judgement.

The comments also show that the audience can reproduce the persuasive discourse

without necessarily repeating the vlogger's exact words. For example, when viewers describe the food as "mouth-watering," "amazing," or something they "will try," they participate in extending the positive food discourse beyond the original video. The audience therefore becomes part of the circulation of persuasive meanings.

Importantly, although negative comments are present and should not be ignored, the comments provided for this vlog contain substantial positive and engagement-oriented responses alongside the criticism. Many viewers describe craving, hunger, enjoyment, future tasting intentions, appreciation of Karachi food, and interest in Pakistani cuisine. This suggests that the overall interaction surrounding the vlog remains strongly engaged with the persuasive representation of food, even though some viewers actively resist or challenge it.

From a CDA perspective, this demonstrates that language, power, and ideology operate through interaction rather than through a simple producer-to-audience relationship. The vlogger uses language to construct and promote a desirable representation of food; the platform gives him power to circulate that representation; and the audience then participates in reproducing, negotiating, or challenging it through comments. The persuasive process therefore emerges through the interaction between the original vlog discourse and the subsequent audience discourse.

4.2.25 Vlog 3

Title: Pindi Street Food in Pakistan Mamoo Burger, Majeed Nihari & Baba Karahi

4.2.26 Transcript

This is a friend-sized portion. Right now, I am mixing the chicken into the food.

The credit goes to the chicken; the rest consists of egg, mayonnaise, and cheese.

Once everything is mixed together, it becomes difficult to decide which flavour is better.

It also becomes difficult to identify which flavour is actually dominant.

The filling inside is very creamy, and it also contains black pepper and salt.

It is simple, but it is a really excellent dish, and the taste of the chicken also comes through nicely.

[Head nod] To be honest, I can still remember its taste even after going back home.

If it were a little crispier, it could have been even better, but even so, it is very good.

If you have been to Dubai or Turkey, a similar environment has been created here as well.

We have ordered a Turkish doner and a Syrian shawarma.

It contains a combination of chicken, sauce, and melted cheese.

It gives you several flavours in a single bite.

It does not feel like any one flavour is overpowering the others.

The chicken has been cut very finely, and its style is completely different.

[Leans in] It looks just like Istanbul-style food, and the taste also feels quite authentic.

Overall, both dishes are good, but I liked the doner more.

4.2.27 Audience Comments

- i. "Watching such delicious food 7,000 miles away..."
- ii. "The food looks so delicious... I need to visit ASAP."
- iii. "This is a challenge: try watching it at 2 AM."
- iv. "Mouth-watering and delicious meals."
- v. "Missing my Pindi."

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- vi. "One day I will visit Pakistan and eat these foods."
 - vii. "I need to visit ASAP."
 - viii. "Pindi food is worth visiting for."
 - ix. "Food makes people want to visit Pakistan."
 - x. "My grandmother is from Rawalpindi..."
 - xi. "The taste is bad, Mamu Burger."
 - xii. "It was not enjoyable."
 - xiii. "Mamu Burger is not up to the mark. The way they serve influencers is different compared to their usual customers. No chutney was served, and the taste of other burger places is better than Mamu Burger."
 - xiv. "You wasted my money on food, bro. 😂😂"
 - xv. "Extremely useless recommendations."
 - xvi. "Do they still have dahi baray in Moti Bazaar?"
 - xvii. "If you don't eat Pindi jalebi, you have missed out."
 - xviii. "Turkish doner is very tasty."
 - xix. "Mutton makhni... you will like it."
 - xx. "Garato jalebi is a must-try."
 - xxi. "Pakistan is a non-veg food heaven."
 - xxii. "Food diversity is available internationally."
 - xxiii. "The demand for Turkish shawarma has increased."

4.2.28 Level 1 Textual Analysis

The textual level of analysis focuses primarily on the spoken discourse produced by the food vlogger in the selected vlog segment. At this level, attention is given to sensory language (SL), persuasive language (PL), and conversational tone (CT). The vlogger uses descriptions of taste, texture, ingredients, and authenticity to construct an appealing representation of the food. Evaluative expressions such as “really excellent,” “very good,” and “quite authentic” further contribute to the persuasive quality of the discourse. At the same time, the conversational style creates an informal relationship between the vlogger and the audience.

4.2.29 Coding Sheet

TABLE 4.7: Coding Sheet of Textual Level of Vlog III

Code	Category	Examples
SL	Sensory Language	“creamy”, “black pepper and salt”, “chicken comes through nicely”, “crispier”, “several flavours in a single bite”, “melted cheese”, “finely cut”, “quite authentic”
PL	Persuasive Language	“really excellent dish”, “very good”, “quite authentic”, “similar environment”, “Turkish doner is very tasty”, “Pindi food is worth visiting for”, “must-try”
CT	Conversational Tone	“right now, I am mixing”, “to be honest”, “if it were a little crispier”, “if you have been to Dubai or Turkey”, “we have ordered”, “I liked the doner more”

4.2.30 Qualitative Analysis of Spoken Discourse

Textually, the vlogger’s discourse combines sensory language (SL), persuasive language (PL), and conversational tone (CT) to create an appealing representation of the food. Sensory language is particularly visible in the description of the first dish. The vlogger describes the filling as “very creamy” and identifies ingredients such as chicken, egg, mayonnaise, cheese, black pepper, and salt. Rather than simply listing these ingredients, he explains how they interact with one another and how their combination affects the overall taste.

The statement “It gives you several flavours in a single bite” is especially significant because it constructs eating as a multi-sensory experience. Similarly, the statement that “it does not feel like any one flavour is overpowering the others” presents the dish as balanced. Such descriptions encourage the audience to imagine the experience of tasting the food and consequently make the food more appealing.

The vlogger also uses comparison as part of his sensory and evaluative discourse. The Turkish doner and Syrian shawarma are associated with Dubai, Turkey, and Istanbul, while the food is described as looking like “Istanbul-style food” and tasting “quite authentic.” Through these comparisons, the food is positioned in relation to internationally recognizable food styles. This gives the dish an identity beyond its immediate local setting and may increase its perceived attractiveness.

Persuasive language is evident through evaluative expressions such as “really excellent dish,” “very good,” and “quite authentic.” The vlogger’s evaluation establishes a preferred interpretation of the food. Instead of leaving the audience to determine whether the food is desirable, the discourse repeatedly provides positive judgements. However, the vlogger also introduces a small criticism by saying that the dish “could have been even better” if it were crispier. This limited criticism can make the overall evaluation appear more balanced and credible because the vlogger does not present every item as completely perfect.

The expression “To be honest” is also important in constructing credibility. By explicitly presenting his opinion as honest, the vlogger positions himself as a trustworthy evaluator. This is particularly relevant to persuasive discourse because credibility can strengthen the effect of recommendations. The audience is encouraged to understand the positive evaluation as the result of personal tasting rather than merely promotional language.

Conversational tone is created through first-person expressions such as “I am mixing,” “we have ordered,” “I liked the doner more,” and “to be honest.” The use of this informal style reduces the distance between the vlogger and the viewer. The audience is positioned almost as a participant accompanying the vlogger during the food experience.

The textual discourse therefore demonstrates how language gives the vlogger the power to evaluate, classify, and assign value to food. Words such as “excellent,” “authentic,” and “very good” do not simply describe the food; they guide the audience towards a preferred interpretation. In Fairclough’s CDA framework, these choices can be understood as part of the way discourse constructs particular meanings as more desirable than others. At the same time, the vlogger’s use of personal judgement shows that this power is based on his position as a food reviewer and content creator rather than being an objective description of the food itself.

4.2.31 Level 2 Discursive Practice

The discursive practice level focuses on the production and interpretation of discourse by examining the relationship between the vlogger’s spoken discourse and the audience’s written comments. In this vlog, the persuasive meaning is produced through the vlogger’s personal evaluation, structured presentation, and tasting experience, while viewers respond by expressing craving, appreciation, travel intentions, personal memories, recommendations, and criticism. The comments therefore demonstrate how the meaning of the vlog is reproduced, negotiated, and sometimes challenged by its audience.

4.2.32 Coding Sheet

TABLE 4.8: Coding Sheet of Discursive Level of Vlog III

Code	Category	Examples
VS	Vlogger Style	“To be honest”, “I can still remember its taste”, “it could have been even better”, “I liked the doner more”
CP	Content Presentation	Food preparation → ingredients → mixing → sensory description → evaluation → international comparison → tasting → comparison of dishes → personal preference
AE	Audience Engagement	“Watching such delicious food 7,000 miles away”, “Mouth-watering and delicious meals”, “Missing my Pindi”, “My grandmother is from Rawalpindi”, “Do they still have dahi baray in Moti Bazaar?”

4.2.33 Qualitative Analysis of Spoken and Written Discourse

At the level of discursive practice, the vlog demonstrates how the vlogger's presentation style and the audience's responses work together to construct the meaning of the food experience. The vlogger presents himself as an experienced and personally involved reviewer. Expressions such as "to be honest," "I can still remember its taste," and "I liked the doner more" emphasize personal judgement. His opinion is therefore central to the production of the discourse.

The presentation of the food also follows a recognizable sequence. The vlogger introduces the dish, explains its ingredients, describes its texture and flavour, compares different flavours, introduces the Turkish doner and Syrian shawarma, and finally gives a personal preference. This organized presentation allows the audience to follow the food experience step by step. The tasting process becomes part of a narrative rather than simply a description of a meal.

The audience responses show that viewers actively interpret this discourse. Comments such as "Watching such delicious food 7,000 miles away," "Mouth-watering and delicious meals," and "The food looks so delicious... I need to visit ASAP" reproduce the positive representation established by the vlogger. The audience does not merely acknowledge the food; viewers describe their own emotional reactions and connect the food with possible future experiences.

Audience engagement is also evident through personal and place-based responses. "Missing my Pindi" and "My grandmother is from Rawalpindi" demonstrate that the food discourse can activate memories and personal associations. Similarly, the question "Do they still have dahi baray in Moti Bazaar?" indicates that viewers can move from watching the content to seeking information about particular places and foods.

The audience also contributes to the persuasive discourse by making their own recommendations. Comments such as "Mutton makhni... you will like it" and "Garato jalebi is a must-try" show that the comment section is not simply a space

where viewers evaluate the vlogger. Instead, viewers also become participants in food recommendation and evaluation.

However, the discursive process also contains direct resistance. The comment “The taste is bad, Mamu Burger” rejects the positive evaluation. “It was not enjoyable” provides another direct negative assessment. More significantly, one viewer argues:

“Mamu Burger is not up to the mark. The way they serve influencers is different compared to their usual customers. No chutney was served, and the taste of other burger places is better than Mamu Burger.”

This comment challenges not only the food itself but also the credibility and fairness of the food-review process. The viewer suggests that influencers may receive different treatment from ordinary customers. Thus, the comment introduces a question of power and unequal treatment into the discourse.

The statement “You wasted my money on food, bro” similarly challenges the vlogger’s persuasive authority. The viewer indicates that the recommendation potentially influenced an actual consumption decision and that the result was considered disappointing. This is significant because it shows that the vlogger’s discourse can have consequences beyond the video itself.

At the same time, the comments do not simply reject the vlogger’s authority. Other viewers continue to reproduce the positive discourse, describing Turkish doner as “very tasty,” Pakistani food as “a non-veg food heaven,” and expressing a desire to visit Pakistan. The comment section therefore becomes a space where acceptance and resistance coexist.

Within Fairclough’s framework, this interaction demonstrates that discourse is produced within a social relationship involving different levels of communicative power. The vlogger has greater control over the original representation because he selects the food, determines what is shown, chooses the descriptions, and gives the evaluation. However, the comment section provides viewers with an opportunity to challenge that representation. Consequently, the meaning of the food is not

controlled entirely by the vlogger; it is continuously negotiated through audience participation.

4.2.34 Level 3 Social Practice

The social practice level connects the discourse of the vlog with its broader social implications. In this segment, the food discourse extends beyond the immediate description of individual dishes and contributes to representations of Pakistani food, international food styles, travel, and consumption. Audience comments provide evidence of emotional responses, behavioural intentions, personal associations, and recommendations, while negative comments demonstrate resistance to the persuasive representation.

4.2.35 Coding Sheet

TABLE 4.9: Coding Sheet of Social Level of Vlog III

Code	Category	Examples
INF	Audience Influence	“I need to visit ASAP”, “One day I will visit Pakistan and eat these foods”, “Pindi food is worth visiting for”, “I will try this food someday”, “Turkish doner is very tasty”
IMP	Persuasive Impact	“Watching such delicious food 7,000 miles away”, “Mouth-watering and delicious meals”, “This is a challenge: try watching it at 2 AM”, “Food makes people want to visit Pakistan”

4.2.36 Qualitative Analysis of Spoken and Written Discourse

At the social practice level, the audience comments demonstrate that the food discourse produces both persuasive impact (IMP) and audience influence (INF). Persuasive impact can first be observed through comments expressing hunger and desire. “Mouth-watering and delicious meals,” “Watching such delicious food 7,000 miles away,” and “This is a challenge: try watching it at 2 AM” show that the

visual and linguistic representation of food creates an emotional response even among viewers who are geographically distant from the location.

The comment “The food looks so delicious... I need to visit ASAP” is particularly relevant because it combines immediate emotional attraction with a possible behavioural intention. Other comments such as “One day I will visit Pakistan and eat these foods” and “Pindi food is worth visiting for” similarly indicate that the representation of food is associated with intentions to experience it personally.

The comments also demonstrate that food discourse can contribute to the construction of Pakistan as a food destination. Statements such as “Pakistan is a non-veg food heaven” and “Food makes people want to visit Pakistan” extend the meaning of the vlog from individual dishes to a broader representation of Pakistani food. The vlogger’s discourse and the audience’s responses therefore participate in constructing an attractive image of food experiences associated with Pakistan.

The reference to Turkish and Syrian food is also significant. The vlogger describes the food as resembling Istanbul-style food and as “quite authentic.” This creates a discourse in which local food consumption is connected with international food cultures. The audience response “Turkish doner is very tasty” further reinforces this connection. Thus, the vlog does not construct food through a single local identity; rather, it places different food styles within the same consumption-oriented discourse.

The audience’s participation also extends beyond direct responses to the food shown. Comments such as “Do they still have dahi baray in Moti Bazaar?” and “If you don’t eat Pindi jalebi, you have missed out” show that viewers introduce their own knowledge and recommendations. This gives the comment section a collaborative quality in which the audience contributes additional food-related meanings.

Nevertheless, negative comments provide an important counter-discourse. “The taste is bad, Mamu Burger,” “It was not enjoyable,” “You wasted my money on food,” and “Extremely useless recommendations” directly reject the persuasive authority of the vlogger. These comments demonstrate that persuasive discourse

does not guarantee audience agreement. Viewers can compare the vlogger's evaluation with their own experiences and reject his recommendations when they consider them inaccurate.

The comment concerning influencer treatment is especially relevant to power and ideology because it challenges the conditions under which food reviews are produced. The viewer claims that "the way they serve influencers is different compared to their usual customers." If accepted as the viewer's perception rather than an independently verified fact, this suggests that the social position of the vlogger may influence the food experience being represented. The vlogger's access to special treatment could therefore affect the discourse that reaches ordinary viewers.

This is relevant to Fairclough's understanding of discourse because discourse can reproduce existing relations of power while also providing opportunities to challenge them.

The vlogger has the power to construct the initial representation of the food through selection, description, evaluation, and recommendation. However, viewers can challenge that representation through their own experiences. The comment section therefore provides a space where dominant positive evaluations can be questioned.

The ideological dimension is also visible in the repeated construction of food as something desirable, enjoyable, and worth travelling for. Expressions such as "food heaven," "must-try," "very tasty," and "worth visiting for" reproduce a consumption-oriented understanding of food. The audience is encouraged not simply to observe food but to desire it, taste it, and potentially travel to experience it.

However, this ideology is not accepted uniformly. Negative comments introduce alternative meanings, including concerns about poor taste, wasted money, and unequal treatment. Therefore, the social practice level demonstrates that the persuasive discourse of food vlogging operates through a continuing interaction between promotion and resistance.

The audience responses in this segment remain strongly engaged with the persuasive representation of food. The negative comments are clearly present and provide important counter-discourses, but many other comments express craving, appreciation, travel intentions, food recommendations, and interest in experiencing the food personally. This shows how the vlogger's language can contribute to a wider persuasive discourse in which viewers do not merely watch food being consumed but imagine consuming it themselves and, in some cases, express intentions to seek out similar experiences.

4.2.37 Vlog 4

Title: Balochi Street Food Tour in Quetta, Massive Rosh Making, Kebab Making & Mandi in Pakistan

4.2.38 Transcript

[Music cuts out] Rosh and Kabuli pulao are being prepared here.

This is a traditional Balochi dish called rosh.

The aroma smells absolutely amazing.

Onions are placed at the bottom, with the meat on top, and everything is cooked slowly.

Later, all the ingredients are mixed together.

Now hot oil is being poured over the top.

This enhances both the colour and flavour of the meat.

This is truly an amazing cooking process.

Kabuli pulao is also being prepared alongside it.

[Whispers] I have never seen this kind of cooking style before.

Fish rosh is also available here.

4.2.39 Audience Comments

- i. "Don't watch this late at night on an empty stomach."
- ii. "Oh wow... it makes my mouth water."
- iii. "Watching this at night made me hungry."
- iv. "12 AM and an empty stomach. 😂"
- v. "Watching this late at night and now I'm hungry."
- vi. "12:50 at night... it makes me very hungry."
- vii. "Meat lover's heaven. ❤️"
- viii. "Heaven for meat lovers. 🇵🇰 BALOCHISTAN"
- ix. "Food heaven... amazing choices."
- x. "The food is absolutely unmatched."
- xi. "I wish I could visit Quetta."
- xii. "This makes me want to take a trip to Quetta."
- xiii. "Very, very dirty food."
- xiv. "Bro, the place is very dirty."
- xv. "Rosh was invented in Waziristan. You are giving wrong information."
- xvi. "Thank God for the dog in the food. 🐶🐶🐶"
- xvii. "Terrible food."
- xviii. "I want to visit Pakistan to taste this cuisine."
- xix. "The street food experience is worth travelling for."
- xx. "The taste is out of this world."
- xxi. "The food in Balochistan is unmatched."

xxii. “Quetta food is an unforgettable experience.”

xxiii. “Balochistan = meat lovers’ heaven.”

xxiv. “Regional food is highly appealing.”

xxv. “A food destination. 🍲 ”

4.2.40 Level 1 Textual Analysis

The textual level of analysis focuses on the linguistic choices used by the vlogger to describe, evaluate, and present food in the selected segment. The discourse mainly consists of sensory language (SL), persuasive language (PL), and conversational tone (CT). The vlogger describes the preparation of rosh and Kabuli pulao through references to aroma, ingredients, cooking methods, colour, flavour, and the visual appearance of the food. These linguistic choices make the food more vivid and encourage viewers to imagine its taste and preparation even before tasting it. At the textual level, therefore, language does not simply provide information about food; it constructs an appealing representation of the dishes and contributes to their persuasive presentation.

4.2.41 Coding Sheet

TABLE 4.10: Coding Sheet of Textual Level of Vlog IV

Code	Category	Examples
SL	Sensory Language	“aroma smells absolutely amazing”, “hot oil”, “colour and flavour”, “meat”, “amazing cooking process”, “ingredients are mixed together”, “cooked slowly”
PL	Persuasive Language	“absolutely amazing”, “truly an amazing cooking process”, “enhances both the colour and flavour”, “traditional Balochi dish”, “I have never seen this kind of cooking style before”
CT	Conversational Tone	“This is...”, “Now...”, “Later...”, “I have never seen...”, “Fish rosh is also available here”

4.2.42 Qualitative Analysis of Spoken Discourse

At the textual level, the vlogger constructs an attractive representation of rosh and Kabuli pulao through a strong combination of sensory and evaluative language. The phrase “the aroma smells absolutely amazing” directly appeals to the sense of smell, while references to “hot oil,” “colour,” “flavour,” and “meat” provide additional sensory information.

The description of the cooking process through expressions such as “onions are placed at the bottom,” “the meat on top,” and “everything is cooked slowly” allows the audience to mentally visualize the preparation of the food. In this way, the discourse moves beyond simply naming the dishes and constructs an experiential representation of them.

The vlogger also uses positive evaluative expressions such as “truly an amazing cooking process” and explains that the hot oil “enhances both the colour and flavour of the meat.” Such expressions give the cooking process a positive value and position the food as something distinctive and desirable. The statement “I have never seen this kind of cooking style before” further emphasizes novelty. Rather than directly instructing viewers to consume the food, the vlogger creates persuasion through evaluation, novelty, and sensory description. This is an important feature of persuasive food discourse because the audience is encouraged to perceive the food as special through the way it is linguistically represented.

Language also contributes to the construction of authority. By explaining how the ingredients are arranged and how the cooking process develops, the vlogger takes the role of an observer and interpreter of the food. The audience receives the cooking process through the vlogger’s description and evaluation. This gives the vlogger a degree of discursive power because viewers depend on his verbal representation to understand the food before experiencing it themselves. At the same time, the repeated positive evaluation establishes an ideological representation of regional food as authentic, distinctive, and worthy of attention. The description of rosh specifically as “a traditional Balochi dish” does not merely identify the food; it attaches the idea of tradition and regional authenticity to it.

However, the audience comments demonstrate that this positive representation is not accepted uniformly. Comments such as “Meat lover’s heaven,” “Heaven for meat lovers,” “The taste is out of this world,” and “The food in Balochistan is unmatched” reproduce and reinforce the positive evaluation created by the vlogger. In contrast, comments such as “Very, very dirty food,” “Bro, the place is very dirty,” and “Terrible food” challenge this representation.

Therefore, the textual discourse creates a preferred positive representation of the food, but audience discourse shows that viewers can resist this representation and construct an alternative one based on cleanliness and perceived quality.

The comment “Rosh was invented in Waziristan. You are giving wrong information” is particularly significant because it challenges the vlogger’s authority over the representation of the dish. Here, language becomes a means through which the audience questions who has the power to define the origin and identity of food.

Thus, the textual level demonstrates that persuasive language is powerful, but it does not make the vlogger’s representation uncontestable. The audience can accept, negotiate, or reject the meanings produced through the vlog.

4.2.43 Level 2 Discursive Practice

The discursive practice level examines how the discourse is produced, organized, and interpreted through the relationship between the vlogger’s spoken presentation and the audience’s written responses. The vlogger follows a visual and verbal sequence in which the food is introduced, its preparation is described, sensory qualities are highlighted, and the cooking process is evaluated.

The audience then responds to this representation through comments that include emotional reactions, evaluations, travel intentions, and criticism. This interaction demonstrates that persuasive meaning is not produced by the vlogger alone; it is also negotiated through audience responses.

4.2.44 Coding Sheet

TABLE 4.11: Coding Sheet of Discursive Level of Vlog IV

Code	Category	Examples
VS	Vlogger Style	“This is a traditional Balochi dish called rosh”, “The aroma smells absolutely amazing”, “I have never seen this kind of cooking style before”
CP	Content Pre-sentation	Introduction of rosh → description of ingredients → slow cooking process → addition of hot oil → explanation of colour/flavour → introduction of Kabuli pulao → mention of fish rosh
AE	Audience En-gagement	“Don’t watch this late at night on an empty stomach”, “it makes my mouth water”, “Watching this at night made me hungry”, “I wish I could visit Quetta”, “I want to visit Pakistan to taste this cuisine”

4.2.45 Qualitative Analysis of Spoken and Written Discourse

The discursive practice of the vlog is organized around a clear movement from observation to explanation, sensory evaluation, and audience response. The vlogger first introduces the food as “a traditional Balochi dish called rosh” and then describes how it is prepared. The presentation of the ingredients and cooking process gives the audience information before the food is evaluated. The addition of hot oil is particularly emphasized because it is said to enhance the “colour and flavour” of the meat. This sequence creates a narrative in which the food gradually becomes more appealing as the preparation is revealed.

The vlogger’s style also contributes to the construction of credibility. Instead of simply stating that the food is good, he explains what happens during the cooking process. The statement “I have never seen this kind of cooking style before” presents the vlogger as a viewer and learner of the food experience, while his description of the process positions him as an interpreter for the audience. This combination allows the discourse to appear informative while remaining persuasive.

The audience comments show that this mode of presentation generates strong engagement. Several viewers respond physically and emotionally, for example, “it makes my mouth water,” “Watching this at night made me hungry,” and “Watching this late at night and now I’m hungry.” These comments suggest that the vlogger’s representation is being taken up by viewers and reproduced through their own language. The audience does not simply discuss the food; they describe bodily reactions produced while watching it. This indicates that the persuasive discourse moves from the screen into the viewer’s perceived experience.

Other comments extend the discourse beyond immediate food appreciation. Statements such as “I wish I could visit Quetta,” “This makes me want to take a trip to Quetta,” and “The street food experience is worth travelling for” transform the food representation into a broader desire to travel. In this sense, the discursive practice connects food discourse with place representation. The repeated association of Balochistan with expressions such as “meat lover’s heaven” and “food heaven” reinforces a particular image of the region as a desirable food destination.

At the same time, discursive power is visible in the disagreement between the vlogger’s representation and some audience members’ interpretations. The comment “Rosh was invented in Waziristan. You are giving wrong information” directly contests the information presented in the vlog. Similarly, “Bro, the place is very dirty” shifts attention from taste and cooking technique to cleanliness. These comments demonstrate that audiences are not passive receivers of the vlogger’s discourse. They have the ability to challenge, correct, and reinterpret the meanings presented to them.

From a CDA perspective, this is important because discourse involves both production and resistance. The vlogger has greater control over the initial representation because he decides what food to show, which aspects of preparation to explain, and which qualities to emphasize. However, the comment section provides another discursive space in which viewers can accept or challenge these meanings. Thus, power is present in the vlogger’s ability to frame the food experience, but this power is not absolute. Audience members can negotiate the preferred meaning and introduce competing representations.

The ideological dimension is also visible in the repeated construction of regional food as traditional, unique, authentic, and desirable. Such descriptions encourage viewers to understand Balochi food not merely as something to eat but as a distinctive regional experience. The comments supporting this representation strengthen the same ideological framing, while the negative comments expose points where that representation is questioned.

4.2.46 Level 3 Social Practice

The social practice level connects the discourse of the vlog with its wider persuasive and social implications. At this level, attention is given to audience influence (INF) and persuasive impact (IMP). The audience comments indicate that the vlog can generate physical reactions such as hunger, emotional responses such as excitement, and behavioural intentions such as visiting Quetta or Pakistan. At the same time, negative comments demonstrate that the social effect of food discourse is not uniformly positive. Viewers can also resist the persuasive message by questioning food quality, hygiene, or information.

4.2.47 Coding Sheet

TABLE 4.12: Coding Sheet of Social Level of Vlog IV

Code	Category	Examples
INF	Audience Influence	“I wish I could visit Quetta”, “This makes me want to take a trip to Quetta”, “I want to visit Pakistan to taste this cuisine”, “The street food experience is worth travelling for”, “A food destination”
IMP	Persuasive Impact	“It makes my mouth water”, “Watching this at night made me hungry”, “Watching this late at night and now I’m hungry”, “The taste is out of this world”, “The food is absolutely unmatched”

4.2.48 Qualitative Analysis of Written Discourse

At the social practice level, the comments demonstrate that the persuasive discourse of the vlog extends beyond the immediate description of food. The strongest

evidence of persuasive impact can be seen in comments describing physical reactions, including “it makes my mouth water,” “Watching this at night made me hungry,” and “12:50 at night... it makes me very hungry.” These responses suggest that the combination of visual food presentation and sensory language has encouraged viewers to imagine the food in a way that produces an emotional or bodily response.

The persuasive impact is also visible in highly positive evaluations. Comments such as “Meat lover’s heaven,” “Food heaven... amazing choices,” “The food is absolutely unmatched,” and “The taste is out of this world” reproduce the positive evaluative discourse established by the vlogger. Rather than merely saying that they enjoyed the video, viewers use strong evaluative language to describe the food and the region. This demonstrates how persuasive meanings can circulate from the vlogger’s discourse into audience discourse.

More importantly, several comments demonstrate audience influence in the form of behavioural or travel intentions. “I wish I could visit Quetta,” “This makes me want to take a trip to Quetta,” and “I want to visit Pakistan to taste this cuisine” indicate movement from mediated exposure toward an imagined future action. Similarly, “The street food experience is worth travelling for” constructs food as a reason for travel. The vlog therefore does not only persuade viewers to like the food; it can contribute to the representation of a particular location as a desirable food destination.

This process can also be understood in terms of power. The vlogger exercises representational power by selecting particular foods, showing their preparation, describing their sensory qualities, and presenting them within a particular regional context. Through these choices, certain meanings become more visible than others. The repeated positive framing of the food as “traditional,” “amazing,” “unmatched,” and a “food heaven” encourages viewers to understand Balochistan through a positive food-oriented representation. The audience’s comments demonstrate that many viewers adopt and reproduce this representation, suggesting that the discourse has persuasive reach.

However, the negative comments are important because they prevent the analysis from treating the audience as completely persuaded. Comments such as “Very, very dirty food,” “Bro, the place is very dirty,” “Terrible food,” and the accusation of wrong information demonstrate resistance to the dominant positive representation. These responses introduce alternative concerns about hygiene, taste, and accuracy. Therefore, social practice involves both persuasion and contestation.

The negative comments nevertheless occur alongside a larger body of comments expressing hunger, admiration, travel intentions, and positive evaluations. The audience response therefore shows a stronger tendency toward engagement with and reinforcement of the persuasive food discourse, while negative comments function as moments of resistance rather than completely replacing the dominant positive interpretation. In CDA terms, this interaction is significant because discourse can reproduce particular meanings while simultaneously creating space for those meanings to be challenged.

The social discourse surrounding the vlog demonstrates how food language can extend into broader representations of place, authenticity, desirability, and travel. The vlogger’s language provides the initial framing, while audience comments show how that framing is accepted, repeated, negotiated, or resisted. The persuasive force of the vlog is therefore produced through an interaction between the vlogger’s discourse and the audience’s responses rather than through the vlogger’s language alone.

4.2.49 Vlog 5

Title: Gujarati Street Food Tour - Incredible GolGapa Making, Nashta & Dhaki Milk in Pakistan

4.2.50 Transcript

Now we have come to try the famous gol gappay of Gujrat.

The whole plate looks quite colourful and unique.

Fruits are also added to it.

[Sound and Music] It is also served with cream and chutney.

The water tastes quite sour, but it is still enjoyable.

The flavour is quite unique.

This is a premium gol gappa plate in which fruits are also added.

[Takes a Bite] I have never tried this kind of combination before.

The combination of fruit and gol gappay is quite interesting.

4.2.51 Audience Comments

- i. "Watching the video made me hungry."
- ii. "The food looks super delicious. I can't stop watching."
- iii. "Delicious food scenes, totally mouth-watering."
- iv. "Seeing the food makes me feel happy from within."
- v. "This vlog instantly made me crave street food."
- vi. "So happy to see my city... I loved those gol gappay."
- vii. "So happy that you are exploring our city."
- viii. "I fell in love with it... these vlogs are addictive."
- ix. "Street food tours are the best."
- x. "Eating this much food in one day is really dangerous. 🤢"
- xi. "It is nothing but oil everywhere. 🤢🤢"
- xii. "You should start a restaurant makeover service specializing in hygiene. Contact public safety officials and stop being okay with dirty food."
- xiii. "Useless and dirty food."

- xiv. “The food is so terrible.”
- xv. “I absolutely love gol gappay.”
- xvi. “The food is colourful and unique.”
- xvii. “Every dish looks worth tasting.”
- xviii. “The food looks irresistible.”
- xix. “I’ll try everything that you recommend.”
- xx. “I visited Lahore just to try the places you recommended.”
- xxi. “I’m adding these places to my list.”
- xxii. “Your recommendations are always on point.”
- xxiii. “It feels like a guide for food lovers.”
- xxiv. “I wish I could come to Pakistan.”
- xxv. “I want to visit Gujrat just for this food.”
- xxvi. “This makes me want to plan my next food trip.”

4.2.52 Level 1 Textual Analysis

The textual analysis focuses on the linguistic choices used by the vlogger while presenting the famous gol gappay of Gujrat.

The analysis examines Sensory Language (SL), Persuasive Language (PL), and Conversational Tone (CT). The vlogger uses descriptions of colour, taste, flavour, ingredients, and novelty to construct an attractive representation of the food.

These textual choices do not simply describe the gol gappay; they also encourage the audience to view the food as distinctive, enjoyable, and worth trying.

4.2.53 Coding Sheet

TABLE 4.13: Coding Sheet of Textual Level of Vlog V

Code	Category	Examples
SL	Sensory Lan- guage	“colourful,” “unique,” “fruits,” “cream and chutney,” “tastes quite sour,” “flavour is quite unique,” “fruit and gol gappay”
PL	Persuasive Language	“famous gol gappay,” “still enjoyable,” “premium gol gappa plate,” “quite interesting,” “unique”
CT	Conversa- tional Tone	“Now we have come to try,” “The water tastes...,” “I have never tried,” “This is...”

4.2.54 Qualitative Analysis of Spoken Discourse

The vlogger begins by stating, “Now we have come to try the famous gol gappay of Gujrat.” The adjective “famous” immediately gives the food a positive and desirable status. Rather than presenting the gol gappay as an ordinary street-food item, the vlogger frames it as something recognised and worth experiencing. The expression “we have come to try” also creates a sense of shared experience between the vlogger and the viewers. The audience is indirectly positioned as accompanying the vlogger on the food journey.

The description “The whole plate looks quite colourful and unique” uses visual sensory language to create an attractive food image. The word “colourful” draws attention to the appearance of the dish, while “unique” presents it as different from ordinary gol gappay. The addition of “Fruits are also added to it” further highlights the unusual composition of the food. These choices make the dish appear visually interesting before its taste is even discussed. In this way, the vlogger’s language constructs the food as an experience rather than simply a meal.

The vlogger further describes the food by saying, “It is also served with cream and chutney.” The mention of specific ingredients provides concrete details about the preparation and presentation of the dish. This sensory and descriptive language allows viewers to imagine the combination of ingredients. The description therefore supports the persuasive function of the discourse because detailed descriptions can make the food more imaginable and attractive to an audience.

The statement “The water tastes quite sour, but it is still enjoyable” is particularly significant because it combines sensory description with evaluation. The adjective “sour” provides a direct description of taste, while “still enjoyable” gives the experience a positive evaluation. The vlogger acknowledges a potentially negative sensory quality but immediately balances it with a favourable assessment. This allows the discourse to remain persuasive without presenting the food as completely perfect.

The statement “The flavour is quite unique” again uses the adjective “unique” to distinguish the gol gappay from familiar versions of the food. The repeated emphasis on uniqueness creates a discourse in which difference itself becomes a reason for interest. The later statement, “This is a premium gol gappa plate in which fruits are also added,” strengthens this representation. The word “premium” is especially important because it gives the ordinary street-food item a higher-value status. Through this evaluative vocabulary, the vlogger exercises discursive power by deciding how the food should be understood and valued.

The ideological dimension can be seen in the way particular qualities are naturalised as signs of desirable food: famous, colourful, unique, premium, and interesting. The language encourages the idea that unusual ingredients and attractive presentation increase the value of a food experience. Similarly, describing the combination as “interesting” encourages viewers to interpret novelty positively. The vlogger is therefore not merely reporting what is present on the plate; he is constructing a particular way of seeing and evaluating the food.

The statement “I have never tried this kind of combination before” adds a personal and experiential dimension to the discourse. By presenting himself as someone who is encountering the combination for the first time, the vlogger constructs an image of personal discovery. This can increase the perceived authenticity of the review because the audience receives the impression that the reaction is based on direct experience. At the same time, the vlogger’s position as an experienced food reviewer gives his evaluation greater discursive authority. His judgement helps frame the unusual combination as something worth noticing.

The conversational tone is less strongly marked by direct address than in some other vlogs, but the repeated use of expressions such as “Now we have come,” “This is,” and “I have never tried” creates an accessible spoken style. The discourse sounds like an immediate account of a food experience rather than a formal description. This makes the audience feel involved in the tasting process.

The textual choices construct the gol gappay as famous, visually attractive, unusual, enjoyable, and premium. Through sensory and evaluative language, the vlogger guides the audience towards a favourable interpretation of the food. In Fairclough’s CDA framework, these textual choices can be understood as connected to discursive power: the vlogger has the authority to select particular features, label them positively, and establish what makes the food valuable. However, this power is not absolute because audience members can accept, negotiate, or challenge the representation through their own responses.

4.2.55 Level 2 Discursive Practice

The second level examines how the discourse is produced, presented, and interpreted through the vlog. The analysis focuses on Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE). In this vlog, the vlogger adopts an observational and experiential style, while the content is organised around the visual presentation, ingredients, taste, uniqueness, and personal evaluation of the gol gappay.

4.2.56 Coding Sheet

TABLE 4.14: Coding Sheet of Discursive Level of Vlog V

Code	Category	Examples
VS	Vlogger Style	“I have never tried this kind of combination before”; “The flavour is quite unique”
CP	Content Pre- sentation	Introduction of Gujrat gol gappay → visual description → ingredients → taste → flavour → premium description → personal comparison → evaluation

Table 4.14 continued from previous page

Code	Category	Examples
AE	Audience En- gagement	“Watching the video made me hungry”; “The food looks super delicious”; “So happy to see my city”; “I’ll try everything that you recommend”; “Your recommendations are always on point”

4.2.57 Qualitative Analysis of Spoken and Written Discourse

The vlogger’s style in this vlog is primarily observational and experiential. Instead of only listing the ingredients, he describes what he sees and tastes and then provides his personal response. The statement “I have never tried this kind of combination before” positions the vlogger as an active food explorer. His personal experience becomes part of the persuasive discourse because viewers are not simply given information; they are also given the vlogger’s reaction to the food.

The content presentation follows a clear sequence. First, the vlogger introduces the famous gol gappay of Gujrat. He then describes the appearance of the plate, explains the additional ingredients, discusses the taste and flavour, identifies the plate as “premium,” and finally evaluates the combination through his personal experience. This sequence makes the discourse easy to follow and allows sensory information to develop into evaluation. The presentation therefore transforms the act of eating into a structured food-review experience.

Audience comments demonstrate how viewers interpret and extend this discourse. Several comments reproduce the sensory and emotional language established by the vlog. For example, viewers write, “The food looks super delicious,” “Delicious food scenes, totally mouth-watering,” “The food is colourful and unique,” and “The food looks irresistible.” These comments show that the visual and descriptive representation of food is taken up by viewers and expressed through their own evaluative language.

Other comments explicitly demonstrate audience involvement. The statement “So happy to see my city... I loved those gol gappay” shows a personal connection with

the location and food, while “So happy that you are exploring our city” indicates appreciation of the vlogger’s decision to present Gujrat. Similarly, “I fell in love with it... these vlogs are addictive” suggests that the viewer has developed a strong emotional response to the vlog format.

At the same time, audience engagement is not entirely positive. Some viewers directly challenge the representation of the food and its preparation. For example, one viewer states, “It is nothing but oil everywhere,” while another says, “You should start a restaurant makeover service specializing in hygiene. Contact public safety officials and stop being okay with dirty food.” Other comments state, “Useless and dirty food” and “The food is so terrible.” These comments should be understood as counter-discourses because they reject the positive representation produced by the vlogger. Rather than accepting the vlogger’s evaluation, these viewers use their own discourse to challenge the food’s quality and hygiene.

This interaction demonstrates that discursive power is shared and negotiated. The vlogger has considerable power in the production stage because he selects the food, decides what to show, describes its qualities, and evaluates the experience. However, viewers have the opportunity to respond and reinterpret the representation through comments. Positive comments reproduce the dominant discourse, while negative comments resist it. The comment “I’ll try everything that you recommend” particularly demonstrates acceptance of the vlogger’s evaluative authority. In contrast, the critical comments demonstrate that the audience is capable of questioning that authority.

The comments also show the role of repeated persuasive discourse. Statements such as “Every dish looks worth tasting,” “Your recommendations are always on point,” and “It feels like a guide for food lovers” position the vlogger as a reliable source of food information. This strengthens his role as a guide and reviewer. The audience therefore does not only consume the food images; it also constructs an understanding of the vlogger’s identity and credibility through interaction.

The discursive practice of the vlog therefore involves a continuous relationship between production and interpretation. The vlogger produces an attractive and

experiential representation of Gujrat’s gol gappay, while viewers interpret, repeat, support, or challenge that representation. The comments show that persuasion is not simply imposed on the audience. Instead, meaning is negotiated between the vlogger’s discourse and audience responses.

4.2.58 Level 3 Social Practice

The third level examines how the discourse extends beyond the immediate food description and becomes connected with broader audience responses, intentions, evaluations, and representations of food places. This level focuses on Audience Influence (INF) and Persuasive Impact (IMP).

4.2.59 Coding Sheet

TABLE 4.15: Coding Sheet of Social Level of Vlog V

Code	Category	Examples
INF	Audience Influence	“I’ll try everything that you recommend”; “I visited Lahore just to try the places you recommended”; “I’m adding these places to my list”; “I wish I could come to Pakistan”; “I want to visit Gujrat just for this food”; “This makes me want to plan my next food trip”
IMP	Persuasive Impact	“Watching the video made me hungry”; “totally mouth-watering”; “made me crave street food”; “feel happy from within”; “I fell in love with it”

4.2.60 Qualitative Analysis of Written Discourse

At the social-practice level, the audience comments indicate that the food discourse extends beyond simple observation and produces emotional and intentional responses. Several comments directly express hunger and craving, including “Watching the video made me hungry,” “Delicious food scenes, totally mouth-watering,” and “This vlog instantly made me crave street food.” These responses suggest that the sensory representation created through the vlog can be experienced by viewers as an emotional or physical reaction.

The comment “Seeing the food makes me feel happy from within” further shows that the impact is not limited to hunger. The food representation is associated with positive emotion. Similarly, “I fell in love with it” expresses a strong affective response to the food and the vlog experience. These comments demonstrate how food discourse can move from textual description to audience interpretation and emotional response.

The comments also contain clear expressions of intention and possible behavioural influence. For example, “I’ll try everything that you recommend” directly accepts the vlogger’s recommendations. More strongly, one viewer states, “I visited Lahore just to try the places you recommended.” This comment provides a direct example of a viewer linking a previous visit with the vlogger’s recommendations. Other comments include “I’m adding these places to my list,” “I wish I could come to Pakistan,” “I want to visit Gujrat just for this food,” and “This makes me want to plan my next food trip.”

These statements position the vlog as more than entertainment. The discourse can function as a form of informal food guidance, where the vlogger’s recommendations contribute to how viewers imagine possible places to visit and foods to try. The comment “It feels like a guide for food lovers” makes this function particularly explicit. The vlogger is discursively positioned as someone who can guide food-related choices.

The social dimension of the discourse also involves the construction of place through food. The statement “I want to visit Gujrat just for this food” connects the food representation with an intention to visit the location. Similarly, “I wish I could come to Pakistan” shows how the food discourse can contribute to a broader desire to experience the place. Thus, the vlog constructs food locations as destinations through repeated associations between food, travel, and experience.

However, these comments should be interpreted as discursive indicators of influence rather than proof of actual behavioural change. Expressions such as wanting to visit, planning a food trip, or adding places to a list demonstrate intention

within audience discourse, but they cannot establish that every viewer will actually undertake the stated action. This distinction is important for a qualitative CDA study.

Power and ideology are also visible at this level. Through repeated recommendations and positive evaluations, the vlogger can contribute to the construction of certain foods and places as desirable experiences.

Terms such as “famous,” “premium,” “unique,” and “interesting” help establish a particular value system in which novelty, attractive presentation, and distinctive combinations are treated as desirable qualities. The audience’s positive comments can reproduce this representation through expressions such as “The food looks irresistible” and “Every dish looks worth tasting.”

At the same time, the negative comments demonstrate that this representation is contested. Comments such as “Useless and dirty food,” “The food is so terrible,” and the criticism of hygiene challenge the positive food image produced by the vlog.

These responses demonstrate that the vlogger’s discursive power does not determine a single interpretation. Instead, viewers can resist, question, and reconstruct the meaning of the food through their own discourse.

The audience comments provided for this vlog are predominantly positive and encouraging, with strong expressions of hunger, enjoyment, craving, recommendation acceptance, and travel intention, although several comments provide direct criticism of hygiene, oil use, and food quality.

The interaction therefore shows a negotiation between attraction and resistance. The vlogger’s discourse constructs the gol gappay as a distinctive and desirable food experience, while the audience either reproduces this representation through positive responses or challenges it through critical counter-discourses. This demonstrates how persuasive food discourse operates socially through an ongoing relationship between language, audience interpretation, and discursive power.

4.3 Vlogger 2 Saqib Mobeen

Saqib Mobeen is a prominent Pakistani digital content creator who commands a highly engaged audience of over 628k subscribers. His content strategy primarily revolves around documenting localized street food cultures, traditional Pakistani cuisines, and hidden culinary gems within the country with authentic, sensory-driven evaluations, his vlogs transcend simple entertainment; they actively shape consumer desires and influence audience consumption intentions. The following vlogs are used from this respective vlogger which are mentioned here Sialkot Food Compilation – Best Street Food in Sialkot | Muhabbat Ali Nashta | Inayat Sweets, Amazing Food in Faisalabad – Faisalabad Best Street Food | Faisalabadi Gol Gappay and Samosay , Street Food in Gujranwala – Best Food in Gujranwala | Nazir Butter Chicken | Bombay Sweets | Desi Choocha, Street Food of North – Most Famous Kabab in Qalandarabad + Dal Mash Food on Highway + Saleem Pakora and Most Popular Street Food in Ramzan | Missi Roti and Makhan | 2 Bhaiyon Ka Hotel in Multan

4.3.1 Vlog 1

Title: Sialkot Food Compilation – Best Street Food in Sialkot | Muhabbat Ali Nashta | Inayat Sweetsc

4.3.2 Transcript

This is not included in the breakfast; it has to be ordered separately.

Guys, it is a 300-rupee breakfast, but the quantity and variety seem quite large.

There are a total of eight different items in it.

Honestly, this is turning out to be the most amazing bite of my life.

[Takes Bite] Now this is the optimum bite.

The halwa is sweet, but the flavours of everything else are coming through really well.

The chicken flavour is a little mild, but the fruit salad flavour seems to be dominant.

[Whoosh Sound] All the items come together to create a balanced combination.

Now we have arrived at Jam Jam Chanay.

Assalam-o-Alaikum, what is your name?

How old is your shop?

How much does a plate of chickpeas cost?

4.3.3 Audience Comments

- i. “Very delicious barbecue platters!”
- ii. “So tasty papri chana chaat mixed with yogurt!”
- iii. “Very delicious falooda, kulfi, and rabri!”
- iv. “So tasty tea and milk!”
- v. “Very juicy kebabs!”
- vi. “This all makes my mouth water, yaar.”
- vii. “Amazing, yum yum yummy!”
- viii. “MashaAllah, looks delicious.”
- ix. “Yummy!”
- x. “Such amazing chana, puri, and breakfast options...”
- xi. “It is very expensive, yaar. In Pakistan, we cannot afford food that does not even have good taste.”

- xii. “Apart from the meat, there is nothing, and even the meat is nothing special.”
- xiii. “Hey, yaar, don’t touch the rice with your hands.”
- xiv. “Such dirty food. Yuck!”
- xv. “Yaar, don’t touch the food with bare hands... it is unhygienic.”
- xvi. “So tasty falooda, kulfi, and rabri...”
- xvii. “Their naan and chickpeas are the best.”
- xviii. “Pathan Chana Wala... the best chickpea breakfast.”
- xix. “Try Hassan Din Halwa Puri... the best in Pakistan.”
- xx. “Bilawal Halwa Puri is also awesome.”
- xxi. “Good papri chaat... the best flavour in Sialkot.”
- xxii. “The falooda shop is very old... I have been eating there since childhood.”
- xxiii. “National Tea was matchless.”
- xxiv. “There is nothing better than their paya.”

4.3.4 Level 1 Textual Analysis

The textual analysis focuses on Sensory Language (SL), Persuasive Language (PL), and Conversational Tone (CT). In this segment, the vlogger uses sensory descriptions, evaluative expressions, quantity and price comparisons, and direct conversational expressions to construct the breakfast as varied, substantial, and enjoyable.

The language moves from describing the food to evaluating its quality and presenting the tasting experience as personally significant.

4.3.5 Coding Sheet

TABLE 4.16: Coding Sheet of Textual Level of Vlog I

Code	Category	Examples
SL	Sensory Language	“most amazing bite,” “optimum bite,” “sweet,” “flavours,” “chicken flavour,” “fruit salad flavour,” “balanced combination”
PL	Persuasive Language	“300-rupee breakfast,” “quantity and variety seem quite large,” “most amazing bite of my life,” “optimum bite,” “balanced combination”
CT	Conversational Tone	“Guys,” “Honestly,” “Now this is,” “Assalam-o-Alaikum,” “what is your name?”, “How old is your shop?”

4.3.6 Qualitative Analysis of Spoken Discourse

The vlogger begins by clarifying that “This is not included in the breakfast; it has to be ordered separately.” This statement provides practical information while also establishing the boundaries of what the viewer is seeing. He then states, “Guys, it is a 300-rupee breakfast, but the quantity and variety seem quite large.” The direct address “Guys” creates an informal relationship with the audience, while the comparison between price, quantity, and variety gives the food a value-based evaluation. The discourse therefore encourages viewers to consider the breakfast not only in terms of taste but also in terms of what it offers for its price.

The statement “There are a total of eight different items in it” further emphasizes variety. The specific number gives the presentation a sense of detail and completeness. Instead of simply saying that the breakfast contains many items, the vlogger quantifies the food. This makes the breakfast appear substantial and diverse.

The strongest persuasive language appears in the statement, “Honestly, this is turning out to be the most amazing bite of my life.” The use of “Honestly” creates an impression of personal sincerity, while “most amazing bite of my life” is a highly intensified evaluation. The expression positions the vlogger’s personal reaction as evidence of the food’s exceptional quality. Similarly, “Now this is the optimum bite” presents the tasting moment as an ideal combination of the available foods. The use of the word “optimum” is particularly significant because it does more than describe taste. It establishes a standard of what constitutes the best or most

effective combination. Through such evaluative vocabulary, the vlogger exercises discursive power by positioning himself as an evaluator whose judgement can guide the audience's understanding of the food.

The sensory description becomes more detailed when the vlogger states, "The halwa is sweet, but the flavours of everything else are coming through really well." The word "sweet" identifies taste, while "flavours" provides a broader sensory evaluation. The phrase "coming through really well" communicates a positive assessment of how the individual components interact.

The following statement, "The chicken flavour is a little mild, but the fruit salad flavour seems to be dominant," demonstrates a more balanced form of evaluation. The vlogger acknowledges that the chicken flavour is "a little mild" rather than presenting every element as equally strong. This creates the impression of a detailed and relatively discriminating review. At the same time, identifying the fruit salad flavour as "dominant" helps the audience imagine the sensory relationship between the different foods. The statement "All the items come together to create a balanced combination" brings the sensory evaluation to a conclusion. The word "balanced" constructs the combination as harmonious and well-composed. Thus, the food is not represented simply as a collection of eight items; it is transformed through language into a carefully coordinated tasting experience.

From a CDA perspective, these textual choices show how language participates in constructing value. Words such as "amazing," "optimum," "dominant," and "balanced" do not have neutral functions. They guide the audience towards particular interpretations of taste and quality. The ideology operating here can be understood as the naturalization of certain ideas about what makes food desirable: variety, quantity, sensory balance, and an exceptional tasting experience are presented as positive qualities.

Power is also visible in the vlogger's ability to select which aspects of the breakfast deserve attention and how they should be evaluated. His descriptions establish a preferred interpretation of the meal. However, this discursive power remains open

to audience negotiation, as the comments include both enthusiastic approval and criticism concerning price, hygiene, and food quality.

The conversational interaction changes when the vlogger arrives at “Jam Jam Chanay.” His questions “Assalam-o-Alaikum, what is your name?”, “How old is your shop?”, and “How much does a plate of chickpeas cost?” introduce an interview-like dimension. These questions allow the food establishment to become part of the discourse rather than presenting the vlogger as the only voice. This also gives the segment an informational function, as viewers receive information about the shop and its pricing directly through interaction. The textual discourse combines sensory description, strong evaluation, price-value comparison, and informal interaction. Through these linguistic choices, the vlogger constructs the breakfast as varied and potentially valuable while presenting his own tasting experience as an important source of evaluation.

4.3.7 Level 2 Discursive Practice

At the level of discursive practice, the analysis focuses on Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE). The segment combines personal food evaluation with direct interaction and information gathering. The audience comments demonstrate that viewers reproduce, extend, and sometimes challenge the meanings produced by the vlog.

4.3.8 Coding Sheet

TABLE 4.17: Coding Sheet of Discursive Level of Vlog I

Code	Category	Examples
VS	Vlogger Style	At the level of discursive practice, the analysis focuses on Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE). The segment combines personal food evaluation with direct interaction and information gathering. The audience comments demonstrate that viewers reproduce, extend, and sometimes challenge the meanings produced by the vlog.

Table 4.17 continued from previous page

Code	Category	Examples
CP	Content Pre-sentation	Breakfast clarification → price and quantity → eight items → tasting → sensory evaluation → comparison of flavours → balanced combination → shop interaction
AE	Audience Engagement	“This all makes my mouth water”; “Amazing, yum yum yummy”; “Such amazing chana, puri, and breakfast options”; “Their naan and chickpeas are the best”; “I have been eating there since childhood”

4.3.9 Qualitative Analysis of Spoken and Written Discourse

The vlogger’s style is personal, evaluative, and conversational. His repeated use of personal reactions, particularly “most amazing bite of my life” and “optimum bite,” places his individual experience at the centre of the review. The audience is encouraged to experience the food through his evaluation. This creates a form of reviewer authority in which the vlogger’s personal judgement becomes an important part of how the food is represented.

The content is also presented in a clear sequence. The vlogger first explains what is and is not included in the breakfast, then discusses its price and quantity, identifies the eight items, tastes the food, evaluates individual flavours, and finally interacts with the shop representative. This progression allows the audience to move from information → observation → tasting → evaluation → contextual information.

The audience comments show strong uptake of this food discourse. Comments such as “Very delicious barbecue platters!”, “So tasty papri chana chaat mixed with yogurt!”, “Very delicious falooda, kulfi, and rabri!” and “Such amazing chana, puri, and breakfast options” reproduce the positive evaluative pattern of the vlog. Viewers use adjectives such as “delicious,” “tasty,” “amazing,” and “best,” thereby extending the positive evaluation through their own discourse. Sensory and emotional engagement is also clearly visible. One viewer writes, “This all makes my mouth water, yaar,” while another comments “Amazing, yum yum

yummy!” These responses show how viewers transform the food representation into their own sensory and emotional descriptions.

The audience, however, does not respond uniformly. Several comments challenge the positive representation. One viewer states, “It is very expensive, yaar. In Pakistan, we cannot afford food that does not even have good taste.” Another says, “Apart from the meat, there is nothing, and even the meat is nothing special.” These comments directly question both the value and quality constructed in the vlog. Hygiene is another important area of counter-discourse. Viewers state, “Such dirty food. Yuck!” and “Yaar, don’t touch the food with bare hands... it is unhygienic.” The comment “Hey, yaar, don’t touch the rice with your hands” also challenges the manner in which the food is handled. These responses demonstrate audience agency because viewers do not simply reproduce the vlogger’s positive discourse; they introduce alternative standards for judging the food, particularly affordability, taste, cleanliness, and food handling.

The comments also demonstrate how audience members can contribute their own experiential knowledge. For example, one viewer states, “The falooda shop is very old... I have been eating there since childhood.” This comment provides a form of personal testimony that adds another perspective to the vlog’s representation. Similarly, statements such as “Their naan and chickpeas are the best,” “Pathan Chana Wala... the best chickpea breakfast,” and “Good papri chaat... the best flavour in Sialkot” reinforce the discourse of positive evaluation.

Discursive power therefore operates in both directions. The vlogger controls the production and organisation of the initial food discourse, deciding what to show, what to taste, and how to describe it. However, viewers use the comment section to reproduce, supplement, or resist that representation. Positive comments strengthen the vlogger’s evaluation, while critical comments challenge his framing. The discourse is therefore negotiated rather than completely controlled by the vlogger.

The ideological dimension is visible in the repeated use of terms such as “best,”

“awesome,” “matchless,” “very delicious,” and “amazing.” These expressions contribute to a discourse in which food quality is constructed through strong evaluative judgements. At the same time, comments about expense and hygiene introduce competing values, showing that audiences may use different criteria when deciding whether food is desirable.

4.3.10 Level 3 Social Practice

At the social-practice level, the analysis focuses on Audience Influence (INF) and Persuasive Impact (IMP). The comments demonstrate emotional responses to the food as well as statements that position the vlogger’s recommendations as useful for food-related choices.

4.3.11 Coding Sheet

TABLE 4.18: Coding Sheet of Social Level of Vlog I

Code	Category	Examples
INF	Audience Influence	“Try Hassan Din Halwa Puri... the best in Pakistan”; “Their naan and chickpeas are the best”; “Pathan Chana Wala... the best chick-pea breakfast”; “The falooda shop is very old... I have been eating there since childhood”
IMP	Persuasive Impact	“This all makes my mouth water”; “Amazing, yum yum yummy!”; “MashaAllah, looks delicious”; “Yummy!”; “Very delicious”; “So tasty”

4.3.12 Qualitative Analysis of Written Discourse

At the social-practice level, the comments demonstrate that the food discourse generates strong sensory and emotional responses. Expressions such as “This all makes my mouth water,” “Amazing, yum yum yummy!” “MashaAllah, looks delicious,” and “Yummy!” indicate that viewers respond to the food representation through desire and sensory imagination.

The repeated use of words such as “delicious,” “tasty,” “juicy,” “best,” “awesome,” and “matchless” extends the evaluative discourse beyond the vlogger’s own words. Viewers participate in constructing a shared positive vocabulary around the food. In this way, the comment section becomes an additional space where food is evaluated and socially represented.

Audience influence is particularly visible in the way viewers provide recommendations and personal endorsements. Comments such as “Try Hassan Din Halwa Puri... the best in Pakistan,” “Pathan Chana Wala... the best chickpea breakfast,” and “Bilawal Halwa Puri is also awesome” show that viewers themselves become contributors to the food-recommendation discourse. The audience is therefore not simply receiving recommendations from the vlogger; it also produces its own recommendations for other viewers.

The comment “The falooda shop is very old... I have been eating there since childhood” provides another important form of social discourse. The viewer uses personal experience to support the value of the food establishment. This creates a connection between the vlog’s presentation and the audience’s existing knowledge and experience.

At the same time, the negative comments demonstrate that persuasive impact is not necessarily positive. The statements about expense, poor taste, dirt, and unhygienic handling represent resistance to the desirable food image. The comment “It is very expensive, yaar. In Pakistan, we cannot afford food that does not even have good taste” challenges the value proposition constructed through the vlog. Similarly, “Such dirty food. Yuck!” and “Yaar, don’t touch the food with bare hands... it is unhygienic” introduce hygiene as a competing criterion for judging food quality.

This opposition is significant from a CDA perspective because it demonstrates that discursive power is negotiated rather than absolute. The vlogger can construct an attractive representation through his selection and evaluation of food, but viewers retain the ability to reject or reinterpret that representation. The comment section therefore provides space for both reproduction and resistance.

The ideological aspect of the social discourse can be observed in the recurring construction of “the best,” “matchless,” “awesome,” and “delicious” food. Such expressions help normalize particular ideas about desirable food and successful food experiences. However, the critical comments introduce alternative values, particularly affordability, taste, hygiene, and proper food handling. These competing evaluations demonstrate that food discourse is connected with different social expectations about what makes a food experience acceptable or desirable.

The audience comments demonstrate strong persuasive impact through hunger, mouth-watering responses, and positive sensory evaluations, while the recommendation - oriented comments show that viewers actively participate in food-related evaluation and guidance. The negative responses simultaneously demonstrate resistance to the dominant positive representation. Thus, the social practice of the vlog involves an ongoing negotiation in which the vlogger’s language provides an influential frame for understanding the food, while the audience reproduces, supplements, or challenges that frame through its own discourse.

4.3.13 Vlog 2

Title: Amazing Food in Faisalabad – Faisalabad Best Street Food | Faisalabadi Gol Gappay and Samosay

4.3.14 Transcript

Assalam-o-Alaikum, welcome. Today we are in Faisalabad, and you will not find Lalaji’s bhature from Regal Road anywhere else in Pakistan.

This is the road leading towards Regal Road. On the right side, there is a small setup where these bhature are served underneath the old buildings.

I found out that this shop dates back to before Partition. Very few places with such an old setup can be found in Pakistan.

Assalam-o-Alaikum, brother. How many bhature do you prepare every day?

[Music swells] People are serving themselves. They pick up their own plates, add the chickpeas themselves, and also add lemon and salad.

I mean, Lalaji might as well stay at home. People can serve themselves, eat, leave the money, and walk away. Their kitchen is inside, and they do not show it to anyone.

It seems that there is some secret recipe. They say that this recipe is 250–300 years old.

It is very different, guys. There is a unique fermented-dough flavour.

This bhatura is very fluffy, almost like foam.

4.3.15 Audience Comments

- i. “Such a tasty breakfast pathooras, pooris, chanas, and halwa!”
- ii. “Such fresh vegetables, spices, and sauces!”
- iii. “The pickles and raita are so delicious!”
- iv. “My mouth is watering!”
- v. “The food is tasty, but it is very unhygienic.”
- vi. “One paya costs 400 rupees 😱😱 ... It’s so expensive in Pakistan!”
- vii. “And this is not Indian-style bhature. What is this? Also, chanas are supposed to be dry.”
- viii. “Saqib Bhai, you uploaded the same old video again 😞. I thought this was a new tour.”
- ix. “Extremely terrible food.”
- x. “Yummy!”
- xi. “Awesome food video!”
- xii. “Very nice!”

- xiii. “Mashallah, good job!”
- xiv. “Amazing!”
- xv. “I’ve tried them before... they were really delicious!”
- xvi. “Love from Faisalabad... Amin Pur Bazaar is famous!”
- xvii. “Haji Sahib’s samosas!”
- xviii. “Are you a lover of desi Punjabi food?”
- xix. “Pathooray and channay...”
- xx. “Pakistan has some of the most amazing street food... hope to visit someday.”

4.3.16 Level 1 Textual Analysis

The textual analysis of Saqib’s Vlog focuses on Sensory Language (SL), Persuasive Language (PL), and Conversational Tone (CT). The vlogger uses descriptive and evaluative expressions to present Lalaji’s bhature as distinctive, unusual, and memorable. His discourse combines information about the location and history of the shop with descriptions of preparation, flavour, and texture. These textual choices contribute to the persuasive representation of the food while also establishing the vlogger as an informed food reviewer.

4.3.17 Coding Sheet

TABLE 4.19: Coding Sheet of Textual Level of Vlog II

Code	Category	Examples
SL	Sensory Language	“unique fermented-dough flavour,” “very fluffy,” “almost like foam,” “chickpeas,” “lemon,” “salad”
PL	Persuasive Language	“you will not find Lalaji’s bhature ... anywhere else in Pakistan,” “Very few places with such an old setup,” “secret recipe,” “250–300 years old,” “very different,” “unique”
CT	Conversational Tone	“Assalam-o-Alaikum,” “welcome,” “brother,” “I mean,” “guys,” “might as well stay at home,” “It seems that...”

4.3.18 Qualitative Analysis of Spoken Discourse

Saqib begins the vlog with “Assalam-o-Alaikum, welcome. Today we are in Faisalabad”. This opening creates an informal and welcoming interaction with the audience. The greeting and the word “welcome” establish a conversational relationship, while “Today we are in Faisalabad” immediately places the audience within the vlog’s food journey. The audience is not positioned as a distant observer but as someone accompanying the vlogger to the location.

The statement “you will not find Lalaji’s bhature from Regal Road anywhere else in Pakistan” is a strong example of persuasive language. The phrase “anywhere else in Pakistan” constructs the food as highly distinctive and exclusive. Rather than describing the bhature simply as a local food, the vlogger presents it as something that cannot easily be found elsewhere. This linguistic choice increases its perceived value and gives the place a special position within the food landscape presented in the vlog.

The vlogger then directs attention towards the physical location: “This is the road leading towards Regal Road. On the right side, there is a small setup where these bhature are served underneath the old buildings.” The deictic expression “This is” creates immediacy and gives the impression that viewers are being physically guided through the location. The description of the “small setup” and “old buildings” also contributes to the image of a particular and distinctive food environment.

The historical description is another important part of the persuasive discourse. Saqib states, “I found out that this shop dates back to before Partition. Very few places with such an old setup can be found in Pakistan.” The reference to the period “before Partition” constructs the shop as old and unusual, while “Very few places” emphasizes its rarity. These expressions establish age and rarity as valuable qualities. The food is therefore represented not only through its taste but also through the history attached to its place of preparation.

The interaction with the seller “Assalam-o-Alaikum, brother. How many bhature do you prepare every day?” adds an interpersonal element to the discourse. The use of “brother” maintains the informal tone, while the question allows the vlogger to obtain information directly from the person associated with the food establishment. This contributes to the informational character of the vlog.

Saqib also describes the unusual self-service system: “People are serving themselves. They pick up their own plates, add the chickpeas themselves, and also add lemon and salad.” The description provides viewers with practical information about how the food is served. The following humorous comment, “I mean, Lalaji might as well stay at home,” transforms this observation into a conversational and entertaining moment. The humour makes the serving arrangement memorable while maintaining the informal nature of the vlog. The statement “Their kitchen is inside, and they do not show it to anyone” introduces an element of secrecy. This is followed by “It seems that there is some secret recipe. They say that this recipe is 250–300 years old.” The expression “secret recipe” creates curiosity and mystery around the food. The reference to “250–300 years old” further strengthens its unusual representation. Importantly, Saqib uses “It seems” and “They say”, which indicate that he is reporting a claim rather than presenting the age of the recipe as independently established fact. This makes the wording more cautious and should not be interpreted as verification of the recipe’s actual age.

The strongest sensory language appears when Saqib tastes the food. He states, “It is very different, guys. There is a unique fermented-dough flavour.” The phrase “fermented-dough flavour” gives the audience a specific sensory description, while “unique” simultaneously evaluates the flavour positively. He then says, “This bhatura is very fluffy, almost like foam.” The comparison with “foam” creates a vivid description of texture. Such sensory language allows viewers to imagine the physical qualities of the food even though they cannot directly taste it.

The combination of sensory and evaluative language gives the vlogger considerable discursive authority. Words such as “unique,” “very different,” “fluffy,” and “secret” guide the audience towards seeing the food as unusual and worthy of

attention. The vlogger therefore does not merely describe the food; he selects particular characteristics and gives them value through language.

Within a CDA perspective, this demonstrates how textual choices participate in the construction of meaning. The discourse naturalizes the idea that rarity, age, secrecy, unusual preparation, distinctive flavour, and unusual texture are qualities that make food desirable. At the same time, the vlogger’s position as reviewer gives him the power to classify and evaluate the food for his audience. His language establishes a preferred interpretation of the bhature as distinctive and special. The discourse of this vlog moves from sensory description to audience interaction and then to broader negotiation of food meanings. At the textual level, words such as “juicy,” “soft,” “crispy,” “spicy,” “amazing,” and “optimum bite” construct the kebab as desirable and memorable. The conversational style makes these evaluations appear personal and immediate. However, this interpretation is not accepted unquestioningly by all viewers. The audience comments later challenge the food’s hygiene, price, style, and even the originality of the vlog. Therefore, the vlogger’s discursive power is influential but not absolute.

4.3.19 Level 2 Discursive Practice

The discursive-practice level examines how the food discourse is produced, organised, presented, and interpreted. The analysis focuses on Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE).

4.3.20 Coding Sheet

TABLE 4.20: Coding Sheet of Discursive Level of Vlog II

Code	Category	Examples
VS	Vlogger Style	“I found out,” “I mean,” “It seems,” “It is very different, guys,” “very fluffy, almost like foam”
CP	Content Presentation	Faisalabad introduction → location → shop background → interaction with seller → self-service process → kitchen → recipe claim → tasting → flavour and texture

Table 4.20 continued from previous page

Code	Category	Examples
AE	Audience En- gagement	“My mouth is watering,” “Yummy,” “Awesome food video,” “I’ve tried them before... they were really delicious,” “Love from Faisalabad”

4.3.21 Qualitative Analysis of Spoken and Written Discourse

Saqib’s vlogger style in this segment can be described as exploratory, observational, conversational, and experiential. He moves between describing the location, asking questions, observing the serving process, discussing the claimed recipe, and finally tasting the food. This creates the impression that the audience is discovering the food together with him.

The expression “I found out” presents Saqib as someone who investigates information before presenting it. Similarly, “It seems that there is some secret recipe” shows him interpreting what he observes rather than simply stating information as absolute fact. These expressions contribute to his identity as an explorer and reviewer.

The content presentation follows a clear progression. Saqib first establishes the location, then introduces the physical setup, provides information about the shop’s history, interacts with the seller, explains the self-service arrangement, discusses the hidden kitchen and claimed recipe, and finally evaluates the taste and texture. This sequence creates a narrative of discovery and tasting. Information about the place is presented before the sensory evaluation, which builds curiosity before the food is tasted.

Audience engagement is visible through the comments. Several viewers reproduce the positive evaluative discourse of the vlog. Comments such as “Yummy!”, “Awesome food video!”, “Very nice!”, “Mashallah, good job!” and “Amazing!” show positive responses to the food and the vlog itself.

The audience also reproduces sensory descriptions. For example, viewers state “Such a tasty breakfast pathooras, pooris, chanas, and halwa!”, “Such fresh vegetables, spices, and sauces!”, “The pickles and raita are so delicious!”, and “My mouth is watering!” These comments extend the sensory and evaluative discourse beyond the vlogger’s own words.

The comment “I’ve tried them before... they were really delicious!” is particularly important because the viewer uses personal experience to support the positive representation. Similarly, “Love from Faisalabad... Amin Pur Bazaar is famous!” shows how a viewer contributes local knowledge to the discourse.

However, the audience response also contains strong counter-discourses. One viewer states, “The food is tasty, but it is very unhygienic.” This comment accepts the taste but rejects the overall food experience because of hygiene. Another says, “And this is not Indian-style bhature. What is this? Also, chanas are supposed to be dry.” This directly challenges the categorisation and presentation of the food.

The criticism “One paya costs 400 rupees... It’s so expensive in Pakistan!” introduces affordability as another criterion for evaluating food. The comment “Extremely terrible food” provides an even stronger rejection of the positive representation.

Importantly, one comment challenges the vlog as media content rather than the food itself: “Saqib Bhai, you uploaded the same old video again. I thought this was a new tour.” This demonstrates that audience engagement extends beyond food evaluation to the production and originality of the vlog.

The hygiene criticism is also repeated through the comment “Yaar, don’t touch the food with bare hands... it is unhygienic.” These comments establish a counter-discourse based on cleanliness and food handling. They therefore challenge the positive value system constructed through the vlogger’s sensory and evaluative language.

This interaction demonstrates the operation of discursive power. Saqib possesses greater control over the initial production of the discourse because he selects the

location, asks the questions, decides what to show, and evaluates the food. However, the comment section allows viewers to negotiate this representation. Some viewers reproduce his positive evaluation, while others reject or modify it.

Thus, the audience is not simply a passive receiver of persuasive discourse. It participates in meaning-making. Positive comments strengthen the vlogger's representation, whereas negative comments challenge it. The meaning of the food is therefore constructed through an interaction between vlogger discourse and audience discourse.

4.3.22 Level 3 Social Practice

At the social-practice level, the analysis focuses on Audience Influence (INF) and Persuasive Impact (IMP). The comments indicate how the food discourse extends into audience responses involving sensory desire, positive evaluation, personal experience, and intention towards Pakistani street food.

4.3.23 Coding Sheet

TABLE 4.21: Coding Sheet of Social Level of Vlog II

Code	Category	Examples
INF	Audience Influence	"I've tried them before... they were really delicious"; "Love from Faisalabad"; "Pakistan has some of the most amazing street food... hope to visit someday"
IMP	Persuasive Impact	"My mouth is watering"; "Yummy!"; "Awesome food video!"; "Very nice!"; "Mashallah, good job!"; "Amazing!"; "Such a tasty breakfast"

4.3.24 Qualitative Analysis of Written Discourse

At the social-practice level, the audience comments demonstrate that the food representation produces strong emotional and sensory responses. The statement "My mouth is watering!" directly expresses a physical response to the food imagery. Other comments such as "Yummy!", "Such a tasty breakfast," "The pickles

and raita are so delicious!” and “Amazing!” demonstrate positive emotional and evaluative responses.

These responses suggest that the sensory discourse of the vlog extends into audience interpretation. Saqib’s description of the bhatura as having a “unique fermented-dough flavour” and being “very fluffy” provides viewers with a sensory frame through which the food can be imagined. The comments then reproduce this attraction through expressions of taste and desire.

The comment “I’ve tried them before... they were really delicious!” provides an example of how the vlog discourse intersects with viewers’ previous experiences. Rather than simply agreeing with Saqib, the viewer uses personal experience to confirm the positive evaluation. This contributes to a wider discourse in which the food is represented as enjoyable.

The comment “Pakistan has some of the most amazing street food... hope to visit someday” extends the discourse beyond the specific shop. The food presented in the vlog becomes part of a broader positive representation of Pakistani street food. The phrase “hope to visit someday” expresses an intention or aspiration, but it should not be interpreted as proof that the viewer will actually visit Pakistan. It is better understood as a discursive indication of attraction and possible influence.

The comments also show that viewers can participate in constructing the reputation of food places. “Love from Faisalabad... Amin Pur Bazaar is famous!” and references to Haji Sahib’s samosas show that viewers contribute their own recommendations and local knowledge. The audience therefore becomes an additional source of food-related discourse.

At the same time, the negative comments demonstrate resistance to the desirable representation. “The food is tasty, but it is very unhygienic” challenges the assumption that good taste is sufficient to make food desirable. The comments concerning bare hands and unhygienic handling establish cleanliness as an alternative criterion.

Similarly, the criticism “One paya costs 400 rupees... It’s so expensive in Pakistan!” introduces economic affordability into the evaluation of food. The comment concerning Indian-style bhature challenges the categorisation of the food, while “Extremely terrible food” directly rejects the positive representation. These competing responses are important because they show that the vlogger’s persuasive power is negotiated rather than absolute. His discourse can make a food place visible and construct it as unusual, but viewers can respond by accepting, modifying, or rejecting that construction.

The ideological dimension is visible in the repeated association of uniqueness, historical age, secrecy, unusual preparation, and sensory difference with food value. The vlog encourages the audience to see these qualities as reasons for interest. However, the audience comments introduce alternative values such as hygiene, affordability, food authenticity, and content originality. This demonstrates that different social expectations compete within the discourse surrounding food.

The comments provided for this vlog show strong positive engagement alongside clear criticism. The positive responses focus mainly on taste, enjoyment, sensory desire, and appreciation of the food vlog, while the negative responses challenge hygiene, price, food categorisation, and content originality. The discourse therefore demonstrates how food vlogging can construct attractive food representations while simultaneously providing a space in which audiences can reproduce or resist those representations.

4.3.25 Vlog 3

Title: Street Food in Gujranwala – Best Food in Gujranwala | Nazir Butter Chicken | Bombay Sweets | Desi Choocha

4.3.26 Transcript

Assalam-o-Alaikum. We are now on a famous street in Sialkot where several old food spots are located.

As you can see, this is their special setup where fresh items are prepared immediately.

Guys, the smell here is so strong that you are attracted even from a distance.

They say that this recipe has been passed down since their grandfather's time.

Look at how they are preparing it piping hot. It looks fresh and crispy.

[Takes Bite] Now let's taste it. Bismillah.

It is quite crispy on the outside and completely soft on the inside.

The balance of spices is very good not too spicy and not bland either.

This is something you cannot eat every day, but whenever you do, it is really enjoyable.

The price is also quite reasonable considering the quality.

If you visit Sialkot, do not miss this place.

Let's move towards the next spot

4.3.27 Audience Comments

- i. "Delicious."
- ii. "Yummilicious."
- iii. "The halwa looks very yummy."
- iv. "I really enjoyed it."
- v. "Optimum bite."
- vi. "I love all your vlogs and expressions."
- vii. "I always love the content of this channel."
- viii. "Amazing, brother."

- ix. “Excellent street food.”
- x. “I am from Mumbai... you are making me jealous.”
- xi. “He just keeps saying ‘oh wow, oh wow’ all the time. Whatever he eats, he says he has never eaten anything better than it.”
- xii. “Go to hell.”
- xiii. “400 rupees for one plate is far too much. It should have been a minimum of 250 to 300 rupees.”
- xiv. “When you have time, give a hygiene rating too.”
- xv. “Vegetarian food is so expensive? Four pieces of potato, and even then... there is no paneer.”
- xvi. “I wish we had this in New York.”
- xvii. “I like Pakistani food videos.”
- xviii. “Nazir Butter Chicken is very good.”
- xix. “Don’t forget to try Gujrat Milk Shop.”
- xx. “Best food point in Gujranwala.”
- xxi. “Try Haji Allah Ditta’s chickpeas.”
- xxii. “Saved this to cook butter chicken at home.”
- xxiii. “I want to eat this.”

4.3.28 Level 1 Textual Analysis

The textual analysis focuses on Sensory Language (SL), Persuasive Language (PL), and Conversational Tone (CT). In this vlog, Saqib uses sensory descriptions related to smell, temperature, appearance, texture, and taste. He also uses evaluative expressions concerning quality, price, and recommendation. These linguistic choices construct the food as fresh, attractive, enjoyable, and worth visiting while the conversational style creates a sense of direct interaction with the audience.

4.3.29 Coding Sheet

TABLE 4.22: Coding Sheet of Discursive Level of Vlog III

Code	Category	Examples
Sl	Sensory Language	“fresh items,” “smell here is so strong,” “piping hot,” “fresh and crispy,” “crispy on the outside,” “soft on the inside,” “balance of spices,” “not too spicy and not bland”
PL	Persuasive Language	“famous street,” “special setup,” “really enjoyable,” “price is also quite reasonable,” “do not miss this place”
CT	Conversational Tone	“Assalam-o-Alaikum,” “As you can see,” “Guys,” “Look at how,” “Now let’s taste it,” “Bismillah,” “If you visit Sialkot,” “Let’s move towards the next spot”

4.3.30 Qualitative Analysis of Spoken Discourse

Saqib begins with “Assalam-o-Alaikum. We are now on a famous street in Sialkot where several old food spots are located.” The opening immediately establishes the location as significant through the adjective “famous.” Rather than presenting the street as an ordinary food location, the vlogger frames it as a recognised food destination. The reference to “old food spots” further creates an image of established food places.

The statement “As you can see, this is their special setup where fresh items are prepared immediately” combines visual and freshness-related language. The expression “As you can see” directly addresses the viewer’s visual experience, while “special setup” gives the preparation environment a distinctive quality. The phrase “fresh items are prepared immediately” constructs freshness as an important indicator of food quality.

Saqib then uses particularly strong sensory language: “Guys, the smell here is so strong that you are attracted even from a distance.” The word “smell” appeals directly to the sense of smell, while the expression “attracted even from a distance” turns the sensory experience into a persuasive one. The food is represented as

powerful enough to draw people towards it before they even taste it. The direct address “Guys” also reinforces the conversational character of the vlog.

The statement “They say that this recipe has been passed down since their grandfather’s time” introduces a claim about the history of the recipe. The wording “They say” is important because Saqib attributes the claim to others rather than presenting it as independently verified information. Within the discourse, however, the reference to the grandfather’s time contributes to the representation of the food as established and distinctive.

The preparation is then presented through the sensory expressions “piping hot,” “fresh,” and “crispy.” The statement “Look at how they are preparing it piping hot. It looks fresh and crispy” combines temperature, appearance, and texture. These descriptions allow viewers to construct a vivid mental image of the food. The expression “Look at how” also directs the audience’s attention to a particular visual feature selected by the vlogger.

The tasting stage strengthens the sensory discourse. After saying “Now let’s taste it. Bismillah,” Saqib states, “It is quite crispy on the outside and completely soft on the inside.” The contrast between “crispy” and “soft” provides a detailed description of texture. Such contrasting sensory terms make the food easier for the audience to imagine.

The statement “The balance of spices is very good, not too spicy and not bland either” combines sensory and evaluative language. Saqib establishes a middle position between excessive spice and insufficient flavour. The phrase “very good” provides the positive evaluation, while “not too spicy and not bland” explains why the flavour is considered balanced.

The vlogger then states, “This is something you cannot eat every day, but whenever you do, it is really enjoyable.” This is persuasive because the food is presented as an occasional but rewarding experience. The expression “really enjoyable” provides a positive evaluation while the first part of the statement acknowledges that the food may not be an everyday choice.

Price is also incorporated into the evaluation: “The price is also quite reasonable considering the quality.” Here, Saqib explicitly connects price with quality. The word “reasonable” constructs the food as offering acceptable value. This is another form of evaluative language because the vlogger provides the audience with a judgement about whether the food is worth its cost.

The strongest recommendation occurs in the statement “If you visit Sialkot, do not miss this place.” The imperative expression “do not miss” directly encourages the audience to include the food spot in a possible visit. The vlogger therefore moves from description to recommendation.

The conversational tone is maintained throughout the segment through expressions such as “Guys,” “As you can see,” “Look at how,” “Now let’s taste it,” and “Let’s move towards the next spot.” These expressions create the feeling of an ongoing conversation and guide the audience through the vlog.

From a CDA perspective, these textual choices give the vlogger discursive power to determine which characteristics of the food become important. Freshness, strong smell, crispiness, softness, balanced spices, reasonable price, and enjoyment are repeatedly constructed as signs of desirable food. The discourse therefore does not simply describe the food; it establishes a particular framework for evaluating it.

The ideological dimension can be seen in the naturalisation of these qualities as indicators of good food. The language suggests that food that is fresh, crispy, well-spiced, enjoyable, and reasonably priced should be viewed positively. The reference to a recipe passed down from the grandfather’s time also contributes to a representation in which continuity and established preparation become meaningful features of the food experience.

However, this representation is not fully accepted by the audience. The comments include criticism of Saqib’s repetitive expressions, price, hygiene, and even the quality of the food. Thus, the vlogger’s linguistic power is present but remains open to audience challenge.

4.3.31 Level 2 Discursive Practice

The discursive-practice level examines Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE). Saqib presents the food through a guided exploration that moves from location and preparation to sensory experience, evaluation, and recommendation. The audience comments demonstrate both positive uptake and resistance to the discourse produced by the vlogger.

4.3.32 Coding Sheet

TABLE 4.23: Coding Sheet of Discursive Level of Vlog III

Code	Category	Examples
VS	Vlogger Style	“As you can see,” “Guys,” “Look at how,” “Now let’s taste it,” “Bismillah,” “The balance of spices is very good”
CP	Content Pre-sentation	Introduction of Sialkot street → food setup → smell → recipe history → preparation → tasting → texture → spices → enjoyment → price → recommendation
AE	Audience En-gagement	“I love all your vlogs and expressions”; “I always love the content of this channel”; “Amazing, brother”; “I am from Mumbai... you are making me jealous”; “I want to eat this”

4.3.33 Qualitative Analysis of Spoken and Written Discourse

Saqib’s style in this vlog is interactive, observational, and evaluative. He repeatedly directs the audience’s attention to what he is seeing and experiencing. Expressions such as “As you can see” and “Look at how” position viewers as virtual participants in the observation process.

His use of “Now let’s taste it” is particularly significant because the pronoun “let’s” creates a shared tasting experience. Although the audience cannot physically taste the food, the linguistic construction positions them alongside the vlogger. This strengthens the conversational and participatory nature of the vlog.

The content presentation follows a clear sequence. The vlogger first establishes the location, then shows the preparation setup, draws attention to the smell, discusses the claimed history of the recipe, shows the cooking process, tastes the food, evaluates its texture and spices, comments on its price, and finally recommends the place. This organisation creates a progression from discovery to sensory experience and recommendation.

This structure also gives the vlogger authority as a food reviewer. He observes the food, experiences it, evaluates it, and finally tells viewers what they should do if they visit Sialkot. The statement “If you visit Sialkot, do not miss this place” makes the recommendation explicit.

The audience comments show strong engagement with this discourse. Positive comments include “Delicious,” “Yummilicious,” “The halwa looks very yummy,” “I really enjoyed it,” “Amazing, brother,” and “Excellent street food.” These comments reproduce the positive evaluative orientation of the vlog.

The comment “I love all your vlogs and expressions” is important because it evaluates not only the food but also Saqib’s presentation style. Similarly, “I always love the content of this channel” indicates engagement with the broader vlog format. These responses suggest that the audience’s relationship is directed toward both the food content and the vlogger’s manner of presentation.

The comment “I am from Mumbai... you are making me jealous” expresses an emotional response to the food representation. It shows that the visual and descriptive discourse can generate desire even among viewers who are not physically present at the location.

However, audience engagement also includes direct criticism. One viewer comments: “He just keeps saying ‘oh wow, oh wow’ all the time. Whatever he eats, he says he has never eaten anything better than it.”

This comment challenges Saqib’s repeated positive evaluation and questions the credibility of his reactions. Rather than accepting the vlogger’s enthusiasm as genuine, the viewer interprets it as repetitive and exaggerated.

The comment “400 rupees for one plate is far too much. It should have been a minimum of 250 to 300 rupees” challenges the vlogger’s evaluation of price as reasonable. Similarly, “When you have time, give a hygiene rating too” introduces hygiene as an evaluation that the vlogger has not sufficiently addressed.

Another comment states, “Vegetarian food is so expensive? Four pieces of potato, and even then... there is no paneer.” This challenges the relationship between quantity, price, and value. The comment therefore provides an alternative interpretation of the food experience.

The direct statement “Go to hell” represents a strong rejection of the discourse, while “I want to eat this” provides a contrasting expression of desire.

These opposing comments demonstrate that audience engagement is not simply agreement. The comment section functions as a space where viewers can reproduce the vlogger’s discourse or construct counter-discourses. Positive comments such as “Best food point in Gujranwala,” “Try Haji Allah Ditta’s chickpeas,” and “Don’t forget to try Gujrat Milk Shop” also show that viewers contribute their own recommendations.

Therefore, discursive power operates through both the vlog and the audience response. Saqib controls the initial production of the food discourse, but viewers have the opportunity to validate, question, correct, or extend his representation. The discourse is consequently produced through an interaction between the vlogger’s presentation and audience interpretation.

4.3.34 Level 3 Social Practice

At the social-practice level, the analysis focuses on Audience Influence (INF) and Persuasive Impact (IMP). The comments demonstrate sensory desire, emotional engagement, food recommendations, and intentions related to trying or preparing food.

4.3.35 Coding Sheet

TABLE 4.24: Coding Sheet of Social Level of Vlog III

Code	Category	Examples
INF	Audience	“I wish we had this in New York”; “I like Pakistani food videos”;
	Influence	“Saved this to cook butter chicken at home”; “I want to eat this”; “Don’t forget to try Gujrat Milk Shop”; “Try Haji Allah Ditta’s chickpeas”
IMP	Persuasive Impact	“My mouth is watering”; “Delicious”; “Yummilicious”; “The halwa looks very yummy”; “I really enjoyed it”; “I am from Mumbai... you are making me jealous”

4.3.36 Qualitative Analysis of Written Discourse

At the social-practice level, the audience comments show that the food discourse generates strong sensory desire and emotional responses. The statement “My mouth is watering!” directly expresses a physical response to the food representation. Similarly, “Delicious,” “Yummilicious,” “The halwa looks very yummy,” and “I want to eat this” indicate that viewers respond to the food through desire and positive evaluation.

The comment “I am from Mumbai... you are making me jealous” further demonstrates the emotional impact of the vlog. The viewer’s response suggests that the representation of food produces a feeling of desire associated with not being able to experience the food directly.

Audience influence is also visible through food-related intentions and recommendations. The statement “Saved this to cook butter chicken at home” is particularly significant because it connects exposure to the food content with an expressed intention to reproduce a dish at home. This is stronger than simply saying that the food looks good because the viewer indicates an action inspired by the content.

Other comments such as “Don’t forget to try Gujrat Milk Shop” and “Try Haji Allah Ditta’s chickpeas” demonstrate that viewers themselves participate in the recommendation process. The comment section therefore becomes a space where food-related knowledge and suggestions circulate among viewers.

The comment “I wish we had this in New York” expresses a desire for access to the food outside the presented location. Although it does not demonstrate actual behaviour, it indicates that the food representation has created an expressed desire for availability elsewhere.

At the same time, the social discourse contains strong counter-evaluations. The comment concerning the 400-rupee price challenges the value of the food, while the requests for a hygiene rating and criticism of unhygienic conditions challenge the positive representation. The statement “Vegetarian food is so expensive? Four pieces of potato, and even then... there is no paneer” particularly shows that viewers can judge the food according to affordability and quantity rather than only taste.

The criticism of Saqib’s repeated “oh wow” reactions also challenges the credibility of the persuasive discourse. This is important because persuasion depends not only on what is being said about food but also on whether viewers consider the speaker’s evaluations convincing.

Ideology and power can therefore be understood through the competing criteria used to evaluate the food. Saqib’s discourse privileges freshness, crispiness, softness, balanced spices, reasonable price, and enjoyment as desirable qualities. Audience members partly reproduce these values through words such as “delicious,” “yummy,” and “excellent.” Other viewers introduce competing values such as hygiene, affordability, quantity, and credibility.

This demonstrates that the social meaning of the food is not determined solely by the vlogger. The vlogger has the power to make a food place visible and frame it positively, but viewers can challenge that framing through their own comments. The comment section therefore becomes a site where persuasive meanings are accepted, negotiated, or resisted.

Overall, the audience comments supplied for this vlog demonstrate strong positive sensory and emotional engagement alongside clear critical responses. Viewers express hunger, desire, appreciation, and recommendations, while other viewers question the price, hygiene, food quality, and repetitive nature of the vlogger’s

evaluations. The discourse therefore illustrates how food vlogging can construct desirable food experiences while simultaneously allowing audiences to challenge the values and representations presented by the vlogger.

4.3.37 Vlog 4

Title: Street Food of North – Most Famous Kabab in Qalandarabad + Dal Mash Food on Highway + Saleem Pakora

4.3.38 Transcript

We are now in Qalandarabad, on the way from Abbottabad to Mansehra.

This is the Jamia Mosque landmark, on the left side is Saith Dilawar Kababiyah.

This is the shop. Assalam-o-Alaikum.

What is your name? Abdul Razzaq.

This shop is 50–60 years old.

They use minced meat from a whole cow.

The kebabs are prepared directly here.

A whole cow is used every day.

One kebab costs 65 rupees.

[Whispers] Look at this chapli kebab; it starts breaking apart as soon as you hold it.

It is very soft.

It is so juicy that you do not need any chutney.

It is crispy on the outside and soft on the inside.

Bismillah... this kebab is absolutely amazing.

Every chapli kebab has its own specialty.

This is a spicy kebab, not a mild one.

The bone marrow has arrived as well.

[Amazed] MashaAllah, absolutely amazing.

This is the optimum bite: kebab, green chili, and bone marrow.

Amazing, wow.

The green chili balances the flavour and also enhances the aroma.

4.3.39 Audience Comments

- i. “Wow... mouth-watering kebabs. 😊”
- ii. “My mouth is watering.”
- iii. “The Qalandar kebabs are so delicious... they made my mouth water.”
- iv. “😄😄😄😄😄”
- v. “Juicy kebabs. 🍖”
- vi. “MashaAllah, absolutely amazing... enjoy the food video.”
- vii. “The beauty of Hazara 🙌 You won’t find food like this anywhere else in the world.”
- viii. “Hazara-Pakistani food is my favorite. ❤️”
- ix. “Well done, the kebabs were unique. 👍”
- x. “I hope that in the future I get the chance to taste these juicy kebabs. 🍖”
- xi. “The vegetarian food was good too; I will try that as well.”
- xii. “Good to see vegetarian cuisine... the food looks good.”

- xiii. “Cooked in black oil over high heat, burnt and black on the outside, raw and tasteless inside. These kebabs are a waste of time and money.”
- xiv. “Useless. Who eats pakoras like this?”
- xv. “I eat this dal, but I don’t like it that much. I’m from Haripur.”
- xvi. “Fuck off. You can find these in Dubai too. You can try them there without taking the time to come here. Not required, idiot.”
- xvii. “Everyone picks up a camera and becomes a food vlogger. You are promoting unhealthy, fatty food.”
- xviii. “You should also try the chana at Abbottabad Gurdwara Gali.”
- xix. “Try the dal at Chukkian, Sargodha.”
- xx. “If you visit Mansehra, you must visit...”
- xxi. “Try the pakoras at Ilyasi Masjid.”
- xxii. “The dal mash and pakoras are very good.”
- xxiii. “A next-level pakora combination... wow. 🤩”
- xxiv. “A next-level roti... tandoori paratha, wow, I’m amazed. 🤩”
- xxv. “The dal mash and pakoras here are delicious.”

4.3.40 Level 1 Textual Analysis

At the textual level, the analysis focuses on the linguistic choices used by the vlogger to describe the food, evaluate its quality, and directly engage the audience. In this vlog, the discourse around Qalandarabad chapli kebab is constructed through sensory language (SL), persuasive language (PL), and conversational tone (CT). The vlogger combines descriptions of texture, taste, temperature, juiciness, and flavour with strong evaluative expressions such as “absolutely amazing” and “optimum bite.” These choices make the food appear desirable and encourage viewers to imagine its taste and eating experience.

4.3.41 Coding Sheet

TABLE 4.25: Coding Sheet of Textual Level of Vlog IV

Code	Category	Examples
SL	Sensory Lan- guage	“very soft,” “so juicy,” “crispy on the outside,” “soft on the inside,” “spicy kebab,” “enhances the aroma”
PL	Persuasive Language	“absolutely amazing,” “MashaAllah, absolutely amazing,” “opti- mum bite,” “Every chapli kebab has its own specialty”
CT	Conversa- tional Tone	“Assalam-o-Alaikum,” “What is your name?”, “Look at this chapli kebab,” “Bismillah,” “Amazing, wow”

4.3.42 Qualitative Analysis of Spoken Discourse

Sensory language is one of the strongest features of this vlog. The vlogger describes the kebab through its texture and juiciness, stating that it “starts breaking apart as soon as you hold it” and that it is “very soft.” He further explains that it is “so juicy that you do not need any chutney” and “crispy on the outside and soft on the inside.” These descriptions move beyond simply identifying the food. They create a sensory image for the audience by allowing viewers to imagine the physical qualities of the kebab. The contrast between “crispy” and “soft” is particularly effective because it presents the food as having desirable qualities at the same time.

The description of the kebab as spicy also contributes to its sensory representation. The vlogger explicitly states that it is “a spicy kebab, not a mild one.” This distinction helps construct a particular expectation about the eating experience. The reference to the green chili further develops this representation when the vlogger states that it “balances the flavour and also enhances the aroma.” Thus, the discourse connects individual food components to a broader sensory experience.

The vlogger also uses persuasive and evaluative expressions to construct the kebab as highly desirable. The statement “this kebab is absolutely amazing” is a direct positive evaluation. Similarly, the repeated use of “amazing” and “wow” reinforces enthusiasm and emotional involvement. The expression “This is the optimum bite:

kebab, green chili, and bone marrow” is particularly persuasive because it does not merely describe what is being eaten; it identifies a specific combination as the ideal eating experience.

By presenting this combination as the “optimum bite,” the vlogger positions his evaluation as useful guidance for viewers who may want to reproduce the experience.

The phrase “you do not need any chutney” also works persuasively because it presents the kebab as sufficiently flavourful on its own. The vlogger therefore establishes a hierarchy of food qualities in which juiciness and flavour are presented as strong enough to make an additional condiment unnecessary. Such evaluative choices contribute to the vlogger’s discursive power as a food reviewer because he decides which qualities should be considered important and how the food should be experienced.

Conversational tone is also important in making the discourse accessible and personal. The opening greeting, “Assalam-o-Alaikum,” followed by direct interaction with the shopkeeper, establishes an informal and interpersonal style. Questions such as “What is your name?” make the presentation resemble an ordinary conversation rather than a formal food review.

The use of expressions such as “Look at this chapli kebab,” “Bismillah,” “Amazing, wow,” and “MashaAllah” further creates the impression that the audience is accompanying the vlogger during the food experience.

This conversational style contributes to the construction of trust and familiarity. Rather than presenting himself as a distant expert, the vlogger positions himself as a guide who is personally experiencing and evaluating the food. His direct sensory reactions become part of the persuasive discourse.

At the same time, the repeated positive evaluations can naturalize the idea that the food is desirable and worth experiencing. In this sense, language does not simply represent the kebab; it helps construct a particular preferred interpretation of it.

4.3.43 Level 2 Discursive Practice

At the level of discursive practice, the analysis examines how the vlog is produced and presented and how the audience responds to this discourse. The main categories are Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE). The vlog follows an exploratory and experiential format in which the vlogger introduces the location, identifies the food establishment, interacts with the seller, gathers background information, observes preparation, tastes the food, evaluates it, and highlights a preferred combination.

4.3.44 Coding Sheet

TABLE 4.26: Coding Sheet of Discursive Level of Vlog IV

Code	Category	Examples
VS	Vlogger Style	Personal tasting, enthusiastic reactions, direct interaction with the seller, expressions such as “Bismillah,” “Amazing, wow,” and “optimum bite”
CP	Content Pre-sentation	Location → shop identification → interaction with seller → history → preparation → price → tasting → sensory evaluation → bone marrow → recommended combination
INT	Interaction	“Aap ka naam?”, “Abdul Razzaq,” question and answer with vendor
AE	Audience En-gagement	“mouth-watering,” “my mouth is watering,” “I hope... I get the chance to taste,” recommendations to visit other food places, and negative responses challenging the presentation

4.3.45 Qualitative Analysis of Spoken and Written Discourse

The vlogger adopts an observational and experiential style. The vlog begins by locating the audience in Qalandarabad and identifying the landmark and shop. The shopkeeper is then introduced through a short interaction, after which the vlogger provides information about the shop’s age, the use of a whole cow for the

minced meat, and the preparation of the kebabs. This sequence gives the vlog an informative dimension before moving toward direct tasting and evaluation.

The reference to the shop being “50–60 years old” contributes to the construction of credibility and uniqueness. The statement provides historical information that distinguishes the establishment from an ordinary food outlet. Similarly, the information that “a whole cow is used every day” presents the shop as a large-scale or distinctive food operation. These details are not neutral in their discursive effect because they help frame the shop as noteworthy and worth the audience’s attention.

The presentation also establishes the vlogger as an evaluator with access to the food and the people preparing it. His interaction with the seller provides a sense of authenticity, while his direct tasting gives him a position from which to evaluate the food. This creates a form of discursive authority: the audience is encouraged to understand the food through the vlogger’s observation, tasting, and judgment.

Audience comments demonstrate that this discourse produces strong engagement. Several viewers reproduce the sensory vocabulary introduced by the vlog. Comments such as “Wow... mouth-watering kebabs,” “My mouth is watering,” and “Juicy kebabs” show that the sensory representation of the food continues into audience discourse. The viewers therefore participate in extending the persuasive meaning of the vlog rather than simply consuming it passively.

The comment, “The Qalandar kebabs are so delicious... they made my mouth water,” is particularly significant because the viewer explicitly connects the food representation with a physical response. Similarly, “I hope that in the future I get the chance to taste these juicy kebabs” indicates that the discourse has created a desire to experience the food personally. However, such comments should be understood as discursive indicators of desire, rather than proof that viewers actually visited or purchased the food.

Audience engagement also extends beyond the specific kebab. Comments such as “You should also try the chana at Abbottabad Gurdwara Gali,” “Try the dal at Chukkian, Sargodha,” “Try the pakoras at Ilyasi Masjid,” and “The dal mash

and pakoras are very good” show that viewers participate in constructing food-related knowledge by recommending other locations and dishes. The comment space therefore becomes an additional site of food discourse in which viewers can act as recommenders themselves.

Importantly, audience responses are not entirely supportive. Some comments challenge the positive representation presented by the vlogger. One viewer states that the kebabs are “burnt and black on the outside, raw and tasteless inside” and describes them as a “waste of time and money”.

Another viewer criticizes the food as unhealthy and argues that the vlogger is “promoting unhealthy, fatty food.” These comments create a counter-discourse to the dominant positive representation.

The comment “You can find these in Dubai too” also challenges the implied uniqueness of the location. Rather than accepting the idea that viewers need to travel to Qalandarabad to experience such food, the commenter presents an alternative interpretation of its availability. The insulting language in the same comment is also a strong example of resistance to the vlogger’s discourse.

These responses demonstrate that the vlogger’s discursive power is not absolute. Viewers can accept, reinterpret, reject, or challenge the meanings produced in the vlog.

The comments about vegetarian food also broaden the discourse. Statements such as “The vegetarian food was good too” and “Good to see vegetarian cuisine” demonstrate that some viewers attend to aspects of the food presentation beyond the meat-based kebab. This suggests that audience interpretation is selective and diverse rather than uniform. At the level of discursive practice, the vlogger combines location information, seller interaction, food preparation, tasting, and enthusiastic evaluation. This organization positions him as both an observer and a trusted food guide. Audience comments show uptake of the sensory and evaluative discourse through expressions of hunger, desire, admiration, and recommendations.

4.3.46 Level 3 Social Practice

At the level of social practice, the analysis considers how the representations constructed in the vlog relate to broader patterns of audience meaning, food desire, recommendation, and evaluation. The categories are Audience Influence (INF) and Persuasive Impact (IMP). The comments provide evidence of emotional responses, cravings, intentions, recommendations, and resistance.

4.3.47 Coding Sheet

TABLE 4.27: Coding Sheet of Social Level of Vlog IV

Code	Category	Examples
INF	Audience Influence	“I hope... I get the chance to taste these,” “You should also try...,” “If you visit Mansehra, you must visit...,” “Try the dal...,” “Try the pakoras...”
IMP	Persuasive Impact	“mouth-watering,” “My mouth is watering,” “so delicious,” “Juicy kebabs,” “next-level pakora combination,” “wow, I’m amazed”

4.3.48 Qualitative Analysis of Written Discourse

At this level, the audience comments indicate that the vlog generates both affective responses and expressions of food-related intention. The repeated references to mouth-watering and deliciousness show that the sensory language of the vlog extends into the audience’s own discourse. Comments such as “Wow... mouth-watering kebabs,” “My mouth is watering,” and “Juicy kebabs” demonstrate the persuasive impact of the food representation at an emotional and sensory level.

The comment “I hope that in the future I get the chance to taste these juicy kebabs” is particularly relevant to audience influence. It expresses an intention or desire to experience the food personally. Similarly, comments recommending other food locations indicate that the comment section itself becomes a mechanism for directing audience attention toward particular places and dishes. In this way, persuasive discourse operates in more than one direction: the vlogger

influences the audience, while the audience also influences one another through recommendations.

The comments “If you visit Mansehra, you must visit...” and “Try the pakoras at Ilyasi Masjid” use direct recommendation structures. The modal expression “must” gives the recommendation a strong persuasive force. These comments reproduce the recommendation-oriented discourse of food vlogging and show how viewers can adopt similar persuasive strategies themselves.

The comment “A next-level pakora combination... wow” and “A next-level roti... tandoori paratha, wow, I’m amazed” demonstrate how evaluative vocabulary becomes part of audience discourse. Expressions such as “next-level,” “wow,” “delicious,” and “amazed” construct food experiences through intensified evaluation. This demonstrates the circulation of persuasive language from the vlog into the comment space.

At the same time, the negative comments demonstrate that the social meaning of the vlog is contested. The description of the kebabs as “burnt,” “raw,” “tasteless,” and a “waste of time and money” directly opposes the vlogger’s positive evaluation. Likewise, the criticism that the vlogger is “promoting unhealthy, fatty food” challenges the ideology that visually appealing or highly praised food is necessarily desirable. The commenter introduces health as an alternative criterion for evaluating the food.

The criticism of price, quality, and availability also challenges the persuasive framing. Although the vlogger does not explicitly describe the kebab as inexpensive in the provided segment, the comment about wasting “time and money” introduces affordability and value as alternative considerations. The Dubai comment similarly challenges the notion that the food experience is geographically unique. These counter-discourses are important because they show that audience power operates alongside vlogger power.

From a CDA perspective, the vlog therefore constructs food through repeated positive sensory and evaluative choices, while the comment section provides a space in which these meanings are reproduced and challenged. The dominant discourse

presents the chapli kebab as juicy, soft, crispy, spicy, aromatic, and “absolutely amazing.” This discourse can be understood as naturalizing a particular ideology of desirable food: good food is represented as intensely flavourful, visually appealing, physically satisfying, and worth experiencing.

The vlogger exercises discursive power by selecting what to show, what to describe, what to evaluate, and which food combination to label as the “optimum bite.” However, this power is negotiated rather than complete. Supportive comments reproduce the positive representation, while critical comments question quality, healthiness, uniqueness, and value. The YouTube comment section therefore becomes a space where different interpretations of the food compete.

At the social-practice level, the discourse contributes to the construction of particular ideas about desirable food experiences. However, the audience does not respond uniformly. Positive comments reproduce the persuasive discourse, while negative comments form counter-discourses around hygiene, health, taste, value, and uniqueness. Therefore, the vlog demonstrates that persuasive food discourse is a process of negotiated meaning, in which the vlogger has discursive power to frame the food but viewers retain the power to accept, reproduce, modify, or resist that framing.

4.3.49 Vlog 5

Title Most Popular Street Food in Ramzan | Missi Roti and Makhan | 2 Bhaiyon Ka Hotel in Multan

4.3.50 Transcript

I feel like trying some things, but I am not really interested in trying others.

This is tandoori paratha, and it is served with butter as well.

This is missi roti, a gram-flour flatbread.

Add some butter to it and a little sugar.

[Amazed] Oh wow, this is an unexpected taste.

Why is it salty? It has a mixture added to it.

This chili roti with butter and sugar is an absolutely amazing combination.

This taste was completely unexpected.

Sweet and salty lassi are both available here.

It is just simple roti, butter, and sugar, but the taste is outstanding. Now let's try the nihari.

The flavour of the nihari is slightly diluted because of the lemon.

The chickpeas are simple and light.

The chickpeas do not taste like bhature, but they are fine.

Now let's try the brain.

The flavours of both the brain and paya are fine in their own way.

[Head Nods] Missi roti, butter, and sugar: 10 out of 10.

Now let's try the lassi.

4.3.51 Audience Comments

- i. "Very delicious lassi and parathas! 🥤"
- ii. "So tasty butter and pathooras and parathas! 😊"
- iii. "Yummy! Yummy! Food."
- iv. "Delicious food."
- v. "😊😊😊😊😊"
- vi. "Great food content. 🥰"
- vii. "Good job. 🙌"

- viii. “MashaAllah, amazing... enjoy the food video.”
- ix. “Mashallah. 👍 ”
- x. “Great. 👍 ”
- xi. “Delicious food, fresh vegetables, spices, sauces, and raita!”
- xii. “Such a beautiful city... tasty food, fresh vegetables, spices, sauces, and raita!”
- xiii. “There are severe hygiene issues here and the dining places are dirty!”
- xiv. “You motherf***er, stop YouTube. Are you listening? Everything you are saying about this food is a lie.”
- xv. “The whole nation is only busy eating and drinking. This is pointless.”
- xvi. “I am a native of this place, and the meat quality is extremely poor.”
- xvii. “They fried donkey meat and served it. 🤢 ”
- xviii. “Fresh vegetables, spices, sauces, and raita!”
- xix. “So tasty lassi and parathas!”
- xx. “Delicious butter and parathas!”
- xxi. “Fresh and flavourful dishes. 😊 ”
- xxii. “The food looks amazing. 😍 ”
- xxiii. “Amazing, excellent. 😊 ”
- xxiv. “Delicious variety of food. 🍲 ”
- xxv. “Tasty foods and fast food. 🍔 ”

4.3.52 Level 1 Textual Analysis

At the textual level, this vlog demonstrates how the vlogger uses sensory language (SL), persuasive language (PL), and conversational tone (CT) to represent different foods and communicate his personal evaluations. Unlike a purely positive food review, the vlogger presents both favourable and unfavourable evaluations. He describes some foods as “outstanding,” “absolutely amazing,” and “10 out of 10,” while also identifying limitations in other dishes, such as the diluted flavour of the nihari and the simplicity of the chickpeas. This mixture of positive and negative evaluation contributes to the construction of the vlogger as an apparently honest and selective reviewer.

4.3.53 Coding Sheet

TABLE 4.28: Coding Sheet of Textual Level of Vlog V

Code	Category	Examples
SL	Sensory Language	“unexpected taste,” “salty,” “sweet and salty,” “taste is outstanding,” “flavour... slightly diluted,” “simple and light,” “flavours... are fine”
PL	Persuasive Language	“absolutely amazing combination,” “taste is outstanding,” “10 out of 10”
CT	Conversational Tone	“Let’s try the nihari,” “Why is it salty?,” “Now let’s try the brain,” “Now let’s try the lassi,” “Oh wow”

4.3.54 Qualitative Analysis of Spoken Discourse

Sensory language is central to the vlogger’s representation of the food. He describes the combination of missi roti, butter, and sugar as producing an “unexpected taste.” The expression “unexpected” is important because it creates curiosity and encourages the audience to reconsider a seemingly simple food combination. The vlogger initially presents the addition of butter and sugar as something that produces a surprising sensory experience and later describes the taste as “outstanding.”

The contrast between sweet and salty is repeatedly emphasized. The vlogger asks, “Why is it salty?” and explains that a mixture has been added. This conversational questioning makes the tasting experience appear spontaneous. Instead of simply giving a prepared evaluation, he shares his immediate reaction with the audience. The sensory discourse therefore combines taste description with personal response.

The statement, “This chili roti with butter and sugar is an absolutely amazing combination,” is a strong example of persuasive language. The adjective “amazing” evaluates the combination positively, while the word “combination” presents the different ingredients as complementary. The vlogger subsequently reinforces this evaluation by stating, “Missi roti, butter, and sugar: 10 out of 10.” The numerical rating gives his personal judgment an apparently clear and decisive form. It positions the vlogger as an evaluator whose assessment can guide audience perceptions of the food.

At the same time, the vlogger does not evaluate every item equally. He describes the nihari as having a flavour that is “slightly diluted because of the lemon.” He also states that the chickpeas are “simple and light” and that they “do not taste like bhature, but they are fine.” These expressions create a distinction between highly praised dishes and foods that receive more moderate evaluations. This selective evaluation can strengthen the vlogger’s position as a reviewer because he does not simply praise everything shown in the vlog.

The phrase “they do not taste like bhature, but they are fine” is particularly significant. The vlogger introduces a comparison with another food and uses this comparison to establish a standard against which the chickpeas are evaluated. The food is not described as excellent; instead, it is considered acceptable. Such comparative language demonstrates how evaluative discourse can establish hierarchies between foods.

The description of the brain and paya also reflects moderate evaluation: “The flavours of both the brain and paya are fine in their own way.” The phrase “in their own way” avoids giving a highly enthusiastic judgment while still acknowledging

positive qualities. The discourse therefore contains different degrees of evaluation, ranging from “outstanding” and “10 out of 10” to “fine” and “slightly diluted.”

Conversational tone further shapes the presentation. Repeated expressions such as “Now let’s try the nihari,” “Now let’s try the brain,” and “Now let’s try the lassi” create a clear sense of progression. The use of “let’s” directly includes the audience in the tasting process. It symbolically positions the viewer as accompanying the vlogger from one dish to another.

The phrase “Oh wow” also contributes to the spontaneous and informal nature of the discourse. Rather than presenting food evaluation through technical vocabulary, the vlogger uses ordinary conversational expressions and immediate reactions. This makes the discourse accessible and contributes to the construction of familiarity between the vlogger and audience.

From a CDA perspective, these linguistic choices also contribute to the vlogger’s discursive power. By deciding which foods receive a “10 out of 10,” which are described as “outstanding,” and which are merely “fine,” the vlogger establishes evaluative categories through which the audience may interpret the food. His language therefore does more than describe the dishes; it organizes them according to degrees of desirability.

This vlog demonstrates how lexical choices, reviewing practices, and audience responses interact to construct and negotiate food meanings. At the textual level, the vlogger uses sensory descriptions such as “sweet and salty,” “outstanding,” “slightly diluted,” and “simple and light.” Strong evaluations such as “absolutely amazing” and “10 out of 10” make certain food combinations particularly desirable, while moderate evaluations create distinctions between different dishes.

However, the discourse does not create a completely uniform positive representation. The acknowledgement of diluted flavour and moderate-quality dishes introduces an element of selectivity. This can contribute to the ideology of the food review as an apparently authentic personal judgment, where the reviewer is expected to distinguish between stronger and weaker food experiences rather than praise every item.

4.3.55 Level 2 Discursive Practice

At the level of discursive practice, the analysis considers how the vlog is organized, how the vlogger constructs his reviewing style, and how viewers respond to the discourse. The main categories are Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE).

The vlog follows an experiential tasting structure. The vlogger moves through several food items, describing ingredients and combinations before tasting and evaluating them. His movement between dishes creates a continuous food-exploration narrative. Audience comments then extend this discourse by reproducing positive evaluations, expressing enjoyment, and challenging the quality and representation of the food.

4.3.56 Coding Sheet

TABLE 4.29: Coding Sheet of Discursive Level of Vlog V

Code	Category	Examples
VS	Vlogger Style	Personal reactions, spontaneous questioning, selective evaluation, direct tasting, numerical rating such as “10 out of 10”
CP	Content Pre-sentation	Paratha/missi roti → butter and sugar → tasting → lassi → nihari → chickpeas → brain and paya → final rating
AE	Audience En-gagement	“Very delicious lassi and parathas,” “Delicious food,” “Great food content,” recommendations, hygiene criticism, and challenges to the vlogger’s claims

4.3.57 Qualitative Analysis of Spoken and Written Discourse

The vlogger adopts an experiential and conversational reviewing style. Rather than presenting the dishes in a detached manner, he tastes them and provides immediate judgments. The repeated phrase “Now let’s try” creates continuity and encourages the audience to follow the sequence of food experiences.

His style is also characterized by selective evaluation. The “10 out of 10” rating for missi roti, butter, and sugar provides a strong positive judgment, while the nihari, chickpeas, brain, and paya receive more moderate evaluations. This variation can contribute to the vlogger’s credibility because the discourse does not treat every food as equally excellent. The vlogger presents himself as someone who makes distinctions between dishes according to his personal experience.

The content presentation also moves from simple ingredients to sensory evaluation. The combination of roti, butter, and sugar is introduced first, followed by the unexpected taste and the explanation of the salty element. The presentation then shifts to lassi and other dishes. This structure gives the audience repeated opportunities to encounter, anticipate, and evaluate different foods.

The comment section shows strong audience engagement with this presentation. Several viewers reproduce the positive evaluative language of the vlog through comments such as “Very delicious lassi and parathas!”, “Yummy! Yummy! Food,” “Delicious food,” and “The food looks amazing.” These comments indicate that viewers participate in the positive food discourse constructed by the vlog.

The comment “Delicious food, fresh vegetables, spices, sauces, and raita!” expands the discourse by listing desirable food qualities. Similarly, “Such a beautiful city... tasty food, fresh vegetables, spices, sauces, and raita!” connects food evaluation with the broader presentation of the place. The viewer is therefore not responding only to one dish but to the overall food-oriented representation.

The audience also uses short emotional and evaluative expressions such as “Great,” “Good job,” “Amazing,” and “Excellent.” Although these comments are brief, they demonstrate interaction with the vlogger and reinforce the positive orientation of the food discourse. The repetition of such terms contributes to a shared vocabulary of approval between the vlogger and audience.

However, the comment section also contains significant counter-discourses. One viewer states that there are “severe hygiene issues” and that the dining places are “dirty.” This directly challenges the positive representation of the food. Another

viewer claims that the vlogger is presenting false information, stating that “Everything you are saying about this food is a lie.” This is a direct challenge to the vlogger’s credibility and discursive authority.

The statement “I am a native of this place, and the meat quality is extremely poor” is particularly important because the commenter uses personal connection to the location as a basis for challenging the vlogger’s evaluation. This creates an alternative source of authority. The vlogger’s experience as a reviewer is therefore challenged by a viewer who claims local knowledge.

The humorous comment claiming that “They fried donkey meat and served it” also works as a counter-discourse, although its joking nature should be recognized rather than treated as factual evidence. Its function within the comment section is to disrupt the positive representation and introduce suspicion or ridicule.

The comment “The whole nation is only busy eating and drinking. This is pointless” challenges not only the specific food but also the broader orientation of food-vlogging discourse. It questions the value of repeatedly focusing on eating and drinking. This represents a broader resistance to the priorities constructed by food-related media.

The aggressive comment telling the vlogger to “stop YouTube” is another direct rejection of the vlogger’s discourse. Although the language is insulting, it demonstrates that the audience space allows viewers to openly challenge the content producer. Therefore, the power relationship is not one-directional. The vlogger possesses discursive power through his ability to select and evaluate food, but viewers possess discursive power through their ability to approve, reject, criticize, and reinterpret his representations.

At the level of discursive practice, the repeated tasting sequence and conversational expressions such as “Now let’s try” position the audience as participants in the food experience. The vlogger’s selective evaluations contribute to his identity as a reviewer who appears willing to distinguish between stronger and weaker dishes. Audience comments largely reproduce the positive discourse through words such

as “delicious,” “tasty,” “yummy,” and “amazing,” but other viewers challenge the content through criticism of hygiene, meat quality, health, and credibility.

4.3.58 Level 3 Social Practice

At the level of social practice, the analysis focuses on how the discourse relates to broader audience responses and food-related meanings. The categories are Audience Influence (INF) and Persuasive Impact (IMP). The comments demonstrate emotional responses, positive evaluations, recommendations, and resistance.

4.3.59 Coding Sheet

TABLE 4.30: Coding Sheet of Social Level of Vlog V

Code	Category	Examples
INF	Audience Influence	“I will try that as well,” recommendations to try particular foods and places, and comments encouraging visits
IMP	Persuasive Impact	“Very delicious,” “Yummy,” “The food looks amazing,” “So tasty lassi and parathas,” “Fresh and flavourful dishes”

4.3.60 Qualitative Analysis of Written Discourse

At the social-practice level, the comments demonstrate that the vlog generates both positive emotional responses and expressions of food-related intention. Comments such as “Very delicious lassi and parathas,” “So tasty butter and pathooras and parathas,” and “Yummy! Yummy! Food” show that viewers respond strongly to the sensory and evaluative representation of the food.

The comment “The food looks amazing” is particularly relevant because the viewer evaluates the food through its visual representation rather than through direct personal experience. This demonstrates an important feature of food-vlogging discourse: visual and linguistic representation can become a basis for audience evaluation even when viewers have not tasted the food themselves.

The statement “The vegetarian food was good too; I will try that as well” provides a clearer indication of audience influence. The phrase “I will try that as well” expresses an intention to experience a food item after encountering its representation in the vlog. However, this should be interpreted as an expressed intention, not evidence that the viewer actually tried the food.

Audience influence is also visible through recommendations in the comments. Viewers recommend other foods and places, creating a secondary network of food guidance.

In this way, the comment section becomes an interactive space where food knowledge and recommendations circulate among viewers rather than moving only from vlogger to audience.

The comments also contribute to the persuasive impact through repeated sensory and evaluative vocabulary. Words such as “delicious,” “tasty,” “fresh,” “flavourful,” “amazing,” and “yummy” construct a shared positive discourse. This repetition strengthens the representation of food as enjoyable and desirable.

At the same time, negative comments create resistance to this positive discourse. The hygiene criticism introduces cleanliness as an alternative criterion for food evaluation. The statement that the dining places are “dirty” challenges the assumption that visually appealing or positively reviewed food is necessarily desirable. Similarly, the comment about poor meat quality questions the reliability of the vlogger’s positive representation.

The statement that the vlogger is “promoting unhealthy, fatty food” is especially significant in relation to ideology. It challenges the idea that food should primarily be evaluated through taste, enjoyment, and visual appeal. Instead, it introduces health as another criterion. The comment therefore represents an alternative discourse in which food content is judged according to its potential health implications.

The comment “The whole nation is only busy eating and drinking. This is pointless” further challenges the ideological emphasis on food consumption. While the

positive comments construct food exploration as enjoyable and valuable, this comment questions whether constant attention to eating and drinking is meaningful. Thus, different ideological positions coexist within the comment section.

The discourse also demonstrates that persuasive power is negotiated through audience participation. Positive comments reproduce the vlogger's evaluative discourse, while negative comments interrupt and challenge it. The comment section therefore functions as a public space in which the meanings attached to food are continuously negotiated.

This vlog demonstrates how lexical choices, reviewing practices, and audience responses interact to construct and negotiate food meanings. At the textual level, the vlogger uses sensory descriptions such as "sweet and salty," "outstanding," "slightly diluted," and "simple and light." Strong evaluations such as "absolutely amazing" and "10 out of 10" make certain food combinations particularly desirable, while moderate evaluations create distinctions between different dishes.

At the social-practice level, these responses demonstrate that the persuasive meaning of food-vlogging discourse is not produced by the vlogger alone. Viewers can reproduce the discourse by expressing desire and approval, extend it by recommending other food places, or resist it through criticism. The discourse therefore creates a negotiated relationship between vlogger authority and audience interpretation.

The vlog also illustrates how ideology can operate through apparently ordinary food descriptions. Repeated positive evaluations can naturalize the idea that desirable food is tasty, flavourful, visually attractive, and worth trying. At the same time, counter-discourses challenge this representation by emphasizing hygiene, health, authenticity, quality, and the value of the content itself.

4.4 Vlogger 3 PK Street Food

This study analyzes vlogs from Zia Tabarak, a famous Pakistani food vlogger who runs the YouTube channel Street Food PK. His channel has over 1.44 million

subscribers, making him a leading digital voice for traditional roadside eateries in Pakistan. Tabarak uses a friendly, everyday speaking style to highlight raw, authentic street food experiences. His large online community plays an active role by responding heavily to his food choices in the comment sections. The following vlogs are used for the analysis which are mentioned here Jalandhar Fish, Pehlwan Karahi | Faisalabad Food Tour | Jehangir Pulao, Chowk Ghanta Ghar | Pakistan, Quetta Street Food | Balochi Sajji of Prince Road | Fish Fry, Falooda | Pakistani Traditional Food, Lahori Nashta at 150 Years Old Halwa Poori Shop, Laddu Peethi Local Street Food at Shalamar Bagh, Grilled Fish & Prawn Karahi | Karachi's Biggest Seafood Street | Rashid Bengali | Kemari Street Food, Gwadar Street Food | Khuda Baksh Halwai, Spicy Mushka | Karimok ki Chai | Balochistan Food, Pakistan.

4.4.1 Vlog 1

Title: Jalandhar Fish & Pehlwan Karahi – Faisalabad Food Tour | Jehangir Pulao, Chowk Ghanta Ghar | Pakistan

4.4.2 Transcript

The fish is here! Is this rohu?

Yes, and this is baam.

[Music Swells] Delicious Jalandhar fish! Let's get started.

Look at this. These are large pieces. You do not get small fish here.

Look, steam is coming out! Just a little masala. Bismillah.

Amazing! It has that same old taste. Fresh fish has a completely different appeal.

It is not too spicy, but it has a salty taste. You should not add too much masala to it.

You can really taste the original flavour of the fish. Now let's try it with naan.

Look at this naan. You will only find this kind of quality here.

Let's try the fish with naan and chutney.

The best thing about it is its unique taste. The masala is completely different.

Fish in Karachi is usually very spicy. This chutney does not contain tamarind; it has dried plum and tomatoes instead.

The chutney is sweet.

This is a piece of baam, and even the skin is amazing.

It is piping hot! You have to eat it like a biscuit!

Bismillah! The skin has its own distinctive taste.

Fresh fish has a completely different flavour.

The fish here is fresh because it is sold every day, so there are no leftovers.

Khurram also recommended Jalandhar Fish!

Head Nods] Amazing fish! Now let's head to Pehelwan Karhai!

Pehelwan Karhai is the most famous karhai in Faisalabad!

This is Pehelwan Karhai! How are you?

Assalam-o-Alaikum, brother! I have heard a lot of praise about your karhai!

All praise belongs to Allah.

We have done nothing!

Do you have both chicken and mutton?

Yes, we have desi chicken and minced meat as well.

The meat is being cut here. Make it spicy like Karachi style!

[Amazed] Hahaha! Karachi style!

We have ordered half mutton karhai and half minced-meat karhai.

4.4.3 Audience Comments

- i. "I want to go to Pakistan just to explore that mouth-watering street food."
- ii. "Love from India... mouth-watering..."
- iii. "Your vlog makes me happy."
- iv. "The food looks insanely delicious."
- v. "I was born in Faisalabad... I still miss all the food."
- vi. "Divided by borders, united by food and love."
- vii. "Mouth-watering street food."
- viii. "My mouth is watering."
- ix. "The food looks amazing."
- x. "Crispy samosa... wow, wow!"
- xi. "Jahangir Pulao is a total failure."
- xii. "I do not feel like eating while sitting in a gutter... filthy people."
- xiii. "This Pakistani nation of gluttons has been ruined by nothing but eating."
- xiv. "This is not the real food of my city."
- xv. "200 rupees for gol gappay and 120 rupees for two samosas. So expensive."
- xvi. "Love from India, Uttar Pradesh."
- xvii. "Pakistani street food same people, same food."
- xviii. "The food culture is great."
- xix. "I want to visit Pakistan for its street food."
- xx. "I will definitely visit to explore the street food."
- xxi. "We want to eat fish at Jalandhar Fish Shop."

xxii. “Must-try yakhni pulao.”

xxiii. “Try Wazirabad fish.”

xxiv. “I recommend the chana chaat and pakoras.”

xxv. “Must-watch Cafe Imran.”

4.4.4 Level 1 Textual Analysis

At the textual level, the vlog demonstrates how the vlogger uses Sensory Language (SL), Persuasive Language (PL), and Conversational Tone (CT) to describe food, express personal evaluations, and involve the audience in the tasting experience. The discourse is particularly rich in sensory descriptions of fish, naan, chutney, and karhai. The vlogger also uses comparative and evaluative expressions to construct certain foods as distinctive, fresh, authentic, and worth trying. These linguistic choices contribute to the vlogger’s position as a food reviewer whose evaluations guide how viewers are encouraged to perceive the food.

4.4.5 Coding Sheet

TABLE 4.31: Coding Sheet of Textual Level of Vlog I

Code	Category	Examples
SL	Sensory Language	“large pieces,” “steam is coming out,” “fresh fish,” “original flavour,” “piping hot,” “distinctive taste,” “sweet,” “crispy”
PL	Persuasive Language	“Delicious Jalandhar fish,” “Amazing,” “You will only find this kind of quality here,” “unique taste,” “most famous karhai”
CT	Conversational Tone	“Is this rohu?”, “Look at this,” “Let’s try,” “Bismillah,” “How are you?”, “Hahaha! Karachi style!”

4.4.6 Qualitative Analysis of Spoken Discourse

Sensory language is one of the dominant features of the vlog. The vlogger begins by drawing attention to the physical appearance and size of the fish, stating, “These

are large pieces. You do not get small fish here.” The emphasis on large pieces constructs the food as generous and desirable. The statement also establishes a comparison between the fish presented in the vlog and smaller portions that viewers might encounter elsewhere.

The vlogger then uses visual and temperature-related sensory language: “steam is coming out” and “piping hot.” These expressions allow the audience to imagine the immediate serving experience. The phrase “piping hot” particularly strengthens the representation of freshness and immediacy. The vlogger further states that “Fresh fish has a completely different appeal” and later explains that the fish is sold every day, “so there are no leftovers.” Freshness is therefore repeatedly constructed as an important quality of the food.

Taste is also represented through several sensory descriptions. The vlogger states that the fish has “that same old taste” and that viewers can “really taste the original flavour of the fish.” The expression “original flavour” constructs the fish as being presented in a relatively unaltered form. Similarly, the statement that “the masala is completely different” emphasizes the distinctiveness of the preparation.

The description of the chutney provides another sensory contrast. The vlogger explains that it does not contain tamarind but instead contains “dried plum and tomatoes,” and then states, “The chutney is sweet.” By identifying specific ingredients and describing the resulting taste, the vlogger provides a more detailed sensory representation rather than relying only on general praise.

The baam fish is also presented through sensory language. The vlogger states, “even the skin is amazing” and describes it as “piping hot.” The unusual comparison, “You have to eat it like a biscuit,” creates an informal sensory image and makes the eating process memorable. The later statement that “The skin has its own distinctive taste” reinforces the uniqueness of this particular food experience.

Persuasive language operates alongside these sensory descriptions. The opening phrase, “Delicious Jalandhar fish!” immediately establishes a positive evaluation. The repeated use of “Amazing” further reinforces the favourable representation.

The phrase “The best thing about it is its unique taste” explicitly identifies taste as the primary quality that makes the food desirable.

The statement, “You will only find this kind of quality here,” is especially strong in terms of persuasive discourse. It presents the food as geographically distinctive and potentially difficult to find elsewhere. Similarly, the description of Pehelwan Karhai as “the most famous karhai in Faisalabad” constructs the restaurant as an important food destination. These expressions position the vlogger as someone who can identify notable food places and tell viewers what deserves their attention.

The discourse also uses comparison as a persuasive strategy. The vlogger contrasts the fish with Karachi-style fish by stating, “Fish in Karachi is usually very spicy.” He then highlights the different preparation in Jalandhar through the distinctive chutney and masala. The comparison allows the food to acquire meaning through difference. Instead of simply saying that the fish is good, the vlogger explains how its taste differs from another known preparation.

Conversational tone is maintained throughout the segment through questions, direct address, informal expressions, and spontaneous reactions. The opening question, “Is this rohu?”, followed by the response from the seller, creates a natural interaction. Expressions such as “Look at this,” “Let’s try,” “Bismillah,” and “Amazing!” make the discourse resemble an informal conversation rather than a formal restaurant review.

The interaction with the Pehelwan Karhai staff also contributes to this conversational style. The vlogger says, “Assalam-o-Alaikum, brother! I have heard a lot of praise about your karhai!” The use of “brother” creates interpersonal familiarity, while the response “All praise belongs to Allah” and “We have done nothing!” produces a brief exchange that makes the presentation more socially interactive.

The request to “Make it spicy like Karachi style!” followed by “Hahaha! Karachi style!” adds humour and spontaneity. This interaction gives the vlog an entertainment dimension while simultaneously reinforcing the comparison between different styles of food.

These textual choices also establish discursive power. The vlogger decides which features should be emphasized freshness, size, heat, taste, masala, chutney, and uniqueness and assigns positive value to them. By calling the karhai “the most famous” and identifying the fish as “amazing,” he positions himself as an evaluator whose linguistic choices can influence how viewers understand the food. At the same time, the repeated emphasis on “fresh,” “original,” “unique,” and “most famous” contributes to an ideology of desirable food in which freshness, distinctiveness, and reputation are treated as important markers of quality.

4.4.7 Level 2 Discursive Practice

At the level of discursive practice, the analysis focuses on Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE). The vlog combines food tasting, seller interaction, comparison, personal evaluation, and recommendations. The presentation moves from Jalandhar fish to naan and chutney and then to Pehelwan Karhai, creating a continuous food-exploration narrative.

4.4.8 Coding Sheet

TABLE 4.32: Coding Sheet of Discursive Level of Vlog I

Code	Category	Examples
VS	Vlogger Style	Enthusiastic tasting, direct interaction with sellers, personal evaluations, humour, comparisons, expressions such as “Amazing!”
CP	Content Presentation	Fish identification → appearance and size → tasting → freshness → naan → chutney → baam → freshness explanation → Pehelwan Karhai → seller interaction → karhai order
AE	Audience Engagement	“Your vlog makes me happy,” “The food looks insanely delicious,” “I want to visit Pakistan,” “I will definitely visit,” and critical comments challenging quality and value

4.4.9 Qualitative Analysis of Spoken and Written Discourse

The vlogger adopts an experiential, conversational, and exploratory style. The first part of the vlog presents the fish through direct observation and tasting. Instead

of merely naming the dish, the vlogger asks questions, observes its preparation, tastes it, describes the flavour, and compares it with food from Karachi. This gives the audience access to both informational and experiential aspects of the food.

The presentation of the fish is carefully sequenced. The vlogger first identifies the fish, then discusses its size and appearance, tastes it, describes its flavour, introduces naan and chutney, and finally discusses baam. This sequence creates a progression from observation to tasting and evaluation. The audience is therefore encouraged to follow the food experience step by step.

The transition to Pehelwan Karhai continues this exploratory structure. The vlogger introduces the establishment as “the most famous karhai in Faisalabad,” interacts with the staff, asks about available meat, and places an order. This presentation constructs the vlogger as a food guide who not only tastes food but also identifies places that may be important to explore.

The vlogger’s interaction with the sellers also contributes to the construction of authenticity. Rather than presenting the food as an isolated product, he includes conversations about its preparation and ingredients. The exchange with the Pehelwan Karhai staff gives viewers a sense of direct access to the food outlet. His statement that he has “heard a lot of praise” about the karhai also frames the visit as part of an existing reputation surrounding the food.

Audience comments show substantial engagement with this discourse. Several viewers reproduce the sensory and evaluative language associated with the vlog. Comments such as “The food looks insanely delicious,” “Mouth-watering street food,” “My mouth is watering,” and “The food looks amazing” demonstrate that viewers respond to the food through visual and sensory evaluations.

The comment, “I want to go to Pakistan just to explore that mouth-watering street food,” extends the discourse beyond food appreciation to expressed travel interest. Similarly, “I want to visit Pakistan for its street food” and “I will definitely visit to explore the street food” demonstrate that the representation of food can become connected with intentions to experience the wider food environment

personally. These comments should be interpreted as expressed intentions, rather than evidence that viewers actually travelled to Pakistan.

The comments also demonstrate how food discourse can cross geographical and social boundaries. Statements such as “Love from India,” “Pakistani street food - same people, same food,” and “Divided by borders, united by food and love” construct food as a point of connection between audiences. These comments show that viewers may attach meanings beyond the immediate food review to the content.

At the same time, the comment section contains counter-discourses that challenge the positive representations in the vlog. The statement “Jahangir Pulao is a total failure” directly rejects the positive evaluation of that food. Similarly, “This is not the real food of my city” challenges the vlogger’s authority to represent local food. This is significant because it demonstrates that claims of authenticity and representational authority can be contested by viewers.

The comment “I do not feel like eating while sitting in a gutter... filthy people” introduces hygiene as an alternative criterion for judging food content. Instead of focusing on taste or appearance, the viewer evaluates the physical environment in which food is consumed. Likewise, the criticism that the food is “so expensive” challenges the desirability constructed through the vlog by introducing affordability as another criterion.

The aggressive comment claiming that the “Pakistani nation of gluttons” has been “ruined by nothing but eating” represents a broader rejection of the food-focused discourse. Although the language is highly negative, it demonstrates that audiences can resist the values promoted by food-vlogging content.

These contrasting comments show that the vlogger’s discursive power is negotiated rather than absolute. The vlogger can frame particular foods as desirable, famous, fresh, or unique, but viewers can reproduce these descriptions, reinterpret them, or directly reject them. YouTube therefore functions as a space in which food meanings are continuously negotiated.

4.4.10 Level 3 Social Practice

At the level of social practice, the analysis examines the broader audience responses generated through the vlog. The focus is on Audience Influence (INF) and Persuasive Impact (IMP). The comments demonstrate expressions of desire, emotional responses, travel intentions, recommendations, and critical resistance.

4.4.11 Coding Sheet

TABLE 4.33: Coding Sheet of Social Level of Vlog I

Code	Category	Examples
INF	Audience Influence	“I want to go to Pakistan,” “I want to visit Pakistan for its street food,” “I will definitely visit,” “We want to eat fish at Jalandhar Fish Shop,” and recommendations to try other foods
IMP	Persuasive Impact	“Mouth-watering,” “My mouth is watering,” “The food looks amazing,” “Your vlog makes me happy,” “insanely delicious”

4.4.12 Qualitative Analysis of Written Discourse

The audience comments indicate a strong affective response to the food representation. Expressions such as “mouth-watering,” “my mouth is watering,” “insanely delicious,” and “the food looks amazing” demonstrate that viewers respond emotionally and imaginatively to the food presented in the vlog. These comments reproduce the sensory orientation of the vlogger’s discourse and extend it into the audience’s own language.

The comment “I want to go to Pakistan just to explore that mouth-watering street food” demonstrates a connection between persuasive food representation and expressed travel intention. The viewer does not merely describe the food as attractive but connects the food content with a desire to visit Pakistan. Similarly, “I want to visit Pakistan for its street food” presents street food as a reason for travel.

The statement “I will definitely visit to explore the street food” is another indicator of audience influence. The use of “definitely” gives the expressed intention strong emphasis. However, it is important to interpret such comments as evidence of stated intention or desire, not as proof of actual behavioural change.

The comment “We want to eat fish at Jalandhar Fish Shop” provides a more specific expression of food-related intention. The viewer identifies the particular food location presented in the vlog and expresses a desire to experience it. This indicates that the vlogger’s representation has made the place sufficiently salient for the viewer to mention it directly.

Audience influence also appears through recommendation practices. Comments such as “Must-try yakhni pulao,” “Try Wazirabad fish,” and “I recommend the chana chaat and pakoras” show that viewers themselves participate in directing attention toward particular foods and locations. Thus, persuasive communication is not limited to the vlogger. The audience becomes an active part of the food recommendation network.

The positive comments also construct food exploration as an enjoyable experience. “Your vlog makes me happy” demonstrates that the persuasive impact is not restricted to hunger or desire for food. The vlog can also produce positive emotional responses associated with entertainment and enjoyment.

However, the negative comments demonstrate that the social meaning of the vlog is contested. The statement that “Jahangir Pulao is a total failure” challenges the assumption that a food featured in a food vlog should be accepted as desirable. The comment “This is not the real food of my city” similarly challenges representational authority and introduces an alternative understanding of local food.

The hygiene criticism is particularly relevant because it shifts the basis of evaluation from taste to the environment in which food is prepared or consumed. Likewise, the comment about prices challenges the persuasive value of the food experience by questioning whether the food is worth its cost.

The counter-discourses therefore demonstrate that the audience can resist the ideology of food desirability constructed through the vlog. While positive comments emphasize taste, enjoyment, travel, and food exploration, critical comments introduce hygiene, authenticity, affordability, and quality as competing criteria.

The discourse consequently reveals a negotiation of power between the vlogger and viewers. The vlogger possesses the power to select food locations, frame dishes through sensory descriptions, and label places as “famous” or “the most famous.” Viewers, however, have the power to reproduce those representations through praise and recommendations or challenge them through criticism.

The repeated emphasis on freshness, unique taste, quality, and reputation also contributes to an ideology in which desirable food is associated with distinctive sensory experiences and recognized food destinations. Yet this ideology is not accepted by every viewer. The comment section provides space for competing interpretations, demonstrating that food-vlogging discourse is socially constructed through both the content creator’s presentation and audience participation.

4.4.13 Vlog 2

Title: Quetta Street Food | Balochi Sajji of Prince Road | Fish Fry, Falooda | Pakistani Traditional Food

4.4.14 Transcript

The fish is ready, and our sajji is also prepared.

[Air Movement] The aroma is absolutely amazing. This is the real thing, and the masala gives it its full flavour.

Look at the texture of this sajji. It looks completely different, and I am going to try this one first.

This leg has been fully roasted, and it still has the skin on top.

They add masala to it. Bismillahir Rahmanir Raheem.

This Quetta sajji is absolutely delicious. It is juicy on the inside and crispy on the outside.

Actually, sajji is a special dish of Balochistan.

It is slightly firm on the outside, but the meat inside is soft and tender.

When these two textures come together, the taste becomes even more amazing.

Now this is our fish. This is mushka fish, and it is served with lemon as well.

The fish looks fresh. Let's try it with some peppers.

[Music Swells] The combination of fish and peppers is absolutely amazing.

If the sajji is 9 out of 10, then the fish is also 9 out of 10.

We have been recommended to try the fruity ice cream.

The speciality here is falooda ice cream.

The milk, ice cream, and falooda are all special in their own way.

Our falooda ice cream is ready.

Let's taste it. Bismillah.

The ice cream has a buttery taste, and it has a flavour very similar to rabri.

It has a very rich flavour. It is truly amazing.

I really enjoyed it. The ending should be perfect as well.

And with this, the video comes to an end. Khuda Hafiz.

4.4.15 Audience Comments

- i. "Quetta is a food paradise. ❤️"
- ii. "YUUUMYYYYY... I always enjoy watching. 😋❤️"
- iii. "After watching your video, I became as hungry as a wolf. 😋"

- iv. "I'm addicted to your vlogs. ❤️"
- v. "I really enjoyed today's video. 😍"
- vi. "Hungry as a wolf. 🐺"
- vii. "The chicken and fish dishes looked great."
- viii. "The falooda was beautiful. 😊"
- ix. "Yummy. 😋❤️"
- x. "Pakistanis are masters at cooking non-vegetarian food. 😊👏"
- xi. "Unhygienic food."
- xii. "He is eating pork 🐷 and making a video."
- xiii. "You are making people sick by feeding them such dirty food."
- xiv. "Brother, why does the oil look so black? It will damage your health."
- xv. "The people promoting this food are ignorant."
- xvi. "The food scene... the masala and lemon-based dishes looked amazing. 😍"
- xvii. "Your food vlogs are always better than my expectations. ❤️"
- xviii. "Balochi food is so unique."
- xix. "I love Pakistani food... delicious dishes. ❤️"
- xx. "I want to come to Pakistan and enjoy a great food experience. 😊❤️"
- xxi. "I want to visit Pakistan to enjoy its street food."
- xxii. "I would love to explore the Quetta food scene. ❤️"
- xxiii. "This makes me want to try it. ❤️"
- xxiv. "I hope I get the chance to taste this juicy kebab. 😋"

4.4.16 Level 1 Textual Analysis

At the textual level, the vlogger uses Sensory Language (SL), Persuasive Language (PL), and Conversational Tone (CT) to construct the food as appealing, distinctive, and worth experiencing. The discourse contains detailed descriptions of aroma, texture, taste, freshness, and richness. Strong evaluative expressions such as “absolutely delicious,” “absolutely amazing,” “9 out of 10,” and “truly amazing” further strengthen the positive representation of the food. The vlogger also uses direct and informal expressions that make the tasting experience appear immediate and personal.

4.4.17 Coding Sheet

TABLE 4.34: Coding Sheet of Textual Level of Vlog II

Code	Category	Examples
SL	Sensory Language	“aroma is absolutely amazing,” “juicy on the inside,” “crispy on the outside,” “soft and tender,” “fresh,” “buttery taste,” “rich flavour”
PL	Persuasive Language	“This is the real thing,” “absolutely delicious,” “taste becomes even more amazing,” “9 out of 10,” “truly amazing”
CT	Conversational Tone	“Look at the texture,” “I am going to try this one first,” “Bismillahir Rahmanir Raheem,” “Let’s try,” “Let’s taste it,” “I really enjoyed it”

4.4.18 Qualitative Analysis of Spoken Discourse

Sensory language is highly prominent in the description of the Quetta sajji. The vlogger begins by focusing on its aroma, stating, “The aroma is absolutely amazing.” This immediately creates a sensory expectation before the food is tasted. The expression “the masala gives it its full flavour” further connects the smell and seasoning with the overall eating experience.

The vlogger then directs attention toward the visual and physical qualities of the sajji: “Look at the texture of this sajji. It looks completely different.” The

phrase “completely different” constructs the dish as distinctive. This is followed by a more detailed description of the meat: “This leg has been fully roasted, and it still has the skin on top.” The reference to roasting and the retained skin provides information about preparation while also making the food more visually and physically imaginable.

The strongest sensory contrast appears when the vlogger describes the sajji as “juicy on the inside and crispy on the outside.” He later explains that it is “slightly firm on the outside, but the meat inside is soft and tender.” These contrasts between firm/crispy and soft/tender construct the food as having multiple desirable textures. The statement that “When these two textures come together, the taste becomes even more amazing” explicitly links texture with enjoyment.

The vlogger also describes the sajji as “absolutely delicious,” creating a direct positive evaluation. The statement “This is the real thing” further adds a sense of authenticity to the representation. The food is therefore constructed not only as tasty but also as a genuine example of the dish. The subsequent statement, “Actually, sajji is a special dish of Balochistan,” gives the food a geographical association and positions the dish as particularly significant within the location being explored.

The description of the fish follows a similar sensory pattern. The vlogger identifies it as “mushka fish” and notes that “The fish looks fresh.” The addition of lemon and peppers creates another sensory combination, which he evaluates as “absolutely amazing.” The numerical rating—“If the sajji is 9 out of 10, then the fish is also 9 out of 10” provides a clear evaluative judgment. The rating gives the vlogger’s personal assessment a structured form and allows viewers to compare the two dishes.

The falooda ice cream is presented through another set of sensory descriptions. The vlogger first identifies the combination of “milk, ice cream, and falooda” and then describes the final product as having “a buttery taste” and a flavour “very similar to rabri.” The comparison with rabri provides viewers with a familiar reference point through which the taste can be imagined. The phrase “very rich

flavour” further strengthens the positive representation, followed by “It is truly amazing.”

Persuasive language operates through these repeated positive evaluations. Expressions such as “absolutely amazing,” “absolutely delicious,” “9 out of 10,” “very rich,” and “truly amazing” repeatedly position the food as desirable. The numerical rating is particularly persuasive because it transforms a personal reaction into an apparently clear assessment. Although the rating represents the vlogger’s subjective judgment, its structured form can make the evaluation appear authoritative.

Conversational tone is also central to the discourse. Expressions such as “Look at the texture,” “I am going to try this one first,” “Let’s try it,” and “Let’s taste it” directly involve the audience in the tasting process. The repeated use of “let’s” creates an imagined shared experience between the vlogger and viewers.

The use of “Bismillahir Rahmanir Raheem” before tasting also forms part of the vlogger’s natural speech style. Similarly, “I really enjoyed it” provides a direct personal response rather than a detached description. These expressions contribute to an informal and experiential presentation.

From a CDA perspective, these linguistic choices contribute to the vlogger’s discursive power because he determines which characteristics of the food receive attention and how they are evaluated. Freshness, juiciness, crispiness, tenderness, richness, and uniqueness are repeatedly associated with positive value. Through this process, the vlogger helps construct a preferred interpretation of what constitutes desirable food.

The statement “This is the real thing” is also important because it contributes to an ideology of authenticity. By presenting the sajji as “the real thing” and describing it as a “special dish of Balochistan,” the discourse encourages viewers to associate the food with a particular location and with an authentic food experience. This does not mean that the vlogger objectively proves authenticity; rather, the language constructs authenticity as part of the food’s appeal.

4.4.19 Level 2 Discursive Practice

At the level of discursive practice, the analysis focuses on Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE). The vlog uses an experiential food-tour format in which the vlogger moves from preparation and sensory observation to tasting, evaluation, comparison, and recommendation-based exploration. The audience comments demonstrate both strong engagement with the positive representation and resistance to it.

4.4.20 Coding Sheet

TABLE 4.35: Coding Sheet of Discursive Level of Vlog II

Code	Category		Examples
VS	Vlogger Style		Enthusiastic reactions, direct tasting, sensory descriptions, numerical ratings, personal evaluation, and conversational expressions
CP	Content Presentation	Pre-	Sajji preparation → aroma → texture → tasting → fish → lemon and peppers → freshness → comparison/rating → falooda ice cream → tasting → final evaluation
AE	Audience Engagement	En-	“I became as hungry as a wolf,” “I’m addicted to your vlogs,” “I want to come to Pakistan,” “I want to visit Pakistan,” and critical comments about hygiene and health

4.4.21 Qualitative Analysis of Spoken and Written Discourse

The vlogger adopts an enthusiastic and experiential style throughout the vlog. His presentation combines observation with immediate personal reactions. Rather than simply naming the dishes, he describes their preparation, examines their appearance and texture, tastes them, and provides an evaluation. This style creates the impression that viewers are experiencing the food alongside him.

The content presentation follows a clear progression. The sajji is introduced through its aroma and appearance before the vlogger discusses its texture and

taste. The fish is then presented with attention to freshness, lemon, peppers, and flavour. The two dishes are given the same numerical rating of “9 out of 10,” after which the discourse moves toward falooda ice cream as a final food experience.

This sequencing creates a continuous narrative of food discovery. The ending “The ending should be perfect as well” frames the falooda ice cream as the final element needed to complete the experience. The statement therefore gives the food tour a narrative structure in which each dish contributes to an overall satisfying conclusion.

The recommendation of the fruity/falooda ice cream also demonstrates how food information circulates within the vlog. The vlogger states, “We have been recommended to try the fruity ice cream,” showing that the food choice itself has been influenced by another source. This demonstrates that food-vlogging discourse can involve multiple layers of recommendation rather than a simple vlogger-to-audience relationship.

Audience responses show strong engagement with this presentation. Comments such as “YUUMYYYYY... I always enjoy watching,” “I really enjoyed today’s video,” and “I’m addicted to your vlogs” indicate emotional and habitual engagement with the content. The audience is not only responding to individual foods but also to the vlogger’s broader content style.

The comment “After watching your video, I became as hungry as a wolf” demonstrates how the sensory representation of food can produce an imagined physical response. Similarly, “The chicken and fish dishes looked great” and “The falooda was beautiful” show that viewers engage with both the food itself and its visual presentation.

Several comments reproduce the positive evaluative discourse of the vlog. “Quetta is a food paradise,” “Balochi food is so unique,” and “I love Pakistani food... delicious dishes” extend the positive representation from individual dishes to the broader food scene. The expression “food paradise” is particularly strong because it constructs Quetta as a place associated with abundant and desirable food experiences.

However, the audience does not accept the positive discourse uniformly. One comment states simply, “Unhygienic food.” Another claims, “You are making people sick by feeding them such dirty food”.

These comments challenge the dominant emphasis on taste and enjoyment by introducing cleanliness and health as alternative criteria.

The comment, “Brother, why does the oil look so black? It will damage your health,” directly challenges the food presentation by focusing on the appearance of the cooking oil and its possible health implications.

This creates a counter-discourse in which food quality is evaluated not primarily through taste but through perceived health and preparation conditions.

The statement, “The people promoting this food are ignorant,” also challenges the vlogger’s role as a food promoter. It questions the legitimacy of presenting such food positively and therefore directly challenges the discursive authority of the content creator.

The comment claiming that “He is eating pork” should not be treated as factual evidence about what the vlogger is actually eating. Within the comment section, however, it functions as a negative reaction and contributes to the contested nature of the food representation.

Similarly, the health-related criticisms demonstrate that viewers can introduce alternative meanings that are not present in the vlogger’s positive evaluation.

These responses demonstrate that the vlogger’s discursive power is negotiated within the YouTube environment. The vlogger has the ability to frame the food as “amazing,” “delicious,” fresh, unique, and authentic, but the audience can reproduce these representations or challenge them. The comment section therefore becomes a space in which competing interpretations of food quality and desirability are produced.

4.4.22 Level 3 Social Practice

At the level of social practice, the analysis focuses on Audience Influence (INF) and Persuasive Impact (IMP). The comments indicate emotional reactions, food cravings, expressed intentions to visit Pakistan and Quetta, and resistance to the positive food discourse.

4.4.23 Coding Sheet

TABLE 4.36: Coding Sheet of Social Level of Vlog II

Code	Category	Examples
INF	Audience Influence	“I want to come to Pakistan,” “I want to visit Pakistan to enjoy its street food,” “I would love to explore the Quetta food scene,” “This makes me want to try it”
IMP	Persuasive Impact	“I became as hungry as a wolf,” “mouth-watering,” “Yummy,” “The food looks amazing,” “I’m addicted to your vlogs”

4.4.24 Qualitative Analysis of Written Discourse

At the social-practice level, the audience comments demonstrate that the vlog creates strong emotional and sensory responses. The statement “After watching your video, I became as hungry as a wolf” explicitly connects viewing the vlog with an imagined physical state of hunger. Similarly, “YUUUMYYYYY,” “Yummy,” and the repeated food emojis communicate immediate affective responses.

The comments “Quetta is a food paradise” and “Balochi food is so unique” extend the discourse beyond individual dishes. These comments construct Quetta and Balochi food as distinctive and desirable. The audience therefore participates in reproducing the geographical and evaluative associations established by the vlogger.

Audience influence is particularly visible in the expressions of travel intention. One viewer states, “I want to come to Pakistan and enjoy a great food experience,” while another says, “I want to visit Pakistan to enjoy its street food”. Another

viewer specifically expresses, “I would love to explore the Quetta food scene.” These comments show that the food representation is connected with an expressed desire to experience the location personally.

The statement “This makes me want to try it” provides a direct expression of intention to experience the food. Likewise, “I hope I get the chance to taste this juicy kebab” connects the sensory representation with a desire for future tasting.

These comments can therefore be coded under INF because they demonstrate expressed intention or desire. They should not, however, be treated as evidence that the viewers actually travelled, purchased, or tasted the food.

The positive comments also demonstrate the circulation of persuasive discourse among viewers. When viewers describe the food as “mouth-watering,” “amazing,” “delicious,” and “unique,” they reproduce the evaluative vocabulary of food promotion. In this way, the audience participates in strengthening the desirability of the food through its own discourse.

At the same time, the negative comments demonstrate resistance to this persuasive representation. The statements “Unhygienic food,” “dirty food,” and the criticism of black oil challenge the dominant discourse of deliciousness by introducing health and hygiene as competing concerns. This shows that persuasive impact is not uniform across the audience.

The comment about black oil is especially significant because it challenges the assumption that a food can be considered desirable solely because it tastes good. The viewer introduces a health-oriented interpretation, suggesting that the conditions of preparation should also be considered. The comment therefore provides a counter-ideology to the consumption-focused discourse of food entertainment.

Similarly, the comment that the people promoting the food are “ignorant” challenges the vlogger’s position as a legitimate food promoter. It represents resistance to the authority established through the vlog. The vlogger’s discursive power is therefore limited by the audience’s ability to question the meanings he constructs.

The positive and negative responses together demonstrate that food-vlogging discourse participates in constructing ideas about desirable food, authenticity, freshness, uniqueness, and food tourism, while simultaneously allowing those ideas to be challenged.

The repeated descriptions of the sajji as “the real thing,” “special,” “juicy,” “crispy,” and “absolutely delicious” contribute to a preferred representation in which authentic and distinctive local food is presented as an attractive experience.

The audience comments reinforce this representation when viewers describe Quetta as a “food paradise,” Balochi food as “unique,” and Pakistani food as “delicious.” However, critical comments challenge this discourse through concerns about hygiene, health, and the responsibility of food promoters. The comment section therefore demonstrates that the social meaning of the vlog is produced through both acceptance and resistance.

The relationship between the vlogger and audience consequently involves a negotiation of discursive power. The vlogger controls the initial framing of the food through selection, description, evaluation, and presentation. Viewers then respond by accepting those evaluations, expressing desires and intentions, recommending the food scene, or challenging the representations. The comment section thus becomes an important space where the persuasive discourse of the vlog is extended but also contested.

This vlog demonstrates how sensory language and strong evaluation can construct food as desirable and memorable, while the conversational and experiential presentation makes the audience feel involved in the tasting process.

The resulting audience discourse includes hunger, enjoyment, travel intentions, and desire to taste the food, but it also includes resistance based on hygiene, health, and criticism of food promotion. This shows that persuasive food discourse operates through an ongoing interaction between representation, audience engagement, and competing interpretations of food quality and desirability.

4.4.25 Vlog 3

Title Lahori Nashta at 150 Years Old Halwa Poori Shop, Laddu Peethi Local Street Food at Shalamar Bagh

4.4.26 Transcript

Look at this. Fresh naan is being prepared here, and its aroma can be smelled from a distance.

They have just taken the naan out of the tandoor, and it is completely hot and fresh.

The curry being served with it also looks quite rich.

Let's taste it. Bismillahir Rahmanir Raheem.

The naan is very soft and completely fresh, and the curry also has a quite strong flavour.

The spices are well balanced. It is neither too spicy nor completely bland.

[Music Drops] This combination is simple, but it is very satisfying in terms of taste.

The local people say that this is part of their daily food.

Now we are going to try the famous tea here.

The tea is being prepared, and judging by the amount of milk, it looks like it will be quite creamy.

The cup is ready, and the colour of the tea also looks very good.

[Takes Sip] Let's taste it.

This tea is very smooth, and its taste is quite rich.

The balance between the milk and tea is absolutely perfect.

After drinking it, I am experiencing a different kind of satisfaction.

Now we are going to try another item that is a speciality of this place.

Look at these. These are local snacks that people here enjoy eating.

Their texture is crispy, and their smell is also quite tempting.

Let's taste these as well.

These snacks are simple but flavourful, and this is where the real enjoyment of street food lies.

4.4.27 Audience Comments

- i. "Yaar, watching your video is so enjoyable... it feels like we are there too. 😊"
- ii. "I really enjoyed today's video. 😊"
- iii. "I'm addicted to your videos. ❤️"
- iv. "Amazing food... it makes me want to come there. 😊❤️"
- v. "Very expensive puri, with average quantity and quality. 😱"
- vi. "Fake food review."
- vii. "Stop your nonsense. Nobody in the world is interested in Pakistani food."
- viii. "You know nothing about food."
- ix. "Don't go there to eat. I have eaten there, and apart from the halwa, nothing was enjoyable."
- x. "Wow, very delicious breakfast. 🍌❤️"
- xi. "Such an intense experience... I am drooling. 😊"
- xii. "Mouth-watering food. 😊❤️"
- xiii. "Such a delicious breakfast. 😊"

- xiv. “It looks amazing. 😋”
- xv. “Pakistani food is mouth-watering and so delicious. 😋❤️”
- xvi. “When it comes to desi food, Pakistan is number one. 😊”
- xvii. “You cannot find breakfasts like Lahore’s anywhere else in Pakistan. ❤️”
- xviii. “Your food vlogs are better than expected. 😊”
- xix. “The gold standard of food vlogging. 🔥”
- xx. “I feel like coming there and having the food. ❤️😊”
- xxi. “I want to explore this amazing food culture. 🥰”
- xxii. “I wish I could also come to Pakistan and explore the breakfast. 🥰”
- xxiii. “I also want to come to Lahore after seeing such tasty food. 😋”
- xxiv. “Your videos make me want to visit Pakistan for food. 🥺❤️”

4.4.28 Level 1 Textual Analysis

At the textual level, the analysis focuses on the specific linguistic choices used by the vlogger to describe food, communicate personal evaluation, and interact with the audience. In this vlog, the discourse contains a strong use of sensory language (SL), persuasive language (PL), and conversational tone (CT).

The vlogger repeatedly describes freshness, aroma, texture, taste, temperature, and satisfaction. These choices make the food more imaginable to viewers and contribute to a positive representation of the food experience. At the same time, evaluative expressions such as “absolutely perfect,” “very smooth,” “quite rich,” and “very satisfying” position the vlogger as someone who evaluates the quality of the food for the audience.

4.4.29 Coding Sheet

TABLE 4.37: Coding Sheet of Textual Level of Vlog III

Code	Category	Examples
SL	Sensory Language	“aroma can be smelled from a distance,” “completely hot and fresh,” “very soft,” “strong flavour,” “creamy,” “smooth,” “rich,” “crispy,” “tempting”
PL	Persuasive Language	“very satisfying,” “absolutely perfect,” “different kind of satisfaction,” “real enjoyment of street food,” “speciality of this place”
CT	Conversational Tone	“Look at this,” “Let’s taste it,” “Bismillahir Rahmanir Raheem,” “Now we are going to try,” “Let’s taste these as well”

4.4.30 Qualitative Analysis of Spoken Discourse

The most noticeable textual feature of this vlog is the extensive use of sensory language. The vlogger begins by describing the naan through smell, temperature, and freshness: “Fresh naan is being prepared here, and its aroma can be smelled from a distance.” The expression “aroma can be smelled from a distance” constructs the food as highly noticeable and appealing even before it is tasted. The description is strengthened when the vlogger states that the naan has been taken from the tandoor and is “completely hot and fresh.” The combination of “hot” and “fresh” gives the food a strong sensory identity and encourages viewers to imagine its physical condition.

The description continues through texture and taste. The vlogger states that “the naan is very soft and completely fresh” and that the curry has a “quite strong flavour.” These expressions move the audience from visual observation to imagined physical experience. The use of sensory vocabulary allows the food to be represented as something that can almost be experienced through the video. In this way, language performs more than a descriptive function; it helps construct an appealing food experience for viewers.

The vlogger also uses evaluative language to establish positive judgments. The statement “The spices are well balanced. It is neither too spicy nor completely

bland” presents the food as appropriately prepared. Rather than simply stating that the curry tastes good, the vlogger evaluates its level of spiciness and balance. This gives the speaker the position of an evaluator whose judgment can guide the audience’s perception of the food.

The phrase “This combination is simple, but it is very satisfying in terms of taste” further strengthens this positive evaluation. The contrast between “simple” and “very satisfying” constructs simplicity as something valuable rather than inferior. The vlogger therefore creates an ideology in which good street food does not necessarily have to be complicated or elaborate; ordinary combinations can also be represented as highly enjoyable when their taste is satisfactory.

The discourse surrounding the tea follows a similar pattern. The vlogger first draws attention to its appearance and preparation: “judging by the amount of milk, it looks like it will be quite creamy.” Later, the tea is described as “very smooth” with a “quite rich” taste. The strongest evaluative statement is “The balance between the milk and tea is absolutely perfect.” The word “perfect” represents the tea as achieving an ideal balance and therefore strengthens the persuasive force of the description.

The phrase “After drinking it, I am experiencing a different kind of satisfaction” introduces a personal emotional response. Here, the vlogger does not merely report the taste but presents himself as personally affected by the food. This creates a stronger connection between evaluation and experience. The audience is positioned to view the food through the vlogger’s personal response.

The final food item is similarly constructed through sensory and evaluative language. The snacks are described as having a “crispy” texture and a “tempting” smell. The vlogger then states that they are “simple but flavourful” and concludes that “this is where the real enjoyment of street food lies.” The phrase “real enjoyment” is particularly significant because it presents a particular type of street-food experience as authentic or genuinely enjoyable. Through this wording, the vlogger does not simply describe the food but gives meaning to the experience of eating it.

Conversational tone is another important feature of the transcript. Expressions such as “Look at this,” “Let’s taste it,” and “Now we are going to try” directly involve the audience in the sequence of the vlog. These expressions create the impression that the viewers are accompanying the vlogger during the food experience.

The repeated first-person plural form “we” in expressions such as “we are going to try” reduces the distance between vlogger and audience and creates a shared conversational experience.

The use of “Bismillahir Rahmanir Raheem” before tasting also contributes to the personal and conversational character of the discourse. It presents the tasting moment as a natural part of the vlogger’s experience rather than as a highly formal review. This type of language can also contribute to the vlogger’s credibility because the evaluation is presented as part of an immediate and personal experience.

From a CDA perspective, these linguistic choices also reveal discursive power. The vlogger has the authority to select which sensory qualities are emphasized, which foods are evaluated positively, and which aspects are presented as important. Words such as “perfect,” “rich,” “smooth,” “satisfying,” and “real enjoyment” guide the audience toward particular interpretations of the food.

However, this power is not absolute, as the audience comments demonstrate that viewers can accept, negotiate, or challenge these representations.

4.4.31 Level 2 Discursive Practice

At the level of discursive practice, the analysis considers how the vlog is produced and organized, how the vlogger constructs his identity and credibility, and how viewers respond to the discourse. The three relevant categories are Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE).

4.4.32 Coding Sheet

TABLE 4.38: Coding Sheet of Discursive Level of Vlog III

Code	Category	Examples
VS	Vlogger Style	Personal tasting, direct evaluation, “Let’s taste it,” “I am experiencing a different kind of satisfaction,” immediate reactions
CP	Content Pre-sentation	Naan preparation → tasting → curry evaluation → tea preparation → tea tasting → local snacks → final evaluation
AE	Audience En-gagement	“watching your video is so enjoyable,” “I’m addicted to your videos,” “it makes me want to come there,” “I feel like coming there and having the food”

4.4.33 Qualitative Analysis of Spoken and Written Discourse

The vlogger’s style is based largely on personal observation and direct tasting. Rather than providing only factual information about the food, he shows the preparation process and then evaluates the food after tasting it. This creates a first-hand reviewing style. Statements such as “Let’s taste it” and “Let’s taste these as well” create continuity between observation and personal experience.

The vlogger also positions himself as an evaluator through repeated judgments. For example, he assesses the naan as “very soft,” the curry as having a strong flavour, the tea as “very smooth,” and the balance between milk and tea as “absolutely perfect.” His repeated evaluation gives him a form of discursive authority within the vlog because the audience receives the food through his descriptions and judgments.

The content presentation follows a clear sequence. First, the preparation of the naan is introduced. The vlogger then describes its appearance, temperature, smell, texture, and taste. After this, the discourse moves to the curry, followed by tea and then another local snack. This organization allows the audience to move through the food experience step by step.

The sequence is important for persuasion because positive evaluation is not presented randomly. The audience first sees the food being prepared, then hears

sensory information about it, and finally receives the vlogger's judgment after tasting it. This progression creates a sense of experiential evidence. The preparation process gives the food visibility, sensory descriptions create anticipation, and personal evaluation provides a conclusion.

The statement that "The local people say that this is part of their daily food" also adds another layer to the discourse. The vlogger introduces the voices of local people to frame the food as part of everyday local eating practices. This contributes to the construction of the food as familiar and established rather than unusual or artificially promoted.

Audience comments show that this discursive construction is actively received and negotiated. Several viewers reproduce the positive discourse of the vlog. One viewer states, "Yaar, watching your video is so enjoyable... it feels like we are there too." This comment is particularly important for audience engagement because it indicates that the viewer experiences a sense of participation through the vlog. The viewer does not simply watch the food; the video creates an imagined feeling of being present at the location.

Another viewer states, "I'm addicted to your videos," which indicates a strong continuing relationship with the vlogger's content. Similarly, the comment "Amazing food... it makes me want to come there" connects the representation of food with an expressed desire to visit the location.

Other comments intensify this engagement through sensory responses. Viewers describe the breakfast as "very delicious," "mouth-watering," and state that they are "drooling." These responses reproduce the sensory vocabulary established by the vlogger. The discourse therefore moves from the spoken text of the vlogger into the written discourse of the audience.

The comments also show that viewers can extend the vlogger's discourse beyond the immediate video. Statements such as "I wish I could also come to Pakistan and explore the breakfast," "I also want to come to Lahore," and "Your videos make me want to visit Pakistan for food" demonstrate how viewers connect the food representation with imagined future experiences.

At the same time, not all viewers accept the vlogger's positive evaluation. Comments such as "Fake food review," "You know nothing about food," and "Don't go there to eat. I have eaten there, and apart from the halwa, nothing was enjoyable" challenge the authority established by the vlog. These comments represent counter-discourses because they question the positive representation of the food.

The comment "Very expensive puri, with average quantity and quality" also challenges the vlogger's implied positive evaluation by introducing price, quantity, and quality as alternative criteria. This demonstrates that the audience is not simply receiving the vlogger's discourse passively. Viewers can reproduce, negotiate, or reject the meanings constructed in the video. Therefore, power at the level of discursive practice is negotiated. The vlogger has the power to frame the food experience through selection, sequencing, and evaluation, but viewers retain the ability to challenge these representations through comments. The YouTube comment section consequently becomes a space where dominant positive food discourse can be reinforced as well as resisted.

4.4.34 Level 3 Social Practice

At the level of social practice, the analysis considers how the discourse represents food, constructs desirable food experiences, and produces broader meanings about places and food experiences. The relevant categories are Audience Influence (INF) and Persuasive Impact (IMP).

4.4.35 Coding Sheet

TABLE 4.39: Coding Sheet of Social Level of Vlog III

Code	Category	Examples
INF	Audience Influence	"It makes me want to come there," "I feel like coming there and having the food," "I wish I could also come to Pakistan," "I also want to come to Lahore," "Your videos make me want to visit Pakistan for food"
IMP	Persuasive Impact	"I am drooling," "Mouth-watering food," "It looks amazing," "Such a delicious breakfast," "very delicious breakfast"

4.4.36 Qualitative Analysis of Written Discourse

At the social-practice level, the audience comments indicate that the vlog constructs food not only as something to be eaten but also as an experience connected with desire, travel, and place. Several viewers express a desire to visit the location or Pakistan after watching the food content. For example, one viewer states, “Amazing food... it makes me want to come there.” Another writes, “I also want to come to Lahore after seeing such tasty food.” These comments indicate that the food discourse can be connected with imagined future experiences.

The strongest indicators of audience influence appear in comments such as “I wish I could also come to Pakistan and explore the breakfast” and “Your videos make me want to visit Pakistan for food.” These statements do not prove that viewers actually visited Pakistan or purchased the food; rather, they provide discursive indicators of intention and desire. Within the framework of this study, such comments demonstrate how viewers express possible behavioral intentions after engaging with the vlog.

The vlog also produces persuasive impact through emotional and sensory responses. Comments such as “Such an intense experience... I am drooling,” “Mouth-watering food,” “Such a delicious breakfast,” and “It looks amazing” demonstrate that the audience responds emotionally and imaginatively to the food representations. These responses correspond closely with the vlogger’s own sensory vocabulary.

The repeated use of words such as “delicious,” “mouth-watering,” “tasty,” and “amazing” suggests that the positive evaluative discourse of the vlog is reproduced within audience comments. This repetition is important from a CDA perspective because discourse can become more powerful when audiences adopt and reproduce the same evaluative meanings.

The comment “When it comes to desi food, Pakistan is number one” provides an example of a broader ideological representation. It moves beyond the evaluation of one particular meal and constructs Pakistani food as superior within a wider

category of “desi food.” Similarly, the statement “You cannot find breakfasts like Lahore’s anywhere else in Pakistan” constructs Lahore’s breakfast as distinctive and desirable. Such comments show how food discourse can contribute to broader positive representations of particular places.

The comment “I want to explore this amazing food culture” similarly connects food with exploration. In this context, food becomes a way through which viewers imagine experiencing a place. The repeated association between food and travel demonstrates how the vlog can construct locations as destinations worth exploring because of their food experiences.

However, the social meaning of the vlog is not entirely positive or uncontested. The negative comments challenge the dominant promotional discourse. The statement “Don’t go there to eat. I have eaten there, and apart from the halwa, nothing was enjoyable” directly contradicts the positive representation. The comments “Fake food review” and “You know nothing about food” further question the credibility of the vlogger.

These negative responses are important because they demonstrate resistance to discursive power. While the vlogger attempts to construct particular foods as enjoyable through sensory and evaluative language, some viewers use their own experiences to reject that representation. The comment section therefore demonstrates that meaning is negotiated rather than simply transferred from producer to audience.

The ideology constructed through the overall discourse is mainly based on the idea that good food should be fresh, flavourful, satisfying, authentic, and worth experiencing. The vlogger’s descriptions repeatedly support these values, while the audience comments reproduce many of them through expressions such as “delicious,” “mouth-watering,” and “tasty.” At the same time, some viewers introduce alternative values, particularly price, quantity, quality, and previous personal experience. This creates a tension between promotional food discourse and critical audience discourse.

The social-practice level demonstrates that the vlog constructs food as a sensory and desirable experience while also connecting food with place and imagined travel. The audience comments provide evidence of emotional responses, cravings, and expressed intentions to visit. However, these comments should be understood as discursive expressions of influence and impact rather than proof of actual behavioral change. The presence of negative comments also demonstrates that the persuasive power of the vlog is negotiated through audience participation. In this way, the discourse operates through both attraction and resistance: the vlogger constructs positive meanings around food, while viewers either reproduce those meanings or challenge them through their own evaluations and experiences.

4.4.37 Vlog 4

Title Grilled Fish & Prawn Karahi | Karachi's Biggest Seafood Street | Rashid Bengali | Kemari Street Food

4.4.38 Transcript

Our food is ready. This is grilled croaker.

These are BBQ prawns, and the karahi is coming shortly.

Here is our prawn karahi.

Our food has arrived, prepared under Rashid's supervision. Look at this grilled croaker.

It is piping hot, and the spices are perfectly balanced. It is slightly spicy, but not too much.

It is also served with chutney. This is a special fish chutney.

This chutney is absolutely amazing. It is made with green chilies.

The fish does not have too many spices; it has its own natural taste.

However, the chutney enhances its flavour even more.

And it is essential to have the signature shot with lemon.

[Takes a Bite] Let's try these BBQ prawns with lemon.

Now let's taste the prawn karahi. Everything is cooked over wood, which gives it a different flavour.

None of this would be possible without quality and honesty.

You will not find this kind of taste anywhere else.

The taste of Keamari is completely different.

There are family halls here, and families also come here.

People also visit this place from other cities.

The vibe of this place is completely different.

[Amused] Dessert is essential. These are fresh gulab jamun.

Along with seafood, you can also get gulab jamun and carrot halwa here.

With this, we conclude this segment here.

4.4.39 Audience Comments

- i. "It looks so good just by looking at it..."
- ii. "Making me hungry. 😋"
- iii. "Hungry as a wolf. 😋"
- iv. "The food looks amazing."
- v. "Yummy. 😋"
- vi. "You can almost feel the taste."
- vii. "I really enjoyed today's video. 😊"
- viii. "It makes me happy."

- ix. "I always enjoy watching food videos. 😊❤️"
- x. "Delicious food. 😊😊"
- xi. "There is something special about street food."
- xii. "The fish dishes looked great."
- xiii. "That food looks so amazing. 😋"
- xiv. "The combination is brilliant."
- xv. "Love Pakistani food. ❤️"
- xvi. "There is something special about street food. ❤️"
- xvii. "Very, very, very, very expensive. 😬😬😬😬"
- xviii. "Very unhygienic food."
- xix. "Dirty food."
- xx. "Very costly and the worst food ever."
- xxi. "I am not enjoying it."
- xxii. "I want to visit Karachi one day."
- xxiii. "I want to try Pakistani food."
- xxiv. "We will definitely visit Rashid Seafood."
- xxv. "I want to explore this food scene personally someday."
- xxvi. "I would love to try this someday."
- xxvii. "Pakistanis are masters at cooking non-vegetarian food."
- xxviii. "Your way of presenting food makes it more appealing."
- xxix. "Your videos made me interested in Pakistani food culture."

4.4.40 Level 1 Textual Analysis

At the textual level, this analysis examines the linguistic choices used by the vlogger to describe food, evaluate its quality, create sensory appeal, and communicate with viewers. The transcript contains frequent examples of Sensory Language (SL), Persuasive Language (PL), and Conversational Tone (CT). The vlogger uses descriptions of temperature, taste, flavour, ingredients, cooking methods, and combinations to make the food experience more vivid. Evaluative expressions such as “absolutely amazing,” “perfectly balanced,” “different flavour,” and “you will not find this kind of taste anywhere else” further construct the food as desirable and distinctive. These linguistic choices also give the vlogger discursive authority because he selects and evaluates the qualities through which the audience is encouraged to understand the food.

4.4.41 Coding Sheet

TABLE 4.40: Coding Sheet of Textual Level of Vlog IV

Code	Category	Examples
SL	Sensory Language	“piping hot,” “spices are perfectly balanced,” “slightly spicy,” “natural taste,” “enhances its flavour,” “different flavour,” “fresh gulab jamun”
PL	Persuasive Language	“absolutely amazing,” “essential to have,” “quality and honesty,” “You will not find this kind of taste anywhere else,” “completely different”
CT	Conversational Tone	“Look at this,” “Let’s try,” “Let’s taste,” “Now let’s taste,” “Here is our prawn karahi,” “Dessert is essential”

4.4.42 Qualitative Analysis of Spoken Discourse

The transcript demonstrates a strong use of sensory language to construct the food as appealing and enjoyable. The vlogger begins by identifying the dishes: “This is grilled croaker,” “These are BBQ prawns,” and “Here is our prawn karahi.” These

introductory statements establish the food being presented before the vlogger moves into detailed sensory evaluation.

The description “It is piping hot, and the spices are perfectly balanced” combines temperature and taste. The phrase “piping hot” creates a strong sensory image of freshly prepared food, while “perfectly balanced” gives the food a positive evaluation. The vlogger further states that the fish is “slightly spicy, but not too much.” This presents the level of spiciness as controlled and appropriate. Rather than simply saying that the fish is good, the vlogger explains why it is appealing by describing its balance of flavours.

The fish is also represented as naturally flavourful. The vlogger states, “The fish does not have too many spices; it has its own natural taste.” This expression constructs natural flavour as a desirable quality. The discourse therefore promotes an implicit idea that good food does not always require excessive seasoning. The phrase “its own natural taste” positions the original flavour of the fish as valuable and authentic.

The chutney is then used to intensify this sensory representation. The vlogger describes it as “absolutely amazing” and explains that it is made with green chilies. He adds that “the chutney enhances its flavour even more.” The word “enhances” constructs the chutney as an important part of the eating experience rather than simply an additional item. Similarly, the statement “it is essential to have the signature shot with lemon” gives a specific way of consuming the food. The word “essential” makes the suggested combination appear necessary for experiencing the food properly.

The discourse around the prawns and karahi continues this sensory construction. The vlogger asks the audience to “try these BBQ prawns with lemon” and then explains that the prawn karahi is cooked over wood, which “gives it a different flavour.” The reference to wood cooking introduces the preparation method as part of the food’s appeal. Cooking over wood is not simply presented as a technical detail; it is linked directly to the distinctive taste of the dish.

The statement “None of this would be possible without quality and honesty” is particularly significant because it introduces values beyond sensory description. Here, the vlogger connects food quality with honesty. This positions the establishment as deserving of trust and gives the food review an ethical dimension. The vlogger is therefore not only evaluating taste but also constructing an idea of what constitutes a credible food experience.

The strongest persuasive statement is “You will not find this kind of taste anywhere else.” This creates a discourse of uniqueness and exclusivity. The phrase “anywhere else” presents the food as difficult to reproduce elsewhere and positions the location as a special destination. Such language can increase the persuasive force of the vlog because viewers are encouraged to perceive the food as an experience that cannot easily be replaced by another restaurant or location.

The statement “The taste of Keamari is completely different” similarly links food quality with place. The location is represented through its distinctive taste, so the food becomes part of the identity of the place within the vlog’s discourse. This can contribute to an ideology in which particular places are understood and valued through their food experiences.

The vlogger also uses sensory language to describe the dessert. The phrase “fresh gulab jamun” constructs freshness as a positive quality, while the statement that seafood is accompanied by “gulab jamun and carrot halwa” expands the food experience beyond seafood alone. The description creates an image of a complete meal experience rather than a single dish.

Conversational tone is also central to the textual construction. Expressions such as “Look at this,” “Let’s try,” “Let’s taste,” and “Now let’s taste” directly involve the audience. These expressions create an informal interaction between the vlogger and viewers. Instead of presenting the review as a distant or formal evaluation, the vlogger speaks as though the audience is accompanying him.

The repeated use of “our” also contributes to this conversational relationship. Phrases such as “our food is ready,” “our prawn karahi,” and “our food has arrived” create a shared frame of experience. The audience is indirectly positioned as part

of the eating situation, even though the actual food is being consumed by the vlogger.

The linguistic choices therefore contribute to the vlogger’s discursive power. By deciding what to emphasize freshness, heat, natural flavour, wood cooking, quality, and uniqueness the vlogger shapes the way viewers are invited to understand the food.

His evaluations can function as recommendations because they are presented through confident expressions. However, this authority remains open to audience negotiation, as shown by the presence of both supportive and critical comments.

4.4.43 Level 2 Discursive Practice

At the level of discursive practice, the analysis focuses on how the food discourse is produced and organized, how the vlogger presents himself as a food reviewer, and how viewers respond to the content. The categories used are Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE).

4.4.44 Coding Sheet

TABLE 4.41: Coding Sheet of Discursive Level of Vlog IV

Code	Category	Examples
VS	Vlogger Style	Personal tasting, direct evaluation, confident judgments, “Look at this,” “Let’s try,” “You will not find this kind of taste anywhere else”
CP	Content Pre-sentation	Introduction of dishes → description of fish → chutney → lemon combination → prawns → karahi → location/vibe → dessert → conclusion
INT	Interaction	Reference to supervision and quality (“Rashid ki supervision”)
AE	Audience En-gagement	“You can almost feel the taste,” “Your way of presenting food makes it more appealing,” “Your videos made me interested in Pakistani food culture,” “I want to try Pakistani food”

4.4.45 Qualitative Analysis of Spoken and Written Discourse

The vlogger's style is primarily experiential and evaluative. He does not merely identify the dishes; he observes them, tastes them, and provides immediate judgments. Expressions such as "Let's try these BBQ prawns with lemon" and "Now let's taste the prawn karahi" create a sense of progression and personal participation.

The vlogger also constructs his identity as a knowledgeable food reviewer through specific observations. For example, he comments on the level of spices, the natural taste of the fish, the effect of the chutney, and the flavour produced by wood cooking. This detailed evaluation allows him to appear attentive to different aspects of food quality.

The statement "None of this would be possible without quality and honesty" is particularly important for the construction of credibility. The vlogger associates a good food experience with ethical values. In this way, he presents himself not simply as someone who enjoys food but as someone concerned with quality and trustworthy presentation.

The content presentation is carefully sequenced. The segment begins with the arrival of the food, followed by the grilled fish, chutney, lemon, prawns, prawn karahi, information about the location, and finally dessert. This structure creates a gradual expansion of the food experience.

The tasting sequence is particularly persuasive. First, the viewer sees the food. The vlogger then describes its sensory properties and tastes it. After tasting, he provides an evaluation. This repeated pattern creates a form of experiential evidence within the vlog: the audience observes the food and then receives the vlogger's personal judgment.

The location is also introduced as part of the food experience. The vlogger states that "People also visit this place from other cities" and that "The vibe of this

place is completely different.” These statements extend the discourse from food to place. The establishment is represented not merely as somewhere to eat but as a destination with a distinctive atmosphere.

This presentation is reflected in the audience comments. One viewer writes, “Your way of presenting food makes it more appealing.” This comment directly recognizes the persuasive role of presentation. It suggests that viewers are responding not only to the food itself but also to the manner in which the vlogger constructs the food experience.

Other viewers reproduce the sensory discourse of the vlog. Comments such as “Making me hungry,” “Hungry as a wolf,” “You can almost feel the taste,” and “That food looks so amazing” demonstrate that the sensory representations in the spoken discourse continue in the written audience discourse.

The statement “You can almost feel the taste” is particularly significant for audience engagement. Although viewers cannot physically taste the food through the video, the viewer describes the presentation as creating an imagined sensory experience. This demonstrates how visual and verbal food discourse can work together to create a sense of participation.

Several comments also indicate strong emotional engagement. Viewers state “I always enjoy watching” “I really enjoyed today’s video,” “It makes me happy,” and “food videos.” Another viewer describes the videos as something they enjoy repeatedly. These comments show that the vlog is functioning as entertainment as well as food review.

At the same time, the audience does not respond uniformly. Critical comments such as “Very, very, very, very expensive,” “Very unhygienic food,” “Dirty food,” and “Very costly and the worst food ever” challenge the positive discourse established by the vlogger. The comment “I am not enjoying it” also directly rejects the positive emotional framing.

These negative comments represent counter-discourses. They introduce alternative criteria for evaluating the food, especially price, hygiene, and personal enjoyment. Therefore, the vlogger's discursive power is not absolute. While the vlog privileges taste, uniqueness, quality, and atmosphere, viewers can shift attention toward cost and cleanliness.

This interaction demonstrates that YouTube functions as a space of negotiated meaning. The vlogger produces a preferred interpretation of the food experience, but the comment section allows viewers to reproduce, modify, or resist that interpretation.

4.4.46 Level 3 Social Practice

At the level of social practice, the analysis considers how the discourse constructs food as a desirable experience and how audience comments express emotional responses, intentions to visit, and broader meanings associated with Pakistani food. The categories are Audience Influence (INF) and Persuasive Impact (IMP).

4.4.47 Coding Sheet

TABLE 4.42: Coding Sheet of Social Level of Vlog IV

Code	Category	Examples
INF	Audience Influence	"I want to visit Karachi one day," "I want to try Pakistani food," "We will definitely visit Rashid Seafood," "I want to explore this food scene personally someday," "I would love to try this someday"
IMP	Persuasive Impact	"Making me hungry," "Hungry as a wolf," "You can almost feel the taste," "Mouth-watering food," "It looks amazing," "The food looks so amazing"

4.4.48 Qualitative Analysis of Written Discourse

The audience comments indicate that the vlog generates both emotional responses and expressions of future intention. Several viewers move beyond simply describing the food as attractive and express a desire to experience it personally. For example,

one viewer states, “I want to visit Karachi one day,” while another writes, “I want to try Pakistani food.”

The strongest indicator of audience influence is the statement “We will definitely visit Rashid Seafood.” The use of “definitely” expresses a strong intention to visit the location. Similarly, “I want to explore this food scene personally someday” connects the vlog with a future desire for direct experience.

Other comments such as “I would love to try this someday” demonstrate a similar intention. These statements should be understood as discursive indicators of influence and intention, rather than evidence that the viewers actually visited the restaurant or consumed the food. Nevertheless, they show that the discourse has become connected to imagined future action.

The vlog also produces strong persuasive impact through sensory and emotional responses. Comments such as “Making me hungry,” “Hungry as a wolf,” “Mouth-watering food,” and “You can almost feel the taste” demonstrate that viewers respond to the food representations at an imaginative and emotional level.

The expression “You can almost feel the taste” is particularly relevant because it suggests that the viewer experiences the presentation as sufficiently vivid to create an imagined sensory response. This corresponds closely with the vlogger’s own sensory descriptions of “piping hot” food, “natural taste,” “perfectly balanced” spices, and enhanced flavour.

The audience also reproduces the positive evaluation found in the vlog. Comments such as “The food looks amazing,” “Delicious food,” “Yummy,” and “The combination is brilliant” repeat the positive evaluative pattern established by the vlogger. This repetition can strengthen the visibility of the positive food discourse within the comment section.

The comment “There is something special about street food” extends the discussion beyond individual dishes. It constructs street food as a meaningful and desirable category of food experience. Similarly, “Pakistanis are masters at cooking non-vegetarian food” creates a broad positive representation of Pakistani food

expertise. Such comments show how individual food reviews can contribute to wider ideas about food and place.

The statement “Your videos made me interested in Pakistani food culture” is especially important for social practice because it directly connects the vlogger’s content with increased interest in Pakistani food. Again, this should not be treated as proof of a measurable behavioral change, but it is a clear discursive expression of influence.

The comment “I want to visit Karachi one day” also demonstrates how the vlog connects food with destination interest. The food is not represented simply as an isolated meal; it becomes associated with the city of Karachi. Similarly, the comments expressing a desire to visit Pakistan for food demonstrate that food discourse can contribute to the construction of a place as desirable for exploration.

However, this positive discourse is challenged by negative audience responses. Comments describing the food as “very unhygienic,” “dirty,” or “very costly” introduce alternative social concerns. These comments challenge the ideology that attractive presentation and sensory appeal automatically correspond to a worthwhile food experience.

The comment “Very costly and the worst food ever” directly rejects the positive representation by evaluating the food according to both price and quality. Likewise, “I am not enjoying it” demonstrates that emotional engagement cannot be assumed to be positive for every viewer.

These counter-discourses are important for understanding power at the social-practice level. The vlogger attempts to construct the location as distinctive through statements such as “You will not find this kind of taste anywhere else” and “The taste of Keamari is completely different.” Some viewers accept and reproduce this representation, while others resist it by focusing on cost, hygiene, or their own negative evaluation.

The discourse therefore creates an ongoing negotiation between promotion and resistance. Positive comments support the dominant representation of the food as

delicious, distinctive, and worth experiencing, while negative comments question the credibility and value of that representation.

The comments demonstrate that the vlog constructs Pakistani seafood and street-food experiences through sensory appeal, uniqueness, personal evaluation, and place-based desirability. The audience responses show emotional impact through hunger, craving, and imagined taste, while several comments express intentions to visit Karachi, try Pakistani food, or visit the featured restaurant. At the same time, critical comments demonstrate that these meanings are not universally accepted. The YouTube audience actively participates in constructing the social meaning of the food by either reinforcing the vlogger's positive discourse or challenging it through concerns about price, hygiene, and quality.

4.4.49 Vlog 5

Title: Gwadar Street Food | Khuda Baksh Halwai, Spicy Mushka | Karimok ki Chai | Balochistan Food, Pakistan

4.4.50 Transcript

This tea is slightly different. It also has a cardamom flavour, and its aroma is completely different from regular tea.

This tea is very delicious, and there is something special about it that makes it so popular.

This is Khuda Baksh Halwai's shop. Fareed told us that this is the most famous halwa in Gwadar.

There are other sweet shops here as well, but this is the oldest and most famous shop.

Assalam-o-Alaikum. This is a special dessert. How is it made?

It is made with ghee and sugar. Desi ghee, rose essence, saffron, and different dry fruits are added to it.

It contains almonds, pistachios, walnuts, and cashews.

All these dry fruits make the sweet richer.

This halwa costs 400 rupees per kilogram, and this shop is approximately 80 years old.

Let's taste Khuda Baksh's halwa. The colour of this sweet looks very appealing.

The sweet is slightly sticky, and it can be eaten with either your hands or a spoon.

Its texture is somewhat rubbery, and it also contains almonds.

[Takes a Bite] It is warm because it is fresh. Let's begin with Bismillah.

You can smell the desi ghee, and the dry fruits give it a very rich flavour.

Its texture is rubbery, but it does not stick to your hands, which makes it even more interesting.

It is a very delicious sweet, and this tea shop is located very close by.

You can come here and try both items, and you can also buy them as gifts.

Fareed, this fort dates back to the Omani period and is very old.

It now remains mainly in the form of walls, but it still looks strong.

The houses here are also very old. Some have fallen into disrepair, while people still live in others.

The houses where people no longer live are closed, and there is also a temple ahead.

There is a temple on one side and a mosque on the other, showing the cultural diversity of this area.

The temple is opened when people come and according to their needs.

There are also more mosques a little further ahead, and the entire area has historical importance.

This place is unique because of its history and culture.

I request all of you to support Fareed and subscribe to his channel.

His details are available in the video description, and you can also contact him.

You should all visit Gwadar. It is a very beautiful place.

If you enjoyed the video, please like and share it.

[Wraps Up] See you in the next episode. Take care. Allah Hafiz.

4.4.51 Audience Comments

- i. "That halwa looks amazing. 😋"
- ii. "Making me hungry already."
- iii. "Mouth-watering dessert. 😊"
- iv. "I can almost feel the taste through the screen."
- v. "Seeing this halwa made me hungry."
- vi. "I really enjoyed watching the video."
- vii. "The bald guy keeps buttering people up. 😂😂😂😂"
- viii. "Damn lying vlogs."
- ix. "Such useless and terrible people and food."
- x. "Everything here is useless; the food is all bad."
- xi. "A complete failure of food."
- xii. "It made me happy."
- xiii. "Love your food content. ❤️"
- xiv. "The videos are always enjoyable."
- xv. "Pakistani sweets are the best. ❤️"
- xvi. "Gwadar's culture is beautiful."
- xvii. "Proud of Pakistani food and culture."
- xviii. "I definitely want to visit Gwadar."
- xix. "I want to try this halwa."
- xx. "Adding this to my travel list."
- xxi. "I would love to explore this place."

xxii. “I didn’t know Gwadar had such a rich history.”

xxiii. “It is interesting to see a temple and a mosque together.”

xxiv. “I learned something new today.”

4.4.52 Level 1 Textual Analysis

At the textual level, the analysis examines the vocabulary, expressions, and linguistic patterns used by the vlogger to describe food, evaluate its qualities, and communicate with viewers. In this vlog, the discourse contains clear examples of Sensory Language (SL), Persuasive Language (PL), and Conversational Tone (CT). The vlogger uses descriptions of flavour, aroma, texture, temperature, ingredients, appearance, and freshness to make the food experience vivid.

He also uses positive evaluative expressions such as “very delicious,” “very rich flavour,” “very appealing,” and “something special.” These choices construct the food as desirable and distinctive. At the same time, the use of direct address and conversational expressions creates closeness between the vlogger and the audience.

4.4.53 Coding Sheet

TABLE 4.43: Coding Sheet of Textual Level of Vlog V

Code	Category	Example from Transcript
SL	Sensory Language	“cardamom flavour,” “aroma,” “very delicious,” “rich,” “slightly sticky,” “rubbery,” “warm,” “fresh,” “very rich flavour,” “colour looks very appealing”
PL	Persuasive Language	“something special,” “most famous halwa,” “oldest and most famous shop,” “very delicious,” “even more interesting,” “You can come here and try both items,” “You should all visit Gwadar”
CT	Conversational Tone	“Assalam-o-Alaikum,” “How is it made?”, “Let’s taste,” “Let’s begin with Bismillah,” “Fareed,” “I request all of you,” “If you enjoyed the video”

4.4.54 Qualitative Analysis of Spoken Discourse

The transcript begins with the description of tea. The vlogger states, “This tea is slightly different. It also has a cardamom flavour, and its aroma is completely different from regular tea.” The words “cardamom flavour” and “aroma” appeal directly to the senses of taste and smell. The comparison with “regular tea” also constructs this tea as distinctive. The phrase “slightly different” initially presents a mild contrast, which is then strengthened by the statement that its aroma is “completely different.” This movement from moderate to stronger evaluation gradually establishes the tea as unusual and appealing.

The vlogger further states, “This tea is very delicious, and there is something special about it that makes it so popular.” The adjective “delicious” provides a direct positive evaluation, while the expression “something special” creates an impression of uniqueness. The statement about popularity also gives the product social value. However, the claim of popularity is presented as part of the vlogger’s discourse rather than independently established evidence. Through such language, the vlogger positions the tea as a desirable item for the audience.

The description of Khuda Baksh Halwai’s shop introduces another important persuasive element. The vlogger says that Fareed told him it is “the most famous halwa in Gwadar.” He then describes it as “the oldest and most famous shop.” The repeated superlative expression “most famous” gives the shop a high-status position within the discourse. The reference to the shop being approximately 80 years old further contributes to its representation as an established food location.

The ingredients of the halwa are described in detail: “desi ghee, rose essence, saffron, and different dry fruits.” The vlogger then specifically names “almonds, pistachios, walnuts, and cashews.” This detailed listing is an example of sensory and descriptive language because it allows viewers to imagine the ingredients and richness of the dessert. The statement “All these dry fruits make the sweet richer” directly links the ingredients with quality.

The discourse therefore constructs richness as an important feature of desirable food. Desi ghee, saffron, and several types of dry fruits are not presented simply as ingredients; they are used to create an image of a rich and valuable dessert. In this way, the vlogger's lexical choices contribute to an ideology of food quality in which richness, freshness, traditional ingredients, and distinctive preparation are treated as desirable qualities.

The vlogger also provides practical information by stating that "This halwa costs 400 rupees per kilogram." This makes the discourse partly informational rather than purely promotional. However, the price is followed by detailed descriptions of appearance, texture, warmth, and flavour, so the overall presentation remains strongly evaluative.

The tasting section contains particularly strong sensory language. The vlogger observes that "The colour of this sweet looks very appealing." He then describes the sweet as "slightly" "sticky" and "somewhat rubbery." These expressions are important because the vlogger does not describe every physical characteristic as simply positive. He acknowledges an unusual texture and then explains that the halwa does not stick to his hands, "which makes it even more interesting." Thus, a potentially negative characteristic is reframed as an interesting feature.

The statement "It is warm because it is fresh" connects temperature with freshness. The audience is therefore encouraged to associate warmth with recently prepared food. This is reinforced when the vlogger states, "You can smell the desi ghee, and the dry fruits give it a very rich flavour." Here, smell and taste work together to construct a vivid sensory representation.

The phrase "very rich flavour" is particularly persuasive because it reinforces the earlier description of the ingredients. The vlogger's discourse therefore creates a consistent chain: premium ingredients → rich sensory qualities → positive evaluation. This repetition strengthens the overall representation of the halwa as a high-quality food.

The vlogger then explicitly recommends the food: "You can come here and try both items, and you can also buy them as gifts." This changes the discourse from

description to recommendation. The modal expression “can” presents visiting and purchasing as accessible options for viewers. The recommendation to buy the food as gifts also extends the value of the product beyond personal consumption.

Conversational tone is visible throughout the segment. The greeting “Assalam-o-Alaikum” establishes an informal interpersonal relationship, while “How is it made?” creates direct interaction with the person associated with the food. The expressions “Let’s taste,” “Let’s begin with Bismillah,” and the repeated address to Fareed make the presentation appear personal and interactive.

The direct address becomes stronger when the vlogger says, “I request all of you to support Fareed and subscribe to his channel.” Here, the vlogger uses his relationship with the audience to encourage a specific action. This demonstrates discursive power because the vlogger is not only describing food but also directing audience attention toward another content creator.

The final recommendation, “You should all visit Gwadar. It is a very beautiful place,” is another clear example of persuasive language. The use of “should” gives the statement directive force. The vlogger positions himself as a guide whose evaluation can help viewers decide what places are worth visiting.

The discourse also constructs Gwadar through historical description. The vlogger describes the fort as dating back to the Omani period and refers to old houses, a temple, and mosques. The statement “This place is unique because of its history and culture” gives the location a broader value beyond food. In this way, the vlog connects food with the experience of visiting a particular place.

From a CDA perspective, the vlogger’s language gives him discursive power to select and prioritize particular meanings. He highlights freshness, richness, age, uniqueness, and beauty while constructing the food and location as worthy of attention. These choices contribute to an ideology of desirable food and desirable destinations. However, the comments show that the audience does not necessarily accept these meanings without question.

4.4.55 Level 2 Discursive Practice

At the level of discursive practice, the analysis focuses on how the vlog is produced and organized, how the vlogger constructs his identity and credibility, and how viewers receive and respond to the discourse. The three categories applied at this level are Vlogger Style (VS), Content Presentation (CP), and Audience Engagement (AE).

4.4.56 Coding Sheet

TABLE 4.44: Coding Sheet of Discursive Level of Vlog V

Code	Category	Example
VS	Vlogger Style	Personal tasting, sensory evaluation, interaction with Fareed, direct recommendations, informal communication
CP	Content Presentation	Tea → introduction of halwa shop → ingredients → price and history → tasting → recommendation → historical location → final destination recommendation
AE	Audience Engagement	“That halwa looks amazing,” “I can almost feel the taste through the screen,” “Love your food content,” “I definitely want to visit Gwadar,” “Adding this to my travel list”

4.4.57 Qualitative Analysis of Spoken and Written Discourse

The vlogger’s style combines personal experience, observation, interaction, and recommendation. He first introduces the tea and halwa, then obtains information about the halwa’s preparation, discusses its ingredients and price, tastes it, and finally gives his own evaluation. This sequence creates the impression that the review is based on direct experience.

The interaction with Fareed is also important for the construction of credibility. The vlogger asks “How is it made?” and receives information about the ingredients. This allows the audience to hear information associated with the preparation of the product rather than receiving only the vlogger’s personal opinion.

The statement “Fareed told us that this is the most famous halwa in Gwadar” also shows the presence of multiple voices in the discourse. The claim about fame is attributed to Fareed, while the vlogger then incorporates it into his presentation. This helps construct the shop as established and significant, although the claim remains part of the participants’ discourse rather than independently verified evidence.

The content presentation is organized in a gradual sequence. The audience is first introduced to the tea, then taken to the halwa shop, introduced to the ingredients and history of the shop, and finally shown the tasting process. After the food discussion, the vlogger shifts toward the historical surroundings of Gwadar and ends with a direct recommendation to visit the city.

This organization is significant because the vlog does not present food in isolation. The food is connected with the history and physical environment of the location. The old shop, old houses, fort, temple, and mosques collectively contribute to a representation of Gwadar as a place worth exploring.

The tasting process also contributes to the persuasive construction. The vlogger first provides information about the halwa and then personally tastes it. His evaluation follows the tasting: “It is a very delicious sweet.” This structure gives the impression of experiential evaluation and strengthens his position as a reviewer.

The audience comments demonstrate that this presentation is actively received. One viewer states, “That halwa looks amazing,” while another says, “I can almost feel the taste through the screen.” These comments are particularly relevant because they demonstrate that the visual and verbal presentation creates an imagined sensory experience for viewers.

The comments “Making me hungry already,” “Seeing this halwa made me hungry,” and “Mouth-watering dessert” reproduce the sensory orientation of the vlog. The vlogger uses words such as “rich,” “warm,” “fresh,” and “appealing,” while viewers respond with hunger and imagined taste. This suggests that the sensory discourse continues from the spoken part of the vlog into the audience’s written discourse.

Audience engagement is also expressed through emotional responses. Viewers state “It made me happy,” “Love your food content,” and “The videos are always enjoyable.” These responses indicate that the vlog functions as an enjoyable media experience rather than simply an informational food review. The comments also show that some viewers accept and reproduce the positive representations constructed in the vlog. For example, “Pakistani sweets are the best” and “Proud of Pakistani food and culture” extend the positive evaluation from one dessert to a broader representation of Pakistani food.

Other comments connect the video directly with the location. “Gwadar’s culture is beautiful,” “I didn’t know Gwadar had such a rich history,” and “It is interesting to see a temple and a mosque together” demonstrate that viewers are engaging with the wider location-based discourse as well as the food. However, the audience response is not entirely supportive. Comments such as “Damn lying vlogs,” “Such useless and terrible people and food,” “Everything here is useless; the food is all bad,” and “A complete failure of food” directly challenge the positive representation created by the vlogger.

These negative comments function as counter-discourses. They question both the quality of the food and the credibility of the presentation. The humorous comment “The bald guy keeps buttering people up” also suggests suspicion about excessive praise. Such responses are important because they demonstrate that the vlogger’s discursive authority is not automatically accepted by every viewer. Therefore, power at the level of discursive practice is negotiated. The vlogger controls the selection, sequencing, and evaluation of food and place, but the audience can reproduce or challenge these meanings through comments. The comment section consequently becomes an interactive space in which different interpretations of the food and the vlog are constructed.

4.4.58 Level 3 Social Practice

At the level of social practice, the analysis examines how the discourse contributes to broader representations of food and place and how viewers express Audience

Influence (INF) and Persuasive Impact (IMP). The comments are treated as evidence of expressed responses and intentions rather than proof of actual behavioural change.

4.4.59 Coding Sheet

TABLE 4.45: Coding Sheet of Social Level of Vlog V

Code	Category	Example
INF	Audience Influence	“I definitely want to visit Gwadar,” “Adding this to my travel list,” “I would love to explore this place,” “I want to try this halwa”
IMP	Persuasive Impact	“Making me hungry already,” “Mouth-watering dessert,” “I can almost feel the taste through the screen,” “Seeing this halwa made me hungry,” “It made me happy”

4.4.60 Qualitative Analysis of Written Discourse

The audience comments demonstrate a strong persuasive impact through sensory and emotional responses. Comments such as “Making me hungry already,” “Seeing this halwa made me hungry,” and “Mouth-watering dessert” indicate that viewers respond to the food representation through imagined physical sensations.

The statement “I can almost feel the taste through the screen” is especially relevant to the IMP category. It suggests that the viewer interprets the audiovisual representation as sufficiently vivid to produce an imagined taste experience. This response closely corresponds with the vlogger’s descriptions of the halwa as warm, rich, aromatic, sticky, and rubbery.

The comment “That halwa looks amazing” also demonstrates the role of visual presentation in persuasive impact. Although the viewer cannot physically taste the dessert, the appearance presented in the video contributes to a positive evaluation.

The emotional responses “It made me happy” and “I really enjoyed watching the video” demonstrate another form of persuasive impact. The vlog is not only

producing food-related desire but also positive emotional engagement with the content itself.

Audience influence becomes more visible when viewers express future intentions. The comment “I definitely want to visit Gwadar” is a direct expression of destination interest. The use of “definitely” gives the statement a strong sense of intention.

Similarly, “Adding this to my travel list” indicates that the location has been incorporated into the viewer’s imagined travel plans. “I would love to explore this place” expresses another desire for future exploration, while “I want to try this halwa” demonstrates a desire to personally experience the featured food.

These comments provide discursive indicators of potential influence. They should not be interpreted as evidence that viewers actually visited Gwadar or purchased the halwa. Rather, they show that the discourse has generated expressed interest and intention among some viewers.

The vlog’s representation of Gwadar contributes to these responses. The vlogger describes the place as “unique,” “very beautiful,” and historically important. The presence of the old fort, historical houses, temple, and mosques gives viewers additional reasons to imagine Gwadar as a place worth exploring.

The comment “I didn’t know Gwadar had such a rich history” is important because it demonstrates an informational effect of the discourse. The viewer indicates that the vlog provided knowledge that was previously unfamiliar. Similarly, “I learned something new today” suggests that the content is being interpreted not only as entertainment but also as an informative experience.

The comment “It is interesting to see a temple and a mosque together” demonstrates audience engagement with the historical and spatial information presented in the vlog. This response shows that viewers can interpret and attach meaning to elements beyond the food itself.

The comments also construct broader positive representations of Pakistani food. “Pakistani sweets are the best” and “Proud of Pakistani food and culture” extend

the evaluation of one halwa into broader positive statements about Pakistani food. Such comments illustrate how individual food discourse can become connected with wider ideological representations.

The ideology of desirable food in this vlog is constructed through several recurring values: freshness, richness, traditional ingredients, established reputation, age, uniqueness, and sensory pleasure. The halwa is represented as desirable because it contains desi ghee, saffron, rose essence, and dry fruits; because it comes from an approximately 80-year-old shop; and because the vlogger describes its aroma, texture, warmth, and flavour positively.

The location is similarly constructed through the values of beauty, uniqueness, historical significance, and exploration. The recommendation “You should all visit Gwadar” brings these meanings together and presents the destination as worthy of audience attention.

However, the negative comments provide resistance to this preferred representation. Comments such as “Damn lying vlogs” and “A complete failure of food” challenge the credibility of the positive food discourse. They demonstrate that not all viewers accept the vlogger’s evaluation or the ideological representation of the food as desirable.

The presence of both positive and negative responses therefore demonstrates that social meaning is negotiated. Some viewers reproduce the dominant discourse by describing the food as amazing, expressing hunger, wanting to try the halwa, and planning to visit Gwadar. Others challenge the discourse by questioning the food and the honesty of the review.

The social-practice analysis demonstrates that the vlog constructs the halwa and tea through sensory appeal, positive evaluation, established reputation, and personal recommendation, while Gwadar is constructed as a desirable destination through its food, history, and perceived uniqueness. Audience comments indicate emotional responses such as hunger, enjoyment, and imagined taste, as well as expressed intentions to try the food and visit the location. At the same time,

counter-discourses challenge these positive representations, showing that the persuasive power of the vlog is negotiated rather than universally accepted.

4.5 Summary of Discussion

Overall, the analysis of the selected Pakistani food vlogs shows that persuasive language is constructed through the combined use of sensory descriptions, evaluative expressions, conversational tone, personal experience, recommendations, and audience interaction. The vloggers use language not only to describe food but also to make particular foods and places appear desirable, authentic, special, fresh, and worth experiencing. Through these linguistic choices, they exercise discursive power by selecting what to show, how to describe it, and how to evaluate or recommend it. However, this power is not absolute, as audience members can accept, negotiate, or challenge the representations presented in the vlogs through their comments.

The discussion also shows that ideology is closely connected with the representation of food and culture. Food is presented not simply as something consumed but as a marker of tradition, regional identity, authenticity, social experience, and belonging. References to traditional recipes, old food establishments, local dishes, regional specialities, and particular cooking practices contribute to an ideological representation of Pakistani food as diverse, rich, authentic, and closely connected with local communities. In this way, food discourse becomes connected with cultural meanings and contributes to the representation of different aspects of Pakistani society.

The selected vlogs also demonstrate how food can be used to represent places and communities. Different cities and regions are associated with particular foods, cooking practices, and food experiences, creating diverse representations of Pakistani society. The inclusion of local markets, street-food environments, food sellers, historical places, and everyday eating practices presents Pakistani society through ordinary social and food-related experiences. Food therefore functions as a link between language, culture, place, and social identity. In some vlogs, the

discussion of food also extends towards historical and social aspects of a location, showing that food content can become a broader representation of the place and its people.

Audience comments further demonstrate the interaction between discourse and society. Positive comments frequently reproduce the persuasive discourse of the vloggers through expressions of hunger, craving, admiration, desire to try food, and intentions to visit particular places. Such responses provide discursive indicators of audience engagement and potential influence, although they cannot be taken as direct proof of actual behavioural change. At the same time, negative comments concerning hygiene, food quality, price, health, misinformation, or vlogger credibility create counter-discourses. These responses show that audiences are not passive recipients but participate in negotiating the meanings presented in food-vlogging discourse.

Thus, the analysis demonstrates that language, power, and ideology work together in Pakistani food-vlogging discourse. Language constructs attractive representations of food; power operates through the vlogger's ability to frame and evaluate food and places; and ideology is reflected in the wider meanings attached to food, culture, authenticity, tradition, regional identity, and Pakistani society. The selected vlogs therefore function as more than sources of food information or entertainment. They are digital spaces in which meanings about Pakistani food, culture, places, and social life are produced, circulated, accepted, and challenged. The analysis ultimately shows that Pakistani food vlogging contributes to the ongoing construction and negotiation of representations of food and society through everyday digital discourse.

Chapter 5

Discussion and Conclusion

This chapter provides an elaboration of the findings that emerged as a result of the analysis of the selected food vlogs and audience comments. The purpose of this research is to analyze the usage of persuasive language in Pakistani food vlogging and the reaction of audience to such persuasive discourse. For the completion of this purpose, Fairclough's three-dimensional model of Critical Discourse Analysis was used for examining the discourse through textual level, discursive practice level, and social practice level. The discourse for the analysis was analyzed at two levels: spoken discourse which was gathered from food vloggers' vlogs and written discourse from audience comments. In analyzing these two types of discourses, this study identified various patterns about the linguistic techniques used by the food vloggers and the audience's engagement with the vlog content. Some of the patterns were noted, include those that pertain to the persuasive language used, audience engagement and response, and food vlogging's general impact on digital discourse. In this chapter, the discussion presented focuses on the significant findings obtained from the analyses conducted. The first part talks about the use of persuasive language in food vlogging with regard to how the vloggers use their linguistic techniques to promote the food and to engage viewers. The other part talks about audience engagement and response in relation to the ways in which viewers interpret and react to the persuasion messages being made on the vlogs.

5.1 Findings

Findings according to two datasets used are mentioned below

- i. Spoken Discourse (Vloggers' Speech)
- ii. Written Discourse (Audience Comments)

5.2 Findings from *spoken discourse*

The analysis of spoken discourse from the selected Pakistani food vlogs revealed five major findings related to the use of persuasive language. These findings were identified from the English-translated transcripts of the selected vlog segments. The analysis showed that vloggers relied on sensory descriptions, evaluative and persuasive expressions, conversational language, personal experience and authenticity, and repeated emphasis on positive food qualities. Together, these features contributed to the persuasive presentation of food and food-related places.

5.2.1 Extensive Use of Sensory Language

The first major finding was the extensive use of sensory language in the spoken discourse of the selected food vloggers. The vloggers frequently described food in terms of taste, smell, texture, temperature, freshness, appearance, and ingredients. Sensory expressions such as “juicy,” “crispy,” “soft,” “tender,” “piping hot,” “fresh,” “rich flavour,” “buttery taste,” and “aroma” occurred across the analyzed vlogs. For example, while describing Quetta sajji, the vlogger stated: “This Quetta sajji is absolutely delicious. It is juicy on the inside and crispy on the outside.” Similarly, the vlogger described the meat by stating: “It is slightly firm on the outside, but the meat inside is soft and tender.” In the discussion of fish, the vlogger stated: “The fish looks fresh. Let’s try it with some peppers.” The description of halwa also contained several sensory features: “You can smell the desi ghee, and the dry fruits give it a very rich flavour.” Another example was found in the description of the halwa’s physical characteristics: “The colour of

this sweet looks very appealing. The sweet is slightly sticky, and it can be eaten with either your hands or a spoon.”.

These examples show that the vloggers did not describe food only by naming the dish. They provided details about how the food looked, smelled, felt, and tasted. The sensory descriptions therefore made the spoken food discourse more detailed and vivid.

The analysis further showed that sensory language was frequently combined with positive evaluation. For example, the description “juicy on the inside and crispy on the outside” was followed by the evaluation “absolutely delicious.” Similarly, the description of the halwa’s smell and flavour was connected with the evaluation “very rich flavour.”.

Therefore, the first finding indicates that sensory language was a prominent feature of the spoken discourse and was used to construct detailed descriptions of food experiences.

5.2.2 Frequent Use of Evaluative and Persuasive Expressions

The second major finding was the frequent use of evaluative and persuasive expressions. The vloggers regularly evaluated food, restaurants, dishes, and food experiences through positive adjectives, ratings, comparisons, and recommendations. Common expressions identified in the transcripts included “amazing,” “absolutely delicious,” “unique,” “special,” “famous,” “outstanding,” “best,” “very good,” “interesting combination,” and “10 out of 10.” For example, while reviewing chapli kebab, the vlogger stated: “This kebab is absolutely amazing.” He further evaluated its quality by stating: “It is so juicy that you do not need any chutney.” The vlogger also gave a direct numerical evaluation: “Missi roti, butter, and sugar: 10 out of 10.” Similarly, while reviewing Quetta sajji and fish, the vlogger stated: “If the sajji is 9 out of 10, then the fish is also 9 out of 10.” Evaluative language was also used to establish the importance or popularity of particular food places. For example: “Pehelwan Karhai is the most famous karhai

in Faisalabad.” Similarly, in the Gwadar vlog, the halwa shop was introduced as: “The most famous halwa in Gwadar.” The analysis also identified direct recommendations. For example, the vlogger stated: “If you visit Sialkot, do not miss this place.” In another vlog, the vlogger stated: “You should all visit Gwadar.” These examples show that persuasion was not limited to explicit commands. It was also created through positive evaluations, ratings, comparisons, descriptions of popularity, and recommendations.

Thus, the second finding demonstrates that evaluative and persuasive expressions were regularly used to establish positive value around particular foods and food locations.

5.2.3 Use of Conversational and Direct Audience Language

The third finding was the consistent use of conversational language. The vloggers frequently used informal and direct expressions that created the structure of an interaction with the audience. Examples included: “Guys, the smell here is so strong that you are attracted even from a distance.” “Look at how they are preparing it piping hot.” “Now let’s taste it.” “Let’s move towards the next spot.” “Now let’s try the nihari.” The use of “guys,” “let’s,” “look at this,” and “you” created direct communication between the vlogger and viewers. Instead of presenting food as formal information, the vloggers presented the experience in the form of an informal conversation.

The inclusive expression “let’s” was particularly common in tasting sequences. Statements such as “let’s taste it” and “let’s try the nihari” positioned the audience as if they were participating in the experience alongside the vlogger. Direct address was also used in recommendations: “If you visit Sialkot, do not miss this place.” Similarly: “You should all visit Gwadar.” The analysis therefore found that conversational language occurred at different stages of the vlogs, including introductions, food preparation, tasting, evaluation, movement between locations, and recommendations.

The conversational style also occurred together with sensory and persuasive language. For example, the vlogger could first address the audience, then describe the food, and finally evaluate or recommend it. This combination made the spoken discourse informal while still allowing persuasive meanings to be communicated.

Therefore, the third finding shows that conversational and direct audience language was an important feature of the vloggers' spoken discourse.

5.2.4 Personal Experience and Authenticity in Food Evaluation

The fourth finding was the frequent use of personal experience and first-person evaluation. The vloggers often positioned themselves as direct participants in the food experience by describing what they personally tasted, observed, liked, disliked, or found surprising. For example, the vlogger stated: "I have never seen this kind of cooking style before." This statement presents the food preparation process through the vlogger's personal experience. Similarly, while tasting food, the vlogger stated: "This taste was completely unexpected." Another example was: "Oh wow, this is an unexpected taste." The vlogger also used first-person expressions during food evaluation: "I really enjoyed it." Personal evaluation was also visible when the vlogger compared different food items. For example: "If the sajji is 9 out of 10, then the fish is also 9 out of 10."

Similarly, while discussing different dishes, the vlogger stated: "I feel like trying some things, but I am not really interested in trying others." These examples show that the vloggers did not present themselves as completely detached observers. They participated directly in the food experience and communicated their personal reactions. Personal experience was also combined with information obtained from food sellers. For example, the vlogger interacted with sellers to obtain information about the age of shops, ingredients, preparation methods, and prices. In the halwa segment, information about the ingredients was followed by the vlogger's own tasting experience. The finding therefore shows that personal experience formed an important part of the spoken discourse. The vloggers presented themselves as

people who personally visited the locations, observed food preparation, tasted the dishes, and provided their own evaluations.

5.2.5 Repetition and Emphasis of Positive Food Qualities

The fifth major finding was the repeated emphasis on positive qualities of food. Across the selected spoken discourse, the vloggers repeatedly returned to qualities such as freshness, flavour, juiciness, crispiness, softness, richness, uniqueness, and deliciousness. For example, words such as “amazing” and “delicious” appeared repeatedly when the vloggers evaluated different dishes. Sensory qualities were also emphasized repeatedly. Chapli kebab was described as: “Very soft” and: “It is very juicy.”

The same food was further described as: “It is crispy on the outside and soft on the inside.” Similarly, the Quetta sajji was described as: “Juicy on the inside and crispy on the outside.” The halwa was repeatedly associated with positive qualities, including: “Very appealing” “Very rich flavour” “A very delicious sweet” “Truly amazing.”

Repetition was also evident in the use of positive evaluative terms across different food items. The vloggers repeatedly used words such as “amazing,” “delicious,” “fresh,” “unique,” and “special” to describe different dishes and food experiences.

The analysis shows that this repetition was not limited to one particular type of food. Similar positive qualities were used across different locations and dishes. As a result, positive food qualities became a recurring feature of the vloggers’ spoken discourse.

The fifth finding therefore demonstrates that repetition and emphasis were used to reinforce positive evaluations and maintain a favourable presentation of the food throughout the selected vlog segments.

5.3 Findings from Written Discourse

The second dataset consisted of written discourse in the form of audience comments posted under the selected Pakistani food vlogs. The analysis of these comments revealed five major patterns in audience responses: positive emotional and evaluative responses, sensory responses, expressions of food-related desire and craving, behavioral intentions and recommendations, and critical or counter-discourses. These findings demonstrate that audiences responded to the vlog content through emotional reactions, personal evaluations, imagined sensory experiences, future intentions, and criticism.

5.3.1 Positive Emotional and Evaluative Responses

The first major finding from the written discourse was the frequent occurrence of positive emotional and evaluative responses. Many viewers expressed appreciation for the food presented in the vlogs as well as for the vloggers' content.

Examples of positive comments included: "That halwa looks amazing." "I really enjoyed watching the video." "It made me happy." "Love your food content." "The videos are always enjoyable." "Your food vlogs are always better than my expectations." Viewers also used short positive evaluations such as "Delicious," "Yummy," "Amazing," "Yummilicious," and "Great food content."

The analysis showed that these responses were not limited to the food itself. Some viewers evaluated the overall quality of the vlog and expressed appreciation for the vlogger's content. For example, "I'm addicted to your vlogs" and "I really enjoyed today's video" demonstrate positive responses to the content as a whole.

Positive evaluations were also connected with particular foods and locations. For example: "Quetta is a food paradise." "Pakistani sweets are the best." "Balochi food is so unique." "The food culture is great."

These comments demonstrate that audiences frequently responded to the food content in favourable terms and associated the presented foods with positive qualities.

Therefore, the first finding indicates that positive emotional and evaluative responses formed a prominent part of the written discourse.

5.3.2 Sensory and Imagined Food Responses

The second major finding was the frequent use of sensory and imagined food responses. Although viewers could not physically taste or smell the food presented in the videos, many comments described emotional or sensory reactions to the visual and verbal presentation.

Examples included: “My mouth is watering.” “Mouth-watering dessert.” “I can almost feel the taste through the screen.” “Seeing this halwa made me hungry.” “After watching your video, I became as hungry as a wolf.” “The food looks insanely delicious.” “The chicken and fish dishes looked great.”.

These responses demonstrate that viewers described the food as if they were experiencing some of its sensory qualities through the video. Expressions such as “mouth-watering,” “feel the taste,” and “hungry” were particularly noticeable. Similar responses appeared in comments about chapli kebab: “Wow... mouth-watering kebabs.” “My mouth is watering.” “Juicy kebabs.”.

The analysis therefore shows that the sensory descriptions presented by the vloggers were accompanied by sensory-oriented responses from viewers. The audience did not only state that the food was good; they frequently described physical or imagined reactions to the food.

Thus, the second finding indicates that sensory and imagined food responses were an important feature of the written audience discourse.

5.3.3 Expressions of Desire, Craving, and Interest in Food

The third finding was the frequent expression of desire, craving, and interest in trying the foods shown in the vlogs. Viewers often moved from simply evaluating food positively to expressing a personal desire to taste it.

Examples included: “I want to try this halwa.” “I want to eat this.” “This makes me want to try it.” “I hope I get the chance to taste this juicy kebab.” “I want to come to Pakistan and enjoy a great food experience.” “I would love to explore the Quetta food scene.” The comments also contained expressions of craving and hunger: “Making me hungry already.” “Hungry as a wolf.” “My mouth is watering.”

The analysis showed that desire was expressed in different ways. Some viewers directly stated that they wanted to eat a particular food, while others expressed a desire to experience the food or explore the location where it was available.

For example: “I want to visit Pakistan to enjoy its street food.” This response connects the desire for food with the desire to visit a geographical location. Similarly, comments such as: “I definitely want to visit Gwadar.” and: “I would love to explore this place.” show that interest in food could develop into interest in the place represented in the vlog. Therefore, the third finding demonstrates that audience comments frequently moved beyond simple appreciation and expressed personal desire, craving, and interest in future food experiences.

5.3.4 Behavioral Intentions and Audience Recommendations

The fourth major finding was the presence of behavioral intentions and recommendations in the audience comments. Several viewers expressed intentions to visit particular locations, try particular foods, or add places to their future plans.

Examples included: “I definitely want to visit Gwadar.” “Adding this to my travel list.” “I want to try this halwa.” “I would love to explore this place.” “I will

definitely visit to explore the street food.” “I want to visit Pakistan for its street food.” These comments indicate that some viewers connected the information presented in the vlogs with possible future actions. The audience also participated by recommending other foods and locations. For example: “Try Wazirabad fish.” “I recommend the chana chaat and pakoras.” “Must-try yakhni pulao.” “We want to eat fish at Jalandhar Fish Shop.”

Other comments recommended particular food places or dishes to fellow viewers. This demonstrates that the comment section was not limited to responses directed toward the vlogger. Viewers also contributed their own food knowledge and suggestions. The analysis therefore found two related patterns: expressed behavioral intention and audience-to-audience recommendation.

Behavioral intentions included wanting to visit, wanting to taste, and adding a place to a travel list. Recommendations involved suggesting additional foods, restaurants, or locations.

It is important to note that these comments demonstrate expressed intentions rather than confirmed behaviour. The comments do not establish whether the viewers actually visited the locations or consumed the recommended foods.

Thus, the fourth finding indicates that the written discourse included both potential behavioural intentions and active recommendation practices among viewers.

5.3.5 Critical Responses and Counter-Discourse

The fifth major finding was the presence of critical, negative, and resistant responses. Although many audience members responded positively to the food vlogs, some viewers questioned the quality, hygiene, price, health implications, and credibility of the food or the vlog itself.

Examples included: “Unhygienic food.” “Brother, why does the oil look so black? It will damage your health.” “You are making people sick by feeding them such dirty food.” “The people promoting this food are ignorant.” “Damn lying vlogs.” “Such useless and terrible people and food.” “Everything here is useless; the food

is all bad.” Some viewers also raised concerns about the quality of specific foods: “This is not the real food of my city.” “Meat quality extremely poor.” “Jahangir Pulao is a total failure.” Price was another source of criticism. For example: “200 rupees for gol gappay and 120 rupees for two samosas. So expensive.”

Hygiene-related criticism was particularly noticeable in comments about street food: “Severe hygiene issues... dining places are dirty.” Other viewers questioned the authenticity or accuracy of the content, as shown in comments such as “Damn lying vlogs.”

These comments demonstrate that audiences did not respond to the vloggers’ positive food representations in a completely uniform way. Some viewers accepted the positive presentation, while others challenged it by introducing concerns about cleanliness, health, price, taste, and credibility.

The analysis therefore identifies critical responses as an important part of the written discourse. These comments provide alternative evaluations of the food and food establishments and demonstrate that audience responses included both agreement and disagreement with the vloggers’ representations.

5.4 Conclusion of Findings

The findings of the study show that persuasive language is an important feature of Pakistani food vlogging. The analysis of vloggers’ spoken discourse and audience comments revealed that food vloggers mainly use sensory language, persuasive expressions, and conversational tone to describe and promote food. Sensory descriptions such as “juicy,” “crispy,” “soft,” “fresh,” and “rich flavour” make food more vivid and appealing, while evaluative expressions such as “amazing,” “absolutely delicious,” and “10 out of 10” communicate positive judgments and recommendations.

The findings also show that vloggers use personal experiences, direct audience address, tasting sequences, and organized presentation to maintain audience interest. Audience comments demonstrate emotional engagement through expressions

of hunger, enjoyment, craving, and appreciation. Some viewers also expressed intentions to try the food or visit recommended places. However, other viewers questioned food quality, hygiene, prices, and the information provided, showing that audiences can also challenge the vloggers' representations.

The findings indicate that persuasive food-vlogging discourse is created through the interaction of language, presentation, and audience response. Fairclough's three-dimensional CDA framework helped examine these processes at the textual, discursive, and social levels. The study therefore concludes that Pakistani food vloggers use language not only to describe food but also to construct appealing representations of food, places, and aspects of Pakistani social life.

The study concluded with the answers of the following research questions which described as:

RQ1: How do Pakistani food vloggers use language to describe and promote food in their YouTube vlogs?

And its respective answer according to the study was found that the findings show that vloggers mainly use sensory language, persuasive language, and conversational tone. Sensory words describe taste, texture, smell, temperature, and appearance, while evaluative expressions such as "amazing," "delicious," and "do not miss this place" promote the food. Conversational language and personal reactions also make the content more engaging and relatable.

RQ2: How do Pakistani food vloggers organize and present food-related discourse to engage their audiences on YouTube?

The answer according to the study was found that the vloggers generally organize their discourse through introduction of the place or food, preparation, tasting, evaluation, comparison, and recommendation. Their personal style, direct audience address, and spontaneous reactions help maintain viewer interest. Audience comments show engagement through appreciation, emotional responses, food cravings, recommendations, and intentions to try food or visit places. Some viewers

also expressed criticism, showing that audience engagement included both acceptance and resistance.

RQ3: Why does the food discourse used by Pakistani food vloggers contribute to particular representations of food, culture, and Pakistani society?

The answer to this respective question is that the findings show that food discourse contributes to these representations because vloggers connect food with place, history, tradition, local speciality, and personal experience. Their language presents particular foods and locations in specific ways, while audience comments can support or challenge these representations. Thus, food vlogging becomes a form of digital discourse through which food and aspects of Pakistani social life are represented to online audience.

5.5 Findings in Relation to Previous Research

The findings of the present study are broadly consistent with previous research on food discourse, persuasive communication, digital media, food blogs, and food vlogging. However, the present study extends previous research by examining these linguistic features together in Pakistani food vlogs and by considering both the spoken discourse of vloggers and the written responses of audiences. The findings particularly support previous research concerning sensory language, persuasive evaluation, conversational communication, authenticity, audience engagement, and the relationship between food discourse and social representation.

The extensive use of sensory language identified in the present study is consistent with the findings of Riley and Paugh (2019), who argued that language can recreate sensory experiences associated with eating and tasting. In the present study, vloggers frequently used expressions such as “juicy,” “crispy,” “soft,” “tender,” “piping hot,” “fresh,” and “rich flavour” to describe food. These findings also correspond with Hamilton and Lahne (2020), who identified sensory vocabulary as an important feature of online food discourse. Similarly, Silva et al. (2021) found that sensory and emotional appeals were important persuasive strategies in digital food communication. The present study supports these findings by demonstrating

that sensory descriptions were also extensively used in naturally occurring food-vlogging discourse, where they helped viewers imagine the qualities and experience of the food.

The frequent use of evaluative and persuasive expressions also agrees with previous research. Rantung and Katemba (2024) found that persuasive food communication employed emotional appeal, repetition, and familiar language to create positive associations with food products. Similar patterns were identified in the present study through expressions such as “absolutely amazing,” “delicious,” “outstanding,” “10 out of 10,” and “do not miss this place.” These expressions show that vloggers did not simply describe food but also assigned positive value to particular dishes and food locations. In this respect, the present findings also support Arshad et al. (2025), who found that food bloggers used evaluation, sensory vocabulary, personal experience, and conversational markers as important resources for persuasive food communication.

The finding concerning conversational and direct audience language is also supported by previous research. Arshad et al. (2025) identified conversation markers as an important feature of food-related digital discourse, while Yanti (2023) emphasized the importance of authentic, informative, and attractive communication for gaining audience attention on YouTube. In the present study, expressions such as “Guys,” “Let’s try it,” “Look at this,” and “You should all visit Gwadar” created an informal and direct relationship with viewers. The use of “let’s” in tasting sequences was particularly significant because it presented the food experience as something shared between the vlogger and audience.

The present findings concerning personal experience and authenticity are consistent with the work of Choe (2024b), Lou (2020), and Sokolova and Kefi (2020). Choe (2024b) showed that food vloggers can combine everyday food experiences with distinctive identities to create content that appears familiar and authentic. Similarly, Lou (2020) and Sokolova and Kefi (2020) demonstrated that credibility, sincerity, relatability, and parasocial interaction can strengthen the persuasive influence of online creators. In the present study, vloggers frequently used first-person experiences, personal evaluations, direct tasting, and interaction with food

sellers. These practices positioned the vloggers as direct participants in the food experience and contributed to the impression of authenticity and credibility.

The findings related to the organization of food-vlog discourse are also comparable with recent research on food vlogging. Nguyen et al. (2024) found that informative, entertaining, and interactive content positively influenced viewers' attitudes towards food videos and vloggers. Similarly, Truong et al. (2025) emphasized the interpersonal nature of vlogs and their potential to influence attitudes and behavioural intentions. The present study found that vloggers commonly organized their discourse through a sequence involving the introduction of a location or food, presentation of preparation, interaction with sellers, tasting, evaluation, comparison, and recommendation. This organization allowed persuasive language to be incorporated naturally into the food experience rather than appearing as direct advertising.

The audience findings also correspond with previous research on digital persuasion and audience engagement. The present study found that viewers expressed appreciation, hunger, craving, enjoyment, desire, and interest in particular foods and places. Comments such as "My mouth is watering," "I want to try this halwa," and "I definitely want to visit Gwadar" demonstrate different forms of audience response. These findings are consistent with Nguyen et al. (2024), who highlighted the importance of audience interaction in food-video communication, and with Sokolova and Kefi (2020), who found that positive relationships with online creators could strengthen consumers' intentions and responses.

An important finding of the present study, however, is that audience engagement was not limited to positive responses. Some viewers questioned food hygiene, prices, food quality, health concerns, and the credibility of the vloggers. Comments such as "Unhygienic food," "Brother, why does the oil look so black?," and "Damn lying vlogs" demonstrate the presence of critical or counter-discourse. This aspect adds an important dimension to previous research because it shows that audiences do not necessarily accept persuasive food representations without question. Viewers can agree with, reproduce, negotiate, or challenge the meanings presented by vloggers.

The findings concerning food, place, identity, and social representation are particularly consistent with Gerhardt (2013) and Choe (2024b). Gerhardt (2013) emphasized the close relationship between food and language in the construction of identity and social relations. In the present study, food was frequently connected with particular cities, regions, traditions, historical places, and local specialities. For example, descriptions of Balochi food, Quetta sajji, regional street foods, traditional sweets, and old food establishments presented food as part of a wider social and geographical context. Thus, food discourse in the present study contributed to representations of particular places and aspects of Pakistani social life rather than presenting food as an isolated product.

The findings also relate to Harvey et al., who viewed food communication as a social process through which different participants can influence attitudes and perceptions. In the present study, vloggers influenced the presentation of food through their linguistic choices and evaluations, while audiences participated by expressing appreciation, recommendations, intentions, and criticism. This supports the view that food communication is not simply about describing what people eat; it also involves the construction and negotiation of meanings surrounding food.

The findings of the present study confirm several observations made by previous researchers while also extending them to the Pakistani food-vlogging context. Previous studies have established the importance of sensory vocabulary, evaluation, emotional appeal, conversational language, personal experience, credibility, and audience interaction in digital food communication. The present study brings these features together through Fairclough's three-dimensional Critical Discourse Analysis and examines them across both spoken vlogger discourse and written audience discourse. The findings therefore suggest that persuasion in Pakistani food vlogging is produced through the combined effect of linguistic choices, presentation practices, personal credibility, and audience interaction.

The present study also contributes to the identified research gap by examining how these linguistic features operate together rather than treating them as separate persuasive techniques. In addition, the inclusion of both positive and negative audience comments demonstrates that digital audiences are active participants

in meaning-making. They may accept the positive representations constructed by vloggers, express intentions to engage with the recommended food or places, or challenge those representations through criticism. In this way, the findings support the relevance of Fairclough's framework for understanding food-vlogging discourse as a form of communication in which language, audience response, and wider social meanings are interconnected.

5.6 Conclusion

This study examined the persuasive language used by Pakistani food vloggers in YouTube vlogs and explored how this language contributes to audience engagement and the representation of food and Pakistani social life. Using Fairclough's three-dimensional framework of Critical Discourse Analysis, the study analyzed the vloggers' spoken discourse as well as audience comments to understand persuasion at the textual, discursive, and social levels. The findings demonstrate that persuasion in food vlogging is achieved through a combination of language, presentation, and audience interaction rather than through a single linguistic feature.

At the textual level, the analysis showed that sensory language, persuasive and evaluative expressions, and conversational tone were important features of the vloggers' discourse. Descriptions of taste, texture, freshness, aroma, and appearance helped audiences imagine the food experience, while positive evaluations and recommendations encouraged favourable perceptions of the featured food and places. Conversational and direct language also created a sense of familiarity between vloggers and viewers. Personal experiences, spontaneous reactions, and repeated positive descriptions further strengthened the persuasive nature of the discourse.

At the level of discursive practice, the study found that food was presented through an organized sequence of introduction, food preparation, tasting, evaluation, comparison, and recommendation. The vloggers' personal styles and interactions with vendors contributed to an impression of authenticity and credibility. Audience comments further showed that viewers actively participated in the discourse. They

expressed appreciation, enjoyment, hunger, curiosity, cravings, and interest in trying the featured food. At the same time, some viewers questioned food quality, hygiene, prices, and the accuracy of information, showing that audiences did not always accept the vloggers' representations without criticism.

At the social level, the findings indicate that food vlogging goes beyond the simple presentation of meals. Food was connected with particular places, traditions, histories, local identities, and everyday Pakistani life. Through their descriptions and evaluations, vloggers contributed to particular representations of food and places, while audiences accepted, negotiated, or challenged these representations through their comments. The discourse therefore reflects how language can shape perceptions of food and influence viewers' interests and future intentions.

The study concludes that persuasive language is a significant element of Pakistani food vlogging. Food vloggers use sensory description, evaluation, conversational interaction, personal experience, and recommendation to make food appear attractive, desirable, and worth experiencing. Audience responses demonstrate that such discourse can generate emotional engagement and stated intentions to try food or visit particular places, although actual consumer behaviour was beyond the scope of this study. Fairclough's three-dimensional model proved useful in bringing together linguistic features, discursive practices, and wider social meanings. Thus, Pakistani food vlogging can be understood as a form of digital discourse in which language functions not only to describe food but also to construct meanings, engage audiences, and contribute to particular representations of Pakistani food and society.

Based on the study's findings, several recommendations are proposed for future exploration and practical application. To begin with, future research should broaden the field by examining the persuasive language of food vloggers on the basis of a bigger number of examples of vlogs and food vloggers from different parts of the world and on various social media platforms. Furthermore, future research needs to examine if the stated intentions of the audience in their comments become reality in terms of consumers visiting the recommended food outlets and consuming the mentioned dishes. Moreover, there are other linguistic means of persuasion

that should be investigated, such as humor, story telling, code-switching, and cultural expressions. Since this research has been focused on the language use only, future research can apply multimodality, taking into account various facial expressions, gestures, camera work, and editing styles.

Similarly, comparative studies involving different genres of vlogging, such as travel, lifestyle, and technology content, may provide valuable insights into the similarities and differences in persuasive strategies. On the practical side, content creators may benefit from the findings by recognizing the importance of descriptive, evaluative, persuasive and conversational language in enhancing audience engagement. Lastly, the findings can be useful for researchers, educators, students and ELT practitioners to see how language is employed in order to persuade and influence people in authentic digital communication contexts.

5.7 Limitations of the study

The present study was subject to certain limitations. Firstly, the use of publicly available YouTube comments as indicators of audience reaction was employed in the research. The problem here is that all audience does not post their views in form of comments, and thus, the analysis might not give the overview of the perception and the reaction of the entire viewers' community. Secondly, the audience responses differed greatly in terms of length, details and level of relevance. In some cases, comments provide good understanding of the viewers' perception whereas, in other cases they did not provide sufficient information. Thirdly, the researcher did not have any control over the authenticity of the comments made by the audience. One could not authenticate whether the identity, intentions or actual experiences of speakers. In other words, only those comments that were written and provided by the audience were used for interpretation. Fourthly, because the study analyzed naturally occurring discourse on a digital platform, the researcher had no influence over the language produced by vloggers or audience. The findings were therefore dependent on the content that was publicly available at the time of data collection. Fifthly, audience intentions expressed in comments

could be examined; however, it was not possible to determine whether these intentions resulted in actual behavior, such as visiting the featured locations or trying the recommended food. Such information was beyond the control of the researcher. Finally, online content is dynamic in nature. Vlogs, comments, and audience interactions may change over time due to editing, deletion, or platform updates. Therefore, the findings reflect the data available during the period of data collection and analysis.

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Appendix A

List of Selected Food Vlogs

A total of fifteen vlog segments from three Pakistani food vloggers were selected for analysis.

Vlogger	Vlog No.	Title of Video	Segment Duration Analyzed	Reason for Selection
RHS (Rana Hamza Saif)	Vlog 1	<i>Lahori Street Food in Pakistan – Motay Ke Channay, Khalifa Sajji & Deep Fried Chicken</i>	03:01 – 07:40	Rich sensory descriptions, evaluative expressions, and audience-oriented interaction
RHS (Rana Hamza Saif)	Vlog 2	<i>Massive Street Food in Karachi Food Ka Pakistan</i>	14:36 – 17:37	Strong persuasive language and descriptive food narration
RHS (Rana Hamza Saif)	Vlog 3	<i>Pindi Street Food in Pakistan – Mamoo Burger, Majeed Nihari & Baba Karahi</i>	15:39 – 20:23	Use of conversational tone and sensory-based food description
RHS (Rana Hamza Saif)	Vlog 4	<i>Balochi Street Food Tour in Quetta – Massive Rosh Making, Kebab Making & Mandi in Pakistan</i>	12:00 – 16:01	Detailed tasting discourse and audience engagement features
RHS (Rana Hamza Saif)	Vlog 5	<i>Gujrati Street Food Tour – Incredible Gol Gappa Making, Nashta & Dhaki Milk in Pakistan</i>	20:08 – 23:03	Presence of persuasive evaluation and food experience narration
Saqib Mobeen	Vlog 1	<i>Sialkot Food Compilation – Best Street Food in Sialkot Muhabbat Ali Nashta Inayat Sweets</i>	12:07 – 16:28	Sensory language and positive evaluative expressions
Saqib Mobeen	Vlog 2	<i>Amazing Food in Faisalabad – Faisalabad Best Street Food Faisalabadi Gol Gappay and Samosay</i>	01:05 – 06:05	Interactive communication and audience-centered narration
Saqib Mobeen	Vlog 3	<i>Street Food in Gujranwala – Best Food in Gujranwala Nazir Butter Chicken Bombay Sweets Desi Choocha</i>	02:10 – 06:40	Persuasive food recommendation and conversational interaction
Saqib Mobeen	Vlog 4	<i>Street Food of North – Most Famous Kabab in Qalandarabad + Dal Mash Food on Highway + Saleem Pakora</i>	11:59 – 16:56	Descriptive tasting language and structured food presentation

Vlogger	Vlog No.	Title of Video	Segment Duration Analyzed	Reason for Selection
Saqib Mobeen	Vlog 5	<i>Most Popular Street Food in Ramzan Missi Roti and Makhan 2 Bhaiyon Ka Hotel in Multan</i>	08:25 – 12:22	Audience engagement and emotional food description
PK Street Food	Vlog 1	<i>Jalandhar Fish, Pehlwan Karahi Faisalabad Food Tour Jehangir Pulao, Chowk Ghanta Ghar Pakistan</i>	19:04 – 23:50	Rich sensory vocabulary and persuasive discourse
PK Street Food	Vlog 2	<i>Quetta Street Food Balochi Sajji of Prince Road Fish Fry, Falooda Pakistani Traditional Food</i>	17:17 – 22:13	Strong evaluative language and immersive food narration
PK Street Food	Vlog 3	<i>Lahori Nashta at 150 Years Old Halwa Poori Shop, Laddu Peethi Local Street Food at Shalamar Bagh</i>	14:02 – 19:05	Conversational tone and audience-oriented recommendations
PK Street Food	Vlog 4	<i>Grilled Fish & Prawn Karahi Karachi's Biggest Seafood Street Rashid Bengali Kemari Street Food</i>	21:31 – 26:42	Sensory description, persuasive evaluation, and audience influence
PK Street Food	Vlog 5	<i>Gwadar Street Food Khuda Baksh Halwai, Spicy Mushka Karimok ki Chai Balochistan Food, Pakistan</i>	15:16 – 20:14	Sensory discourse, persuasive communication, and audience response

Appendix B

Translated Vlogs into English Language

Vlog 1

RHS

LAHORI STREET FOOD IN PAKISTAN - Motay Ke Channy, Khalifa Sajji & Deep Fried Chicken

“Assalam-o-Alaikum guys... how are you all doing? Today, we’re out again for a new food exploration, and today’s plan is quite interesting.

So guys, today we’ve brought you to the streets of Old Lahore. You can see the whole area behind me... the old lanes, the old streets... and the street food here is quite famous.

So we thought, why not try some of the best things in Old Lahore today... some traditional dishes, some snacks, and other things that people really enjoy.

So first, we’re going to try Moti’s chickpeas. After that, there are quite a few other things available along this street, so let’s see what all we get to explore today.

If you ever come to Old Lahore, you can check this place out yourself. It’s quite an interesting area, and today we’re going to try a few different spots.

So, let’s go, guys... and head towards our first location.”

[Background music]

“So guys, we’re walking through the streets of Old Lahore right now, and honestly, the vibe here is completely different. There are old buildings, small narrow streets, and food stalls everywhere.

We found our way here using Google Maps, and it looks like this area is near the furniture market. There’s also an old Dhobi Ghat around here.

I’ve been coming to this area since I was a kid. Whenever we used to come to Lahore, our family would always bring us here.

And honestly, this is one of my favorite places, especially when it comes to food.”

“So guys, the chickpeas they serve here are piping hot, and the masala they add is literally amazing.

You get a complete package here chickpeas, lassi, and that traditional Lahore taste.

It’s not even that late yet, it’s almost 9 o’clock, but there’s already quite a crowd here.”

[Background music]

“So guys, honestly, I’ve been coming here since I was a kid, but this sandwich is something I’m trying for the first time today.

There’s a whole piece of chicken inside it, along with an egg. So, let’s see how it tastes.

[Takes a bite]

Hmm... seriously, this is really juicy, and the chicken is cooked really well.

Normally, sandwiches have only a little bit of chicken in them, but this one has a whole piece. I mean, there’s a proper filling in here.”

“These chickpeas have been cooking since morning in a large pot, and then oil and spices are added to them.

There's also a green spice mixture in it, green chilies, black pepper, and some secret spices as well.

That's why the taste is a little spicy but also very flavorful."

"Hello brother, Assalam-o-Alaikum. What are you making here?"

"This is aloo tikki."

"Oh, okay. And what's the name of your stall?"

"It's in Ganesh Market."

"So guys, if you come here, you'll find this stall on the right-hand side. Their aloo tikki is quite famous. It's made with potatoes, chilies, and spices, and then fried on the griddle."

[Music]

"Guys, finally, we've found a nice place to sit. It's kind of a rooftop-style setting.

From here, you can see the entire chowk and bazaar on this side. And over here, they've arranged open-air seating with tables and everything.

And the thing that has just arrived in front of us is basically aloo tikki. It has potato inside, with tomato and spices in the middle as well."

"So, let's try it now, guys, and see how it tastes.

[Takes a bite]

Hmm... honestly, this is really delicious. It tastes just like the aloo tikki my mom makes at home, with chilies and spices.

The texture is quite crispy, and the seasoning is really good as well."

"And this chutney that comes with it seems to be an amchoor chutney. It has a slightly sour and spicy taste.

[Music]

They've also sprinkled some chaat masala on top, and then added the chutney. So, the combination becomes quite interesting."

"So guys, the second thing we're going to try... honestly, I don't know its exact name right now.

But as you can see, there are two food carts here. One has a barbecue-type setup going on, while the other one is preparing some different things.

So, let's ask the brother what he's making."

"Brother, what are you making?"

"Oh, okay... alright. So, we'll try this one as well."

"So guys, we've tried quite a few things here today, including aloo tikki and some other snacks.

Now let's see which one tastes the best.

Honestly, there's something special about sitting here and eating. The only problem is that there isn't much space to place the camera, so I'm not able to show you everything properly."

"This is quite spicy, but the taste is really good. The spices are quite strong.

Honestly, I feel like this place is quite underrated, but the food is absolutely delicious."

"I used to come here as a kid as well, with my grandfather, and even back then this place was quite famous.

And even now, it has the same taste and the same vibe.”

“Sorry guys if I’m not able to show you the food in close-up properly, because handling the camera is a little difficult.

But overall, it was a really good experience, and the food was also very tasty.

So guys, if you ever come to Lahore, definitely try the street food in Old Lahore.”

“You can find a lot of famous street food here, especially barbecue and all kinds of different dishes.

We had tried a few things earlier as well, but the barbecue was quite interesting. The spices in it were also quite strong.

I mean, every stall has a slightly different taste, but overall, there’s something special about street food.”

“This main bazaar has a small street branching off from it, and as soon as you enter that street, you’ll find Mukhtar Sweets.

When we came here earlier, we saw them freshly frying halwa and other things.”

“So, the things we’ve ordered now include petha halwa first, then gajar ka halwa, and then daal ka halwa.

And we also have two gulab jamuns, which look really fresh and nice and hot.”

“Look at this, guys... the gulab jamun is so soft that it literally broke as soon as I put the spoon on it.

Seriously, it’s really soft, and the syrup coming out of it tastes really sweet and delicious.”

“Alright, let’s try the petha halwa now and see how it tastes.

I’m honestly quite excited to try the gajar ka halwa as well.

The next thing we’re going to try is daal ka halwa.

This one also looks really soft, and there are dry fruits on top as well.”

“The special thing about these desserts is that they aren’t overly sweet. The sweetness is actually quite balanced.

That’s why we decided to have the desserts first, and then we’ll try the main course.”

“Now we’re heading to try Khalifa’s famous dish, which is quite popular here in Chowk Bazaar.

The cooking style here is also a little different, especially the way they prepare their chicken.”

“Now we have the manager of Khalifa with us. Sir, welcome.”

“Our shop has been operating here for many years, and our identity is our quality.”

“The chicken is prepared using a special process. First, we marinate it in a special marinade.

Then we use special spices on it, which are part of our family recipe.”

“So finally, the dish has arrived. It looks quite interesting.

There’s rice in it, and there’s chicken inside as well. The chicken is actually hidden inside the rice.”

“And they’ve also given us malai roti on the side, which looks really soft.

Seriously, it looks really tasty.”

“The chicken piece looks really juicy. Let’s see how it tastes.”

“There are both sweet and spicy flavors coming through, along with a strong chicken flavor.

Honestly, this dish is quite different. It’s not like regular biryani or pulao.”

“Overall, it was a really good experience, and the taste is quite unique as well.”

“When we were leaving, they didn’t even charge us for the food. That’s their kindness and hospitality.

So we thought, why not have some tea as well?

This shop is also in the main bazaar, and their tea is quite famous.”

“If you enjoyed the video, make sure to like, subscribe, and comment.

And let us know which food item you found the most interesting.

Alright guys, see you in the next video.”

Vlog 2

Massive Street Food in Karachi | Episode 01 – Food Ka Pakistan

“Assalam-o-Alaikum, ladies and gentlemen. RHS from Shapack TV is here once again. I’m currently in Karachi.

Karachi is a legendary city when it comes to street food, and I believe it is truly the hub of street food in Pakistan.

It’s a busy and chaotic city, but whenever I come to Karachi, I feel a completely different vibe and energy. The pace here is also incredibly fast. Karachi is a very fast-moving city.

And then there’s the food... as you all know street food carts, biryani, nihari, karahi, BBQ, and so much more.

Whenever I come to Karachi, I get really excited about exploring the street food.”

“So basically, let me give you a brief introduction.

Today, we’re starting a new series called ‘Food Ka Pakistan’ with InDrive.

This is going to be one of the biggest food tours of Pakistan. We’re starting from Karachi today, and while eating and traveling, we’re going to make our way all the way to Peshawar.

The excitement level is really high. You can imagine that between Karachi and Peshawar, we’re going to visit different cities.

We’ll visit different highways, bistros, and restaurants. And the most amazing part is that I’ll be using InDrive to travel from Karachi all the way to Peshawar.

We’ll take InDrive to different food spots around the city and try biryani, tikka, kebabs, karahi, and all kinds of other food.

Then we’ll take InDrive again and travel to Hyderabad, and continue traveling and eating our way all the way to Peshawar.

It’s going to be one long and massive food tour where, in one journey, we’re going to eat our way through the whole of Pakistan.

So this series is starting from this legendary food city... the City of Lights.

Welcome to Karachi!”

Ghousia Nalli Biryani

“Ghousia Nalli Biryani is in Liaquatabad, and this is my favorite biryani in Karachi.

When you’re in Karachi and you see scenes like this, you realize that this really is Karachi — full of energy, food, and culture.

And Ghousia is my favorite biryani.”

“Sir, how are you?”

“I’m doing well, sir.”

“The owner of Ghousia is here with us. Sir, tell us something about your biryani. Why are you so famous?”

“Sir, Ghousia doesn’t belong to just one person. It belongs to everyone. We’re simply here to serve.

It’s because of the love you people give us that you keep coming here.

Through your channel, people also get to discover good food places.”

“I’m extremely hungry.

I told Ahsan bhai that the first thing we’re going to eat is Ghousia nalli biryani, and then we’ll try some other things.

I come here every Friday night.

As far as the taste is concerned, what can we really say? Everyone already knows how it tastes.

But the vibe and energy you get here... you only get that here.”

“As you can see behind me, there are these huge metal pots.

They make layered biryani here.

The top layer consists of boiled rice, while underneath there are spices and marrow bones.”

“I’d like to say through your channel that Ghousia nalli biryani isn’t just about the marrow bone.

It’s made in a traditional desi way using meat and marrow-bone broth.

We don’t use oil or ghee in it, which is why it’s also healthier.

We use a little more turmeric, and the natural fat is also considered good for health.”

“Amazing... long live Ghousia!”

“You can get the biryani here by the kilogram, half kilogram, or quarter kilogram. They don’t serve it by individual plates.

There’s a serious biryani operation going on here.

I’m extremely hungry.

If you stand next to this pot, you can really smell the aroma of the beef biryani.

This is beef biryani with marrow bones, and the smell of the spices is absolutely incredible.

Now I’m going to order the biryani. I could easily eat one kilogram.

The food craze here is on another level.

Which biryani are you going to give us?”

“Ghousia nalli biryani.”

“Alright... give us the best mix with beef and marrow bone.”

“This has just come out piping hot.

Look at this the bone marrow is coming out.

There’s a full-on marrow-bone show happening here.

I’m mixing the bone marrow, spicy rice, and boiled rice together.

This is next-level tasty... an absolutely lethal bite.

The bone marrow is still solid, so you have to break it apart.

The game is seriously strong here.”

“When you look at it, you might think it’s going to be extremely spicy.

But when you actually eat it, the flavors are very well balanced.

You get a really nice richness from the bone marrow and beef.

Some of the beef pieces are chewy, while others are incredibly tender.

Historically, Ghousia nalli biryani isn’t an original Karachi dish.

But in just four or five years, they’ve created such a strong identity for themselves.

And now it has become extremely famous.

The interesting thing is that it isn’t even located on the main road. It’s actually inside an inner street.”

“They’ve grown really well in this setup, and they deserve the credit for that.

And they say that all of this is because of Allah’s blessings.

The good thing is, when it comes to the extra-spicy rice with beef pieces, do we only get it like this, or does everyone get the same thing?

Saqib bhai doesn’t refuse anyone. If you ask him for a little extra masala or extra beef, he’ll give it to you.

He’ll keep doing it until you’re completely full.

Now I’m going to call my InDrive.

Basically, InDrive is a ride-hailing app.”

“With it, you can travel within the city or between cities.

It has a bidding system. For example, I’m selecting the option that I want to go to Hussainabad Food Street.

You can see different drivers appearing here.

The app shows a standard rate. For example, it’s showing Rs. 300 from here to Hussainabad Food Street.

Now, multiple drivers can offer lower prices, such as Rs. 280, Rs. 270, or Rs. 260.

Some might even quote Rs. 320. And they all have different cars.

You can choose the rate and car according to your preference.

You can also suggest your own price. For example, I could say that I want to go for Rs. 200.

If a driver is willing to accept that offer and thinks your price is reasonable, they can accept Rs. 200.”

“No, you say it. I’m not going to do the slogan. You guys can do the slogan.”

“Brother, how can you be in Karachi and not eat paan?

We’ve had the biryani, cold drink, and sweets. Now what’s the plan, and where are we standing right now?

Now we’re going to try another traditional Karachi food. You know, something to satisfy that little bit of hunger around 4 or 5 in the afternoon.

We’re going to have Kathiawari cholay.

Kathiawari cholay are a very common food here. We tried Kathiawari last time as well, but now we’re going to try something a little different curry cholay and aloo papdi.”

“Is it a mix of curry and chickpeas?”

“Yes.”

“A little distance from Hussainabad, we’re in Siddiqabad at Abdul Rehman Curry Cholay.

The level of street food here is really high.

You can experience authentic street food here. I get a lot of satisfaction from watching food being prepared in this kind of environment, with all those spices.

Potatoes, chickpeas, curry, pakoras, and papdi.

Now we’re going to try all of this. What are your timings?”

“From 4 PM to 9 PM.”

“We’ve been eating here for around 20 years.”

“You’ve been eating here for 20 years? What’s so special about it?”

“Try it yourself once. You’ll forget your wife’s cooking and remember this instead.”

“This is the beauty of Karachi. You can walk for two curry pakoras before, but I’ve never had chickpeas with curry minutes, stop almost anywhere, and find something to eat.

We have two things in front of us.

One is the curry cholay, which is really unique. I’ve had curry pakoras before, but I’ve never had chickpeas with curry like this.

It has curry, black chickpeas, onions, and papdi.

This is all about the different textures.

In Lahore or Punjab, chickpeas are often served with samosas.

This gives you a similar feeling, but the curry tastes more like homemade curry slightly tangy, with chickpeas and papdi.

You can feel the proper shape and slight firmness of the chickpeas, along with the crunchiness of the papdi and the taste of the onions with a spicy topping, gravy.

The game is strong.

The second thing is aloo papdi.

This has big chunks of boiled potatoes with a spicy topping, gravy, and papdi.

There are onions and a little bit of curry as well.

Honestly, even Karachi's potatoes are on another level.

Karachi is all about the spices. As you can see, there's a lot of masala on this.

But surprisingly, it doesn't feel overwhelmingly spicy.

These potatoes have a tangy taste and are covered in a spicy gravy.

All the spices have really dissolved into the potatoes.

The crunch of the papdi and the taste of the onions are next level."

"Honestly, I don't give papdi chaat that much importance.

That's because I don't really like it at a lot of places.

But these two things are genuinely very savory.

The balance of flavors is really good.

It's not overly sour. You get a burst of flavors in your mouth.

It tastes savory and spicy, but in reality, it isn't that spicy.

It's actually quite mild.

Brother, how much is one plate?"

"Rs. 60."

"And the curry cholay?"

"Rs. 60. Both are Rs. 60."

"If you want more crunch in your papdi chaat, you can also ask for extra papdi."

"We're currently in the inner streets of Hussainabad, and we need to go to Orangi Town.

If I order a car, it'll take around half an hour because of the traffic.

So the best option is an InDrive bike.

We'll take a bike and reach the next spot quickly.

My decision to book an InDrive bike was definitely a good one because of the traffic.

Absolutely, it was a great decision.

You can see for yourself just how much traffic there is."

"If you're in Bangla Bazaar and you don't eat raseelay kebabs, that would be a real injustice.

We've reached Orangi Town.

We're at Tehzeeb Kabab House to eat Bihari kebabs.

Orangi Town is one of the largest informal settlements in Asia.

This is my first time here. I've been to Karachi many times, but today is my first visit to Orangi Town.

There's a completely different vibe here.

Orangi Town is one of the more deprived areas of Karachi, and a large Bihari community lives here.

That's why some of the oldest and most authentic Bihari kebabs can be found here."

"We have malai boti, burfi boti, reshmi kebab, Irani chutney, kachori, paratha, and our special Bihari kebabs.

We've been doing this since 1987.

At that time, one kebab used to cost three or four rupees, and now it costs 60 rupees."

"What's the unique thing that's served with the Bihari kebab called?"

"Kachori. But it's not like the Punjabi kachori.

These are small dough balls filled with a lentil mixture.

Then they're fried, and they become like small puris. That's what we call kachori."

"Fresh BBQ is being prepared right now, and you can smell it even while standing here.

This is the flavor of Karachi.

Allah has blessed my brother's hands with flavor.

We may not have the best location, but we have quality.

People come here for the quality."

"We've ordered malai boti, Bihari boti, and two plates of Bihari kebabs.

There's so much BBQ smoke here that it's actually affecting my eyes.

Let's pick this up first.

They had also shown me the raw Bihari kebab earlier.

It's a long strip, and it starts breaking apart as soon as you pick it up.

You can really feel the proper layer of spices in it.

It literally melts in your mouth, but there's also a little bit of chewiness.

That final chewiness is part of the experience.

You just touch it and it feels like a thick mixture of meat.

It's definitely meat, but the tenderness is on another level.

The texture is like solid meat, but the taste reminds you of spicy minced meat.

And with the Bihari kebab, we have Bihari kachori.

You dip it into the tamarind chutney.

Oh wow... that was all about the chutney because the chutney hit my mouth first.

The chutney isn't overly sour. It has a really authentic tamarind flavor.

The chicken malai boti is also incredibly tender."

"Our food is finished, and they served us some really good food.

We also have some gifts for them.

We have InDrive shirts, hoodies, caps, and badges.

We'll distribute these gifts and then leave."

"Ali bhai, it was really nice riding with you.

This InDrive shirt is for you, and here's a badge as well."

"We've now reached a restaurant on the highway that I've been hearing about for a long time.

It's one of the oldest restaurants around.

This is Madina Highway Restaurant, and their specialty is Balochi tikka.

Ahsan bhai told me about this restaurant.

It's a little outside Karachi.

It's about 22 kilometers from Bahria Town and 50 kilometers from Karachi Gate."

"We're ordering half a kilogram of mutton karahi and Balochi tikka."

"Do you mix the oil and water?"

"Now all the meat has been transferred over here.

The chicken is cooking in a separate pot.

First, they add oil and water, and then they add the chicken.

If you put the chicken directly into the oil, it gets hard-fried.

The water boils the chicken, while the oil makes the outer layer crispy.

Now they've added green chilies and ginger-garlic.

And now the Balochi tikka is cooking.

Standing here, you can smell those authentic spices."

"Look, I'm standing here watching the whole show.

After cooking the Balochi tikka, they've added a lot of spices on top.

Sir, did you add oil or ghee?"

"Why am I speaking Punjabi in Sindh? RHS is confused!"

"Sir, did you add oil or ghee?"

"I added oil."

"They added oil and spices, and coriander as well.

Is the food ready?"

"Yes, sir."

"What do you call 'the food is ready' in Sindhi?"

"*Mani* means food."

"Can I have some tea?"

"This is Madina Highway Hotel, and their specialty is Balochi tikka.

Before coming here, when they told me about the Balochi tikka, I imagined it would be regular tikka cooked over charcoal.

But when I arrived and saw it, it was a completely different vibe.

The most important thing is the way it's cooked.

Now let's open it up. Let's do the unboxing.

This is the mutton karahi.

And on the other side, we have the Balochi tikka.

The Balochi tikka looks exactly like the kind of meat you'd find being served in Quetta or Balochistan."

"You get these huge chunks of meat completely covered in spices.

So, where should we start?

I'd recommend starting with the mutton because the tikka is the showstopper, and after that you might not even want to eat the mutton.

Normally, chicken doesn't really stand a chance against mutton, but things are a little different here.

We have tandoori paratha, so let's begin.

A crunchy bite of tandoori paratha.

They've also added bone marrow to this.

At first, I didn't quite understand it.

The spices are really good, but in my opinion, mutton in a karahi shouldn't be this tender.

Tender beef is fantastic, but I think this mutton should have had a little more chewiness."

"The spices are excellent.

The gravy is really delicious.

Honestly, the gravy is extremely tempting because of all the spices.

Without the gravy, perhaps the meat chunk itself wouldn't be as impressive.

I know this is a very famous highway restaurant, but I'm already judging the dish before even trying the Balochi tikka.

If you want authentic mutton karahi, it should never be made in a pressure cooker.

Maybe they boil it in a pressure cooker.

I mean, it's a highway restaurant, but using a pressure cooker isn't ideal.

However, they have a huge number of customers, so if they didn't use a pressure cooker, it would take a very long time.

There's a restaurant in Lahore called Ilyas Dumba.

On weekends, you have to wait around three hours there.

They make their karahi traditionally, and they're on another level.

That doesn't mean this one is bad. I'm not saying that at all."

"Now, the way to eat this is to pick up the leg piece.

I've never seen chicken presented like this before covered with spices, a thick paste, and ginger-garlic on top.

So, what do we do now?"

"Eat it."

"Balochi tikka.

It feels like Allah has truly honored this tikka.

We should have ordered half a kilogram or even a kilogram of mutton as well.

The masala on this has a slightly tangy flavor.

First of all, tell me did you get a raw-spice taste from texture is exactly like the fried chicken you it?"

"No, it tastes cooked."

"The texture is exactly like the fried chicken you get in Lahore that hard-fried chicken known as chargha.

But chargha can be a little difficult to eat because the outer layer is crispy while the inside is tender.

The masala here is slightly tangy and salty, and then you get a flavor similar to chaat masala."

Closing of the Episode

"So this was our day in Karachi for Food Ka Pakistan.

Ahsan bhai, are you excited about this series?"

"Yes. Ever since I heard that it would take place across multiple cities, I've been excited. And the most interesting thing is that it's starting from Karachi."

"We're starting from Karachi because Karachi is the food hub, and from here we'll travel all the way to Peshawar.

Today was the first episode of Food Ka Pakistan.

How did you feel watching the making of it?"

"People are going to love it.

You'll only be watching the video, but I'm actually experiencing it — I'm feeling it, smelling it, and tasting it.

You're going to watch it twice."

"So this was the first day of Food Ka Pakistan in Karachi.

Whenever I come to Karachi, I really enjoy its food, culture, vibe, and the busyness of this city.

Ahsan bhai also hosted me last year when I came to Karachi.

I was honestly amazed that, in this day and age, someone can do so much for another person.

But genuinely, Ahsan bhai, thank you so much for giving us so much love and your the video, please like time.

If you enjoyed the video, please like, subscribe, and comment.

Remember us in your prayers, and follow us on Instagram.

Allah Hafiz."

Vlog 3

PINDI STREET FOOD IN PAKISTAN - Mamoo Burger, Majeed Nihari & BABA Karahi

“And without Mamoo, Nawaz’s non-stick pan... this is what you call Savour’s rice.

They call these President Mahmood Abbas’s rice.

If you want to know how the food is made around 9 o’clock, this is how they make it.

Kishangarh train... welcomes you.

Today we’ve arrived in Pindi. Pindi is famous for its food, but the real identity of Pindi is its Pindi boys.

The bazaars here, the food, and the flow of activity inside these markets give you a completely different vibe.

Pindi rules the local food scene.

Thank you... some people say, ‘If death comes, I’ll die,’ but I say, ‘I’ll still go to the market.’

Assalam-o-Alaikum, friends. Last week, I appeared in front of you twice, and today I’m here once again.

Today I have Hasan with me. How are you doing?

And apart from Holland, Jahan Sahib is also with us.”

The Food Tour

“Today we’re in Old Pindi, on College Road.

And today we’re going to try some of the best street food in Pindi.

Here we’ll find Mamoo’s Burger, samosas, sweets, and traditional Pindi specialties.

Today’s tour is starting early in the morning.

It’s 4:15 in the morning, and it’s a beautiful morning in Islamabad.

It’s now 5:14.

This area is Lal Haveli — Raja Bazaar.”

Nihari Breakfast

“This area is approximately 40 to 45 years old.

The most famous thing here is nihari.

Look at all these cars parked around here. The old culture of this place is still completely alive.

There are large cooking pots here, and the nihari is taken out of them and served.

They add spices and toppings on top.

To be honest, I’m really hungry this early in the morning.

So let’s try the nihari first.

Let’s take a selfie as well.

Thank you, Ajay bhai — Masjid Nihari.

We came here very early, around 5:30 in the morning.

By that time, the original specialty nihari had already sold out.

So we ended up getting plain nihari.

Look at this — tender meat with oil floating on top.

There's also some white bone marrow in the middle.

The taste is really amazing.

The flavor is slightly different.

It has that classic nihari taste — spicy, with a slight tanginess.”

Samosa Stop

“This place looks like paradise for children — there are toys everywhere.

After breakfast, we went to sleep for a little while.

Now we've come to try Rawalpindi's famous samosas.

Everything is being prepared right in front of us.

Rawalpindi's samosas are very old and famous.

I can't even stand completely straight — it's that crowded here.

Each plate has one chicken samosa and one potato samosa.

They've also served sweet chutney and raita on the side.

The chicken samosa is pretty normal.

But the potato samosa tastes much better.

The pastry is also crispy and delicious.”

Mamoo Burger

“Now we've arrived at Chandni Chowk in Rawalpindi.

And the most famous thing here is Mamoo's Burger.

There are two signs here — one white and one green.

The original Mamoo Burger has the green sign.

That's why people often get confused.

Alright, let's try Mamoo's Burger now.

I thought it would be a typical egg burger.

But they also have a chicken masala burger here.

First, you get a crispy bun.

There's a shami kebab in the middle.

They've also added cheese.

The bun is crispy on both the top and bottom.

You can really taste the shami kebab in the middle.

Honestly, this is a really delicious burger.

It has chicken, egg, mayonnaise, and cheese — everything is in it.”

Burger Taste Discussion

“This is a friend-size burger, and the chest size is also different. Right now, I’m mixing the chicken into the burger.

The credit here goes to the chicken, while the rest is egg, mayonnaise, and cheese.

When everything gets mixed together, it becomes difficult to decide which flavor tastes the best.

It’s also hard to figure out which flavor is actually dominant.

The filling inside is very creamy, and they’ve also added black pepper and salt.

It’s a simple but really excellent combination, and the chicken flavor also comes through nicely.

Honestly, even after going back home, you remember the taste of this burger.

If it were just a little crispier, it could be even better.

But even then, all three burgers are really good in their own way.

If someone decides to try them, all three places are quite close to each other and can easily be visited.”

Moving to the Next Food Spot

“Now we’re heading toward the next chapter in Islamabad.

I’ve heard a lot of praise for the Turkish shawarma here.

The setup is quite small, but it has become pretty famous.

If you’ve been to Dubai or Turkey, you’ll recognize the kind of shawarma environment you find there. They’ve created a similar atmosphere here.

The place is small, but quite a lot of people come here to eat.

I’m going to try both items.

It’s quite crowded here, so I probably won’t be able to film much.

We’ll sit in the car afterward and taste everything.”

Ordering and Greeting

“Assalam-o-Alaikum, how are you?

What’s your name?

Alright, no problem.”

[Music]

Trying the Shawarma and Doner

“We ordered a Turkish doner and a Syrian shawarma.

We’re going to sit in the car and try them now.

The chicken in this Turkish doner has been cut very finely.

And the shawarma has its own distinct style as well.

First, I'm going to try the Syrian shawarma.

People were saying that the Syrian shawarma has a very strong flavor.

Let me take the first bite.

There's a combination of chicken, sauce, and melted cheese inside.

Overall, the taste is really good."

Taste Analysis

"This gives you a lot of different flavors in a single bite.

It doesn't feel like any one flavor is overpowering the others.

Now I'm going to try the Turkish doner.

The setup is small, but the preparation is quite interesting.

The chicken is cooked in a rotisserie-style setup.

Then it's sliced into very thin pieces.

It's served inside bread with salad and sauces.

It feels exactly like Istanbul style.

The taste also feels quite authentic.

If you're in this area, you should definitely try the doner.

The balance between the chicken, salad, and sauce is really good.

It gives you almost the same feeling as eating doner in Istanbul.

Overall, both things are good, but I liked the doner more."

Traffic and Moving to the Next Location

"Now we're heading toward our next food spot.

There's a lot of traffic in the streets of Raja Bazaar.

Driving through these narrow streets is difficult as well.

We spent almost an hour and a half stuck in traffic.

Finally, we've reached the next place.

Getting here after that traffic jam was a challenge in itself."

Baba Ji Karahi

"This place is very small, but it's extremely famous.

His name is Raja.

People know him as Baba Ji.

They only make a limited amount of karahi at a time.

All of the karahi sells out within about an hour.

Their special style is to fry the meat first.

Then they add tomatoes and spices.”

Karahi Preparation and Taste

“After waiting for almost an hour, the karahi has finally arrived.

After waiting that long, the food tastes even better.

The main flavor of this karahi comes from the tomatoes.

The combination of tomato masala and mutton is absolutely delicious.

The gravy is also slightly tangy because of the tomatoes.

First, the meat is fried, and then they prepare the tomato gravy with it.

The taste is quite rich.

Overall, it’s a very satisfying dish.

The mutton is also cooked nicely and is quite tender.

And the combination with roti is perfect.

If you’ve never tried tomato karahi before, you should definitely give it a try.”

Ending the Vlog

“How much does this karahi cost?

Mutton and chicken are both available here.

This place is also very popular among students.

People used to come here frequently during their university days.

The recommendation was very strong, which is why I also came to try it.

And honestly, the experience was really good.

That’s where today’s video comes to an end.

I hope you enjoyed this Pindi food tour.

In the next vlog, perhaps we’ll take a trip to Nathia Gali.

Allah Hafiz.”

Vlog 4

BALACHI STREET FOOD TOUR IN QUETTA - Massive Rosh Making, 1 Meter Long Mutton Kebab & Mandi in Pak

“Heaven is what this rosh scene feels like, and the aroma of rosh is spreading everywhere.

Assalam-o-Alaikum, friends! I’m here once again with a brand-new vlog.

Right now, we’re in a beautiful area of Balochistan, and the scenery here is truly incredible.

It's morning, and we're going to start our day with an amazing breakfast.

The locals say that breakfast here is very famous.

I actually visited this place back in 2019 as well, and I really liked it back then too.

If you're new to the channel, make sure you subscribe.

If you're looking for picnic spots, this area is perfect for that.

Today, we're going to explore some local food spots in Balochistan.

And along the way, we'll also meet and interact with some of the local people.

The adventure has already started from the very beginning of the video.”

[Music]

“We're starting our day with a famous local breakfast.

The tea and breakfast here are both very popular.

This is a small breakfast spot surrounded by little mountains.

They're serving round, traditional parathas along with hot tea.

The tea is really strong and delicious.

Now let's see what else they have for breakfast.

Look at this bread topped with fresh cream, along with halwa.

[Music]

“You should definitely order and try the best breakfast they have here yourself.

My first impression is really good, and I'm quite excited.

They also have a special dish here made with a combination of yogurt and potatoes.

Along with that, they have halwa puri and chickpeas.

And now, the thing I'm most excited about is trying the nihari.

The taste is quite mild and not overly spicy.

The gravy has a really nice flavor, and the meat is tender.

I'm genuinely enjoying having breakfast here.

The food here isn't overly spicy. Instead, the flavors are quite balanced.

That makes it really easy to sit back and enjoy the breakfast.”

“Now that we've finished breakfast, we're heading toward our next location.

We're going to visit a tourist spot now.

This place is approximately a 40 to 45-minute drive from Quetta.

This dam was built during the British era so that water could be supplied to the city.

The entire area is incredibly beautiful and is perfect for nature lovers.

After rainfall, this place becomes even more beautiful.

The mountains look almost as if huge rocks have been carefully joined together to create them.

Now we've made our way back to Quetta city.

We're currently in Suraj Ganj Bazaar.

Here, we're going to try a famous traditional dish.

This place looks more like an old traditional market than a restaurant.

But the food here is so famous that people come from very far away to try it.

We had to wait for a little while for our food.

Rosh and Kabuli pulao are being prepared here.

Rosh is a traditional Balochi dish.

The aroma coming from it is absolutely incredible.

Onions are placed at the bottom, with the meat on top, and everything is cooked slowly.

Later, all the ingredients are mixed together.

Now they're pouring hot oil over the top.

This enhances both the color and the flavor of the meat.

It's genuinely an amazing cooking process.

Kabuli pulao is also being prepared alongside it.

I've never seen a cooking style like this before.

They even have fish rosh here.

Having the meal upstairs makes the whole experience even better."

"The meat is incredibly juicy, and the flavor is very natural.

They've also served us salty lassi.

And now they've poured the rosh gravy over the top.

The meat is so soft that it breaks apart very easily.

The combination with naan is absolutely fantastic.

The naan has been dipped in ghee, which gives it a rich and creamy taste."

"Now we're going to try the fish rosh.

Its flavor is also quite unique.

Now we're heading toward the final dish of the day.

They have a one-meter-long seekh kebab here.

One meter of seekh kebab can easily be shared by three or four people.

Even waiting for your food in a restaurant can be an interesting experience.

This seekh kebab is incredibly juicy and flavorful.

The taste is genuinely amazing.

If you enjoyed the video, make sure to subscribe to the channel.

And if you liked the video, please like, comment, and share it.

The next episode is also coming very soon.

The beauty of Balochistan and its food are both absolutely incredible.”

Vlog 5

GUJRATI STREET FOOD TOUR - Incredible GolGapa Making, Nashta & Dhaki Milk in Pakistan

Alright, we’ve just left home, and today we’re going to try Gujrat’s famous gol gappay.

Look at this—what a colorful platter! There’s so much variety on the whole plate.

Assalam-o-Alaikum, friends! I’m back again with a new vlog.

Today we’ve arrived in Gujrat City. I’ve been planning for quite some time to come here and explore the local food.

If you watched my previous video, you’ll know that we reached here while traveling along the GT Road.

Today’s plan is to explore some of the famous food spots in Gujrat.

The gol gappay here are very famous, and the milk is also quite well known.

I’m most excited to try Chakli’s milk.

People say that if you like the milk in Gujranwala, then the milk in Gujrat is even better.

So today, we’re going to spend the whole day exploring the food here.

It’s still morning, and the market is slowly starting to get busy.

So, let’s head out and have some breakfast.

Chala Nashta Center

The first place we've come to in Gujrat is Chala Nashta Center.

The breakfast here is quite famous, and people come from far away to have it.

People say that if you visit Gujrat and don't have breakfast here, then your visit is incomplete.

It gets very crowded on weekends.

They serve halwa puri, chickpeas, paya, and many other items.

A lot of people also get their breakfast packed to take home.

Let's go inside and see what's going on.

The kitchen here is extremely busy.

Orders are being prepared very quickly.

People are continuously ordering breakfast.

Let's order our breakfast as well.

Halwa Puri and Paya

This is the complete halwa puri package, which comes with two puris.

It is served with halwa and chickpeas.

I'm going to try the paya first.

The color of the paya looks really good.

The paya tastes even better with hot naan.

The gravy has an amazing flavor.

It's a very rich and flavorful dish.

These paya are genuinely excellent.

Honestly, I've rarely had paya this good even in Lahore.

Halwa Puri

The halwa puri has arrived in front of me as well.

The puri has become slightly cold, but it still tastes good.

The halwa is also prepared really well.

So, this was our breakfast experience in Gujrat.

The total bill came to around 1,330 rupees.

The people here are also very friendly.

Ram Pyari Mahal

We've now arrived at Ram Pyari Mahal.

This is a historical building in Gujrat.

The building was constructed in 1918.

It was commissioned by Rai Bahadur Sunderdas Chopra.

Sufi Kebab

Now we're at Pakistan Chowk, where there's a famous kebab shop.

This place is well known for its Sufi kebabs.

Let's see what the kebabs here are like.

The seating area inside is quite spacious, and people come here to sit and eat as well.

The kebab looks quite substantial.

Kebab Review

I'll take the first bite of the kebab.

The meat is very soft.

The flavor is also good, and the spices are nicely balanced.

Famous Gujrat Gol Gappay

Now we've come to try Gujrat's famous gol gappay.

This whole plate looks very colorful and unique.

They also add fruits to it.

It comes with cream and chutney as well.

The water has quite a tangy flavor, but it tastes good.

The overall flavor is quite unique.

This is their premium gol gappa platter, which also includes fruits.

I've never tried a combination like this before.

The mix of fruit and gol gappa is quite interesting.

Now we've come to try one of the most famous things in Gujrat—Chakli ka doodh.

The place itself is quite simple, but the milk is extremely famous.

The process of preparing the milk here is also quite interesting.

They also mix khoya into the milk.

The taste is quite light and creamy.

Now we've come to a restaurant for dinner where the mutton karahi is famous.

The karahi is first prepared in a pressure cooker and then finished in a karahi.

Our mutton karahi has arrived.

The aroma is absolutely amazing.

The meat is very soft, and the spices taste great as well.

So, this was our food tour of Gujrat.

If you enjoyed the video, please like, comment, and subscribe.

Saqib Mobeen

**SIALKOT FOOD COMPILATION BEST STREET FOOD IN SIALKOT | Muhabbat Ali Nashta
|INAYAT SWEETS**

Vlog1

I haven't tasted everything else yet, but I'm already saying this: so far, all the food we've had that was cooked over charcoal has been absolutely amazing. We'll continue trying more food like this, InshaAllah, throughout this episode.

We'll also try some of the food from outside and see what level it's at.

This is your Button Chowk. This is where you can find Pasha.

Brother, what's your name?

Mobin.

Mobin, come and meet me.

They close it inside the grill, which allows it to cook evenly from all sides.

They have a different kind of platter, and that platter is very famous. It includes chicken, jam, halwa puri, chickpeas—basically everything all in one.

This is turning into one of the most incredible and mind-blowing bites of my entire career.

There are a total of eight things in this: one, two, three, four, five, six, seven, eight.

Assalam-o-Alaikum, welcome!

Right opposite this place is Mohabbat Ali Nashta Point.

They have different items every day, and today we're going to try some of them here.

Assalam-o-Alaikum, how are you, brother? What's your name?

What is this? Are these the large paye?

MashAllah!

And what is this? What does it contain?

And this is daal—chickpea lentils.

What time do you start in the morning?

Alright, mutton.

Let's try it.

Here it comes, MashAllah.

Oh wow!

Look at this.

Full of protein.

Bismillah.

The spices aren't strong at all. You can really taste the natural flavor of the meat.

I'm wondering why there isn't more of a crowd here.

The garnish they've added on top is really well done.

They also serve daal chawal here.

Look, they actually listened to what I said.

There's mint chutney on top of the daal.

It's a little spicy, so let's try this as well.

Bismillah.

We've come to their new branch.

Their breakfast and platter are very famous.

The platter includes chicken, jam, halwa puri, chickpeas—everything.

What is this? I've never seen this before.

They simply fry it in desi ghee and then roll it up.

The first thing they put inside is aloo bhaji.

This isn't included in the breakfast; you have to order it separately.

Man, this is a 300-rupee breakfast.

There are a total of eight items in this.

This is the most incredible bite of my life.

Now this is the optimum bite.

The halwa is sweet, but everything else has an amazing flavor.

The chicken flavor is quite light, while the fruit salad flavor is more dominant.

Now we've arrived at Jam Jam Chanay.

Assalam-o-Alaikum. What's your name?

How old is your shop?

How much is a plate of chickpeas?

Do you also have kofta?

How long does it take to cook?

It takes around eight to ten hours.

The mixing is happening now.

MashAllah, absolutely beautiful.

Bismillah.

I like this. Very good chickpeas.

The combination of naan and chickpeas is absolutely amazing.

To deliver such an incredible taste within just two years is really impressive.

The flavors of paya, meat, and bone marrow are all coming together to create an amazing combination.

The halwa puri here is almost 100 years old.

It's famous all across Sialkot.

As soon as the puri goes into your mouth, you immediately get the flavor of desi ghee.

This is an incredible puri. Not everyone can make it like this.

The halwa has an amazing flavor.

The falooda is ready.

The flavor of the kulfi reminds me of my childhood.

This is their falooda.

Papri chaat is very famous here.

It's a simple papri chaat—with potatoes, yogurt, and sweet chutney.

Assalam-o-Alaikum, brother. What's your name?

Mutton has its own distinctive flavor.

They're adding white pepper. It's a little expensive, but the taste is incredible.

Add a little love to it as well.

They close it inside the grill, which allows it to cook evenly.

It's very soft on the inside.

The seasoning on this is absolutely amazing.

This is the mutton kebab.

Now we're going to have some tea.

What's your name?

This setup is around 40 years old.

There's something special about drinking tea from a traditional cup.

The tea is very creamy.

We'll wrap things up here.

Make sure to follow me on Instagram.

And don't forget to subscribe to the channel.

Vlog2

AMAZING FOOD IN FAISALABAD FAISALABAD BEST STREET FOOD | Faisalabadi Gol Gappay and Samosay

Wow!

(Music)

In my opinion, you won't find better fish than this anywhere in Faisalabad.

No way—the hot, fresh jalebi looks like it's dancing!

It's absolutely incredible!

Assalam-o-Alaikum, welcome!

You won't find Lalaji's bhature like these anywhere else in Pakistan. InshaAllah, today we're going to cover them.

This is the road leading toward Regal Road. If you come this way, you'll find a small setup on the right-hand side.

There are all these old buildings, and underneath them you'll find Lalaji's bhature.

Let's go inside. This is a small doorway that leads into the kitchen.

I found out that this shop dates back to before Partition.

These are Indian-style bhature, and you rarely find such an old setup like this in Pakistan.

They are served on the plate in a very special way.

Assalam-o-Alaikum, brother!

How much stock do you prepare?

How many bhature do you make every day?

This one is for a special customer.

The funniest thing is that the brother himself picks up the plate, adds the chickpeas, and even adds the lemon and salad.

At this point, Lalaji should just stay at home and let the customers serve themselves, eat, leave the money, and walk away!

Their kitchen is inside, but they don't show it to anyone.

Only someone who genuinely wants to learn the work is allowed inside.

There's definitely some secret recipe involved because these bhature are completely different.

It's supposedly a recipe that is around 250–300 years old and has been passed down from generation to generation.

It's very different, honestly. There's this unusual fermented flavor to it.

And it's piping hot.

Let's try it with some simple chickpeas.

(Music)

This bhatura is incredibly fluffy, almost like foam.

You probably won't find food that's any fluffier than this.

They even gave me this lemon from their pocket because sometimes people take the lemons with them.

They use natural fermentation.

That's why they don't take advance orders either.

If the fermentation works, you'll get bhature; otherwise, you won't.

Apparently, there are only three places in the world where bhature like this are available: Delhi, Jalandhar, and Faisalabad.

This is Madni Mosque, and this is Samastpur Road.

There's another famous breakfast spot in this street.

Assalam-o-Alaikum, brother. What do you have for breakfast?

Paya, tongue, and eggs with chickpeas.

Let's try a little.

Paya should have the skin on it, and the bones should also be properly cooked.

Let's check.

Wow! The bone actually broke apart.

The flavor is absolutely amazing.

Now I've come to Aminpur Bazaar to have halwa puri.

This shop is on the Aminpur side, on the right-hand side when coming from Ghanta Ghar.

Assalam-o-Alaikum! What's your name?

Haji Abdul Ghaffar.

Our breakfast has arrived—Multani puri.

We also have bhature and chickpeas.

And here comes the halwa as well.

Let's take the first bite.

It's a crispy puri, and the consistency is really good.

This isn't a regular puri. It's made by combining two pieces of dough together.

This is a 40-rupee samosa, and the aloo tikki costs 15 rupees.

Look at that—the filling is incredible.

To really taste the samosa properly, let's try it without any chutney.

The chutney has a very strong flavor.

This is a different style of gol gappay.

Inside, there's a mixture of potatoes, onions, and spices.

Six gol gappay cost 60 rupees.

Look at how generously filled this gol gappa is.

The taste is absolutely amazing.

This is an old bakery that is famous for its biscuits and cakes.

The biscuit is so crisp and crumbly that it broke as soon as I picked it up.

They're making jalebi here.

It used to cost 1,000 rupees per kilogram.

The thinner the jalebi, the crispier it will be.

Let's taste it.

It's incredibly crispy jalebi.

This is desi chicken.

A piece costs 200 rupees.

It tastes absolutely amazing with hot, fresh roti.

Now we've arrived at Pahalwan Karahi.

They're making kidney and liver dishes here.

This is a special dish made by mixing minced meat with kidney.

If you add too much minced meat, the flavor of the kidney gets lost.

The black pepper flavor is absolutely fantastic.

The seasoning is quite strong, but you can still clearly taste the natural flavor of the fish.

In my opinion, you won't find better fish than this anywhere in Faisalabad.

This is the best fish in Faisalabad.

If you haven't subscribed to the channel yet, make sure you subscribe.

And don't forget to follow me on Instagram as well.

I'll see you in the next video.

Vlog 3

STREET FOOD IN GUJRANWALA BEST FOOD IN GUJRANWALA |Nazir Butter Chicken|Bombay Sweets |Desi Choocha

Wow!

(Music)

In my opinion, you won't find better fish than this anywhere in Faisalabad.

No way! That hot, fresh jalebi looks like it's dancing, brother.

This is impossible!

Assalam-o-Alaikum, welcome!

You won't find Lalaji's bhature like these anywhere else in Pakistan. Today, InshaAllah, we're going to cover them.

This is the road that leads toward Regal Road. If you come from this side, you'll find a small setup on the right-hand side.

There are these old buildings here, and underneath them, you can find Lalaji's bhature.

Let's go inside. This is a small doorway that leads into the kitchen.

I found out that this shop actually dates back to before Partition.

These are Indian-style bhature, and there are very few old setups like this left in Pakistan.

They are served on the plate in a special way.

Assalam-o-Alaikum, brother!

How much stock do you prepare?

How many bhature do you make every day?

This one is for a special customer.

The most interesting thing is that the brother himself is picking up the plate, putting the channay in it, and even adding the lemon and salad himself.

I mean, Lalaji should just go home and let people serve themselves, eat, leave the money, and walk away!

Their kitchen is inside, but they don't let anyone see it.

Only someone who actually wants to learn the work is allowed to go inside.

There is definitely some secret recipe involved because these bhature are completely different.

It's a recipe that's supposedly around 250 to 300 years old and has been passed down from generation to generation.

It's very different, honestly. There's this unusual fermented flavor in it.

It's piping hot.

Let's try it with the simple channay.

This bhatura is incredibly fluffy, almost like foam.

You probably won't find food any fluffier than this.

He even took the lemon out of his pocket and gave it to me because sometimes people take the lemons with them.

This is natural fermentation.

That's why they don't take advance orders either.

If the fermentation turns out properly, you'll get bhature. Otherwise, you won't.

There are only three places in the world where bhature like these are available: Delhi, Jalandhar, and Faisalabad.

This is Madni Masjid, and this is Samastpur Road.

There's another famous breakfast setup in this street.

Assalam-o-Alaikum, brother. What do you have for breakfast?

Paye, zubaan, and eggs with channay.

Let's try a little.

Paya should have the skin on it, and the bone should also be properly cooked.

Let's check.

Wow! The bone broke apart.

The flavor is absolutely amazing.

Now I've come to Aminpur Bazaar to have halwa puri.

This shop is on the right-hand side when you're going from Ghanta Ghar toward Aminpur.

Assalam-o-Alaikum! What's your name?

Haji Abdul Ghaffar sahib.

Our breakfast has arrived — Multani puri.

There are bhature and channay as well.

And here's the halwa.

Let's take the first bite.

The puri is crispy, and the consistency is really good.

This isn't an ordinary puri. It's made by combining two pieces of dough together.

This is a 40-rupee samosa and a 15-rupee aloo tikki.

Look at the filling. It's fantastic.

To get the real flavor of the samosa, let's try it without any chutney.

The chutney has a very strong flavor.

This is a different style of gol gappay.

Inside, there's aloo, onion, and a mixture of spices.

These are six gol gappay for 60 rupees.

Look how completely filled this gol gappa is.

The taste is absolutely fantastic.

This is an old bakery where biscuits and cakes are famous.

The biscuit was so crisp and crumbly that it broke as soon as I picked it up.

Jalebi is being made here.

It used to be 1,000 rupees per kilo.

The thinner the jalebi, the crispier it will be.

Let's taste it.

It's incredibly crispy.

This is desi chicken.

A piece costs 200 rupees.

It tastes absolutely amazing with hot roti.

Now we've arrived at Pahalwan Karahi.

They're making kidney and liver here.

This is a special dish made with a mixture of minced meat and kidney.

If you put too much minced meat in it, the flavor of the kidney gets overpowered.

The black pepper flavor is absolutely fantastic.

The spices are strong, and the fish itself also has a strong flavor.

In my opinion, you won't find better fish than this anywhere in Faisalabad.

This is the best fish in Faisalabad.

If you haven't subscribed to the channel yet, make sure you subscribe.

And follow me on Instagram as well.

We'll meet again in the next video.

Vlog 4

STREET FOOD OF NORTH | MOST FAMOUS KABAB in QALANDARABAD + DAL MASH FOOD ON HIGHWAY + Saleem Pakora

This is the optimum bite of Saith Dilawar's chapli kebab in Qalandarabad. Bismillah. Here come the tomatoes and green chilies.

Oh wow, the masala has arrived too. MashaAllah, guys, this is no ordinary thing. Here comes the pickle, and now let's take a bite from this side.

Okay, this is my channel. If you haven't subscribed yet, kindly subscribe and press the bell icon as well.

(Music)

Assalam-o-Alaikum, welcome to another super amazing and delicious video. I'm Saqib Mubeen, and I'm currently in the Salhad area, on the way from Haveliyan toward Abbottabad.

Abbottabad is on this side, and this road comes from Haveliyan. This same road continues ahead toward Naran and Kaghan.

Once you cross Haveliyan, this entire area is known as Salhad. There's a hotel here whose daal maash is very famous and delicious.

We're going to try this daal maash and then move toward Haveliyan, where Saleem Bhai's pakoras are. We'll try those as well.

After that, we'll go to the other side of Abbottabad, toward Qalandarabad, before Mansehra, and try the famous kebabs there.

For now, let's start right here with the daal maash at Driver Hotel.

The best thing about this place is its location. There are valleys and mountains over here, and there are mountains on this side as well.

The road runs right alongside the shop. The way to identify it is that when the divider ends in Salhad, the shop is on the left-hand side.

Where the divider ends, you'll find this shop on the left. Let's go.

Am I going to appear in the vlog?

— Yes, you are.

He's from Peshawar. What's your name?

— Abdul Basit.

Abdul Basit Bhai came from Peshawar to Lahore just because he watched my video.

Pakistan's economy is getting stronger because of me.

(Laughs)

— There's no doubt about that.

This is the hotel, and there's quite a crowd here, MashaAllah. Let's go over to them.

This is their kitchen. The food is prepared over there, while serving and frying are done here.

Assalam-o-Alaikum.

What's your name?

— Abbas.

Is this the daal maash that makes everyone stop here?

— Yes.

This is daal maash. What ingredients have you added to it?

Coriander and green chilies.

And what else?

Tomatoes.

Is this tomato paste?

— Yes, this is the paste.

And this is the lentil, and this is the gravy.

Is this oil or desi ghee?

— There's desi ghee in it.

And this masala...

Oh, this is the secret masala.

This is the secret masala. To this day, nobody knows what's actually in it.

How much is one plate?

— 150 rupees.

Oh, they add desi ghee at the end. Wow!

MashaAllah.

This secret masala? Could it just be black pepper?

(Laughs)

I think it's just black pepper.

What's this?

— Daal palak mix.

So this is daal maash mixed with spinach.

And what's this?

— Bhindi.

This is okra, with tomato paste and oil.

So you have okra, daal maash, chickpeas, and daal palak.

The spinach is cooked separately and then mixed into the lentils.

How much is the okra?

— 150 rupees.

Do you add desi ghee to this as well?

— Yes.

I've heard that your tea is famous too.

The chickpeas are also being prepared here. They're adding coriander and green chilies as well.

Is this also 150 rupees?

— Yes.

Awesome.

Let me show you the location. My main branch is in Sarai Saleh, but we're going to cover this one here.

When you take the Abbottabad exit, you'll see this expressway sign, and the shop is on the left-hand side.

This is Saleem Bhai's Turkey Pakoras.

Assalam-o-Alaikum. Are you Saleem Bhai's brother?

— Yes.

What's your name?

— Nisar Ahmed.

You're making samosas, but the famous item here is the pakoras, right?

— Yes.

Why are they called Turkey Pakoras?

There's a dish in Turkey that has tomatoes and salad in it. We were inspired by that and gave these pakoras their name.

These are tomatoes and chilies, and this is cauliflower. They also add pickle.

These are potatoes. They make both round and finger-shaped pakoras.

They're 400 rupees per kilogram, while a plate costs between 100 and 150 rupees.

This is our order.

They've seasoned the tomatoes and chilies with masala, and they've added pickle as well.

This is a very unique thing. You don't commonly find it in Pakistan.

There's a taste similar to vinegar or lemon in these, which gives them that sour flavor.

Bismillah.

It's simple, but very tasty.

The pakora itself is mild, but the masala and pickle enhance its flavor.

This is raita with pomegranate and mint.

These pakoras aren't heavy; they're quite light.

Now we're in Qalandarabad, on the way from Abbottabad toward Mansehra.

This is the Jamia Mosque landmark, and Saith Dilawar Kababiyah is on the left-hand side.

This is the shop.

Assalam-o-Alaikum.

What's your name?

— Abdul Razzaq.

This shop is around 50 to 60 years old.

This is minced meat made entirely from beef.

The kebabs are being made directly from it here.

They use one whole cow every day.

One kebab costs 65 rupees.

Take a look at this chapli kebab. It's breaking apart as soon as I hold it in my hand.

It's extremely soft.

It's so juicy that you don't need any chutney with it.

It's crispy on the outside and soft on the inside.

Bismillah.

This kebab is absolutely amazing.

Every chapli kebab has its own specialty.

This is a spicy kebab, not a mild one.

The bone marrow has arrived as well.

MashaAllah, absolutely fantastic.

This is the optimum bite — kebab, green chili, and marrow.

Amazing! Wow!

The green chili balances the flavor.

It also enhances the aroma.

In KPK, chapli kebab is an art.

After eating this, you should definitely have some green tea.

Green tea helps balance the richness and fat.

If you're here, you should definitely try it.

Make sure you have the green tea as well; it's important.

For the green tea, they use cinnamon and Palandu tea.

If you haven't subscribed yet, subscribe to the channel and press the bell icon.

Allah Hafiz.

Vlog 5

MOST POPULAR STREET FOOD IN RAMZAN | MISSI ROTI AND MAKHAN | 2 BHAIYON KA HOTEL IN MULTAN

In today's video, we're going to try Multan's famous missi roti, which I had never tried before. Oh wow! Whether something is famous in Multan or not, the hotel run by the two brothers in Rewari Mohalla, and the lively atmosphere of the sehri gatherings held in this neighborhood, are famous everywhere.

I think this is their specialty. Let's start the video.

Ahaha, Assalam-o-Alaikum. Welcome once again to another super amazing and delicious video.

This is Saqib, and I'm currently in Multan. In today's video, Saqib Bhai will be joining me.

I am Saqib.

Saqib.

Both of us are wearing black today, so sparks are going to fly!

We've just arrived here in Rewari Mohalla in Multan. There's a very old setup here in Rewari Mohalla, a shop run by two brothers.

We're going to try that today, and besides that, there are some sehri scenes happening throughout Rewari Mohalla, which we'll explore as well.

And today we'll also taste a little bit of everything with Ehsan, because until you get to taste these things, the video isn't as much fun.

We've now entered the street of Rewari Mohalla.

Right at the beginning, there's a chicken biryani setup operating here. Let's have a little chat with them and then we'll move ahead, InshaAllah.

Here we are, this is the very beginning of Rewari Mohalla. Once you're in Multan, you don't even need to ask anyone for the address.

What do you have here?

Nihari and channay.

These are the channay. Great.

What's your name?

Rizwan.

How old is your shop?

It's a very old shop.

What time do you open?

We come here at 8 o'clock.

How much is this plate?

100 rupees.

And this is the nihari.

The nihari is ready.

Do you make fresh parathas?

Yes, fresh ones.

Which do you prefer, paratha or naan?

Paratha.

Alright, let's move on.

Today we're going to try the shop run by the two brothers.

Missi roti.

This is the neighborhood. The lights are on and there's a lively atmosphere everywhere.

They're serving parathas here — potato paratha, plain paratha, and egg paratha.

There's also seating arranged here for people having sehri.

Pakistan Zindabad! May Allah keep you in His protection and safety.

They're making lassi here as well.

And here they have nihari, paye, and channay.

If your throat gets sore, you can have this along with your food as well.

This is a copper spoon.

Nihari is 200 rupees, and the channay are 150 rupees.

This setup operates from Maghrib until sehri.

Everywhere you look here, people are serving channay, nihari, and paye.

This is the A1 shop, and there's quite a rush here as well.

These are Rashid's famous Lahori channay.

They're 550 rupees per kilogram.

Now we're heading toward our final destination — the famous hotel run by the two brothers.

They're serving nihari, paye, and channay here as well.

This is the shop with the biggest crowd.

They're making lassi using a motor here.

It's quite crowded inside, with people sitting and eating.

They have maghaz, paye, and channay here.

Maghaz is 500 rupees.

The channay are 100 rupees per plate.

Everywhere you look, you can see nihari.

This is a very old shop, dating back to our grandfather's time.

We've ordered quite a few things from here.

There are some things I feel like trying, and some that I don't really feel like trying.

This is tandoori paratha, and there's butter with it.

This is missi roti, a roti made with gram flour.

Put some butter on it and add a little sugar.

Oh wow! That's an unexpected taste.

Why is it salty?

There's a mixture added to it.

This combination of mirchi roti, butter, and sugar is absolutely amazing.

That taste was completely unexpected.

They have both sweet and salty lassi available.

Simple roti, butter, and sugar — but the taste is incredible.

Alright, now let's try the nihari.

The flavor of the nihari is getting slightly blended because of the lemon.

The channay are simple and light.

They don't taste like chole bhature, but they're decent.

Now let's try the maghaz.

The maghaz and paye both have their own distinct flavors, and both are good in their own way.

Missi roti, butter, and sugar — 10 out of 10.

Alright, let's try the lassi.

Salty lassi.

SubhanAllah, it's good, although I think it would have been even better with a little more salt.

We've had our sehri here, Alhamdulillah.

The best thing was definitely the missi roti with butter and sugar.

I'll see you in the next video.

Make sure you subscribe to the channel and press the bell icon.

Allah Hafiz.

PK Street Food

Vlog 1

Jalandhar Fish, Pehlwan Karahi | Faisalabad Food Tour | Jehangir Pulao, Chowk Ghanta Ghar | Pakistan

1. Check this out!

This is the real deal! You're supposed to eat it like a biscuit!

This is coming from there to here and then going further ahead. The karahis are being packed from here.

Amazing. What a fantastic atmosphere! MashaAllah.

So, let's go! Check the weather! And we've got this umbrella and these gol gappay!

This is what they call "raining cats and dogs"! Faisalabad is absolutely amazing! Assalam-u-Alaikum, I'm Zia Tabarak!

And we're in the city of Nusrat Fateh Ali Khan — Faisalabad! And this is a beautiful view of Faisalabad. The Clock Tower is right behind us!

I once watched an interview with Nusrat Fateh Ali Khan where he said that he really liked Jahangir Murgh Pulao!

That's what we're going to try today. And look at this weather, especially around the Clock Tower where we're standing. It has rained quite a lot here.

Sometimes it rains and sometimes the clouds clear up. And this Clock Tower leads to eight different bazaars, where you can find all kinds of things.

Today is Friday, so some shops are open and some are closed. There are also quite a few street-food stalls here. Let's explore.

The weather is great too, so we won't wait any longer. Let's go!

"I watch your videos. You're from Karachi, right?"

"Yes, yes!"

"How are you? I've watched a lot of your videos!"

"Thank you, brother!"

“Tell me, where is Jahangir Pulao?”

“It’s over there, straight ahead!”

“On the corner? Is it very famous?”

“It’s excellent!”

“Really? Let’s go!”

Let’s go! Let’s go! We’ve found gol gappay!

“Assalam-u-Alaikum, uncle!”

“Wa-Alaikum-Assalam!”

“How are you? Are you making chaat?”

“Yes! Gol gappa chaat!”

What an amazing atmosphere. Rainy weather, gol gappay, chaat, haleem — and the Faisalabad bazaar!

“Go around and come back again! You’ve probably never had gol gappay like these!”

“Really?”

“Go around first and then come back!”

“How much for a plate?”

“200 rupees.”

“You can forget anything else in Faisalabad, but you won’t forget these gol gappay!”

“Really? Okay, give me a plate!”

Uncle is saying that you’ve never had gol gappay like these before. Rain and gol gappay — what a combination!

“Uncle, how is Jahangir Pulao?”

“It’s good, but it isn’t like it used to be.”

“Yeah, it’s not like before...”

“It’s difficult to maintain the same quality of anything over time.”

“My quality is still the same as it was before. I’ve even worked in Karachi!”

“Really?”

“Yes! Karachi belongs to you too!”

Look at the rain! An umbrella and gol gappay! This is what you call “raining cats and dogs”!

We’re having so much fun in Faisalabad, especially after meeting this uncle.

They’re adding the chutney. A little sweet, a little salty — give it a try!

And this is the sour water. Tamarind water.

Bismillah.

“Uncle, you eat some too!”

The taste with the onions is amazing... and it's raining while the sun is shining too!

This has sweet chutney, chickpeas and onions.

We were heading out for pulao, but when you find all this along the way, what more could you ask for?

“What is this chutney made from?”

“Dried plums and apricots.”

Absolutely delicious! I've had gol gappay in Lahore and Karachi too...

But not everyone adds that special touch of onions.

This brother is only recording and hasn't even eaten a gol gappa!

Here, open your mouth!

Absolutely delicious! Now let's head to Jahangir Pulao.

The weather is so nice, and how could we possibly miss Faisalabad's samosas!

That's why we've come to Haji Iftikhar Samosay Wala.

“Assalam-u-Alaikum, brother! How are you?”

“Zia Tabarak?!”

Faisalabad's samosas are very famous!

This is the vegetable curry — chickpeas and potatoes. This is raita, and this is sweet chutney.

“What's your name?”

“Haji Zulfiqar Ali.”

“This business is 40 years old.”

This is our family business.

Things move very quickly here.

My grandfather started this business.

Bismillah. The samosa is very crispy, and with the chutney, the taste is fantastic.

We rested at the hotel for a while, and now it's evening.

And now we're at Jahangir Murgh Pulao.

This place has been operating since 1947.

Nusrat Fateh Ali Khan used to eat here when he was a child.

Jahangir Pulao is also just as old.

This is Jahangir Pulao — a plate costs 290 rupees.

Bismillah.

People say it isn't like it used to be.

I still remember Madina Yakhni Pulao from Multan.

Now let's head to Jalandhar Fish.

This is Bengali Milk Shop.

They're making gulab jamun and jalebi here.

Let's go to Jalandhar!

This is the vibe at Jalandhar Fish! All this fish has been coated with spices, and it's being fried.

Winter is approaching, and the fish season is officially on! Check this out.

Look at the scene here! Assalam-u-Alaikum. How are you? I've heard a lot about Jalandhar Fish!

"How old is this shop?"

"About 50 years old!"

"50 years!"

"So you named it Jalandhar?"

"Yes. Our elders were from there."

"Oh! So they migrated from there and came here?"

"Yes, yes."

"Nice. So have you always sold fish?"

"We used to make sweets and samosas as well, but now we only make fish. This business goes back to the time of my grandfather and father."

"So now you only have fried fish. What spices do you use?"

"These are all our own spices."

"So they're secret?"

"Yes."

"And what's the secret behind your success?"

"The spices and the things our elders taught us. MashaAllah."

Winter hasn't fully arrived yet. Otherwise, there wouldn't even be room to stand here.

Absolutely.

During winter, even placing an order becomes difficult!

"But because of Zia bhai, we'll get some?"

"Definitely!"

InshaAllah! Excellent. What kinds of fish are these?

Rohu and Baam, which has bones, and Sole, which is boneless.

"What's the price of Rohu?"

"These are the old prices for now. They'll increase later."

Baam is 1,200 rupees per kilogram, Rohu is 980 per kilogram, finger fish is 1,800 per kilogram, and fish tikka is 2,400 per kilogram.

The fish is here! Is this Rohu?

“Yes, and this is Baam.”

Delicious Jalandhar Fish! Let’s get started.

Look at these — they’re huge pieces. They don’t serve small fish here.

Steam is coming off it! A little bit of spice, and Bismillah.

Excellent! It has that same old-fashioned taste. Fresh fish has a completely different appeal.

It isn’t overly spicy, but it does have a salty taste. You shouldn’t add too much spice to it.

You can actually taste the original flavor of the fish. Now let’s try it with naan.

Look at this naan. You’ll only find this kind of quality here.

Let’s try the fish with naan and chutney.

The best thing about it is its unique taste. The spice blend is completely different.

Fish in Karachi is usually very spicy. This chutney doesn’t contain tamarind; it has dried plums and tomatoes instead.

The chutney is sweet.

This is a piece of Baam, and even the skin is fantastic.

It’s piping hot! You’re supposed to eat it like a biscuit!

Bismillah! The skin has its own distinct flavor.

Fresh fish simply tastes different.

The fish here is fresh because it sells every day. There are no leftovers.

Khurram also recommended Jalandhar Fish to me!

Excellent fish! Now let’s head to Pehelwan Karhai!

Pehelwan Karhai is the most famous karhai in Faisalabad!

This is Pehelwan Karhai! How are you?

Assalam-u-Alaikum, brother! I’ve heard so much praise about your karhai!

“All praise belongs to Allah.”

“We haven’t done anything!”

“You have both chicken and mutton?”

“Yes, desi chicken and qeema as well.”

There’s one karhai station here, and another one over there.

The meat is being cut here. “Make it spicy, Karachi-style!”

Hahaha! Karachi style!

We've ordered half mutton karhai and half qeema karhai.

They're working on both sides.

Mutton karhai, qeema and desi chicken are 2,700 rupees per kilogram. Broiler chicken is 1,300 rupees per kilogram.

The karhai arrived earlier than expected!

First, let's taste the qeema.

There's a chakki-flour roti, salad, and dried apricots as well.

Bismillah.

Very tasty! Slightly spicy, with coarsely minced meat.

It's hand-ground, which is why the flavor is so good.

It has a nice chunky texture.

It's completely Lahore-style qeema karhai.

Now let's taste the karhai.

The meat is extremely tender.

Mutton karhai is the best.

This isn't Butt Karahi or Peshawari style. It's completely different.

It isn't cooked in a pressure cooker.

A pressure cooker makes the meat tender quickly, but you don't get the authentic flavor.

Today's highlight is Pehelwan Karhai!

Now let's head to Sheheryar Ice Cream!

We're at Sheheryar Ice Cream, and the vibes are fantastic!

This place is famous for its ice cream.

People are sitting on their motorcycles and eating ice cream.

Which one should we get? Regular or cocktail?

Regular is the best.

Let's mix mango and pistachio.

The ice cream is here!

Double scoop — mango and pistachio.

It tastes like khoya!

It's incredibly creamy and milky.

It feels like a combination of kulfi and ice cream.

Khurram showed us another fantastic place!

These days, people don't have much time, but there are still some really good people out there.

If you enjoyed the video, please like and subscribe!

If you come to Faisalabad, be sure to try Sheheryar Ice Cream, Pehelwan Karhai, and Jalandhar Fish!

Otherwise, it's like you haven't eaten anything at all!

"Zia Tabarak?"

"Yes!"

"I watch your videos!"

"Thank you!"

Let's go!!!

Vlog 2

Quetta Street Food | Balochi Sajji of Prince Road | Fish Fry, Falooda | Pakistani Traditional Food

Sajji is ready.

Then this is the spice mixture.

This is also an old Quetta recipe, right?

Today, we're going on a new trip.

And we're heading to Quetta!

This is the bus stop in Karachi.

It's 8 in the morning right now.

It's almost 8 o'clock, and our bus will leave for Quetta at 8.

Bus stops have their own unique experience.

There's a very lively atmosphere here, MashAllah.

Buses leave from here for all over the country.

My travel partner Ahmed is also with me.

The bus is about to leave.

This is a business-class bus.

It even has a TV.

The bus looks comfortable.

Hopefully, the journey will be comfortable too, InshaAllah.

Abdullah?

How long does it take to reach Quetta?

Eleven hours?

How long until the first stop?

Four to five hours.

The bus will travel continuously for four to five hours.

It's been three hours since we left.

Looks like we'll stop directly at Khuzdar.

It has gotten cold because of the AC.

The AC isn't being turned down.

That's why I'm wearing a hoodie.

We'll stop for lunch.

Let's see what happens.

We've reached Khuzdar, Balochistan.

Assalam-o-alaikum, how are you?

What's there for lunch?

Everything is available. Come inside.

Qorma, roast, rice, salty liver, paya.

There's also brain and tikka.

Does this have a piece of chicken in it?

Yes.

Daal and rice with a piece of chicken.

What should we order?

Chicken with rice and salty rosh.

Goat rosh?

We've ordered chicken with rice and rosh.

Rosh is very famous in some places.

But rosh is a special dish of Balochistan.

So it's important to try it.

The rosh has arrived.

What is this?

Oh, there's gravy.

There's also daal.

And rice as well.

They've given us some extra things too.

Let's try the rosh first.

The chicken and rice are coming.

This doesn't seem as tender as it normally is.

Bismillahir Rahmanir Raheem.

The meat is a little rubbery.

I don't think this is the best place for rosh.

Now for the chicken and rice.

There are a lot of hotels along the way.

The rice also seems a little dry.

It's better to order things that are constantly being prepared, such as daal and curry.

And you should save the special dishes for places that specialize in them.

Our bill came to 1,150 rupees.

The rosh alone was 670 rupees.

We had stopped after quite a while.

We had lunch.

There wasn't enough time for tea.

They didn't give us much time.

But it's okay.

Abdullah, we wanted to have some tea.

You honked the horn.

I prayed, ate, had tea and soda.

And in all that time, you honked the horn.

You guys are used to this.

We're not.

That's the difference.

We've finally reached Quetta. It's 7:15 PM right now.

We left at 8 and reached here at 7:15 PM, so it took us 11 hours. Allah Hafiz, brother.

We've reached Quetta.

After checking into the hotel,

we're now going out for tea.

I didn't have tea all day.

We'll have tea first.

Then we'll have dinner.

Let's go.

We're on Prince Road, near Meetha Chowk.

There are lots of hotels here.

Our room is also in one of these hotels.

There are many tea hotels here.

Naan is also available.

There are lots of small food shops.

It's quite a lively place.

Prince Road is quite famous in Quetta.

There's a lot of activity here.

Breakfast is also available here.

We'll try it in the morning, InshaAllah.

Muneer Khan Hotel.

Assalam-o-alaikum, brother.

How are you?

Tea is being prepared here.

There are also many "Quetta Hotels" in Karachi.

But authentic Quetta tea can only be found here.

This is special tea.

Special doodh patti, InshaAllah.

They also have rice and chickpeas here.

Is this papri or a samosa?

Samosa.

Tea in Karachi is different.

But the tea that is famous in Karachi is from the Quetta hotels.

That's right.

But the tea there is tasty.

It isn't like the tea here.

Really?

Doodh patti tastes different in Karachi.

Why?

Maybe because of the weather.

The tea there is something else.

Wow!

It's really good.

What kind of rice is this?

Rice with chickpeas.

Rice with chickpeas?

On its own?

Yes.

This looks like a new item.

It's a Quetta favorite.

Rice with chickpeas and a samosa.

Rice with chickpeas and a samosa?

What's the price?

100 rupees.

Give me one plate.

Let's taste it.

This is a new dish.

Rice with chickpeas and a samosa.

The rice is the color of biryani.

There's a samosa on top.

Let's see how it tastes.

This is the original version, right?

Yes.

How much is just the samosa?

20 rupees.

How many chickpeas should I add?

Just a little.

Then there's also the spice mixture.

Wow!

I've never seen this dish in Karachi.

In Karachi?

This dish isn't available in Karachi.

Really?

Rice and chickpeas.

It looks quite heavy.

Rice at the bottom,

samosa on top,

then chickpeas,

then salad,

and then chutney.

Ketchup can also be added according to the customer's preference.

Excellent.

Our rice-and-chickpeas dish has arrived.

The tea has arrived too.

I'll make one bite.

Samosa, chickpeas and rice all together.

Let's taste the rice and chickpeas.

Quetta special.

Bismillahir Rahmanir Raheem.

Excellent.

The rice underneath is like tahiri.

There are sauces on top.

There's raita.

The chutney is sour.

There are chickpeas too.

The combination with the samosa gives it a unique taste.

Everything together creates a unique taste and texture.

The samosa gives it a nice crispiness.

The best thing is its tanginess.

There's also chaat masala.

Excellent.

I really enjoyed it.

And this is the tea.

The whole day passed without tea.

There's no fun without tea.

Let's try Quetta's special tea.

Here in Quetta.

What is this?

Assalam-o-alaikum.

Walaikum-as-salam.

How are you?

What are you making?

Aloo paratha.

Aloo paratha?

It looks quite different.

What's the price?

30 rupees?

What time do you come here?

At 5 o'clock.

These parathas are available from 5 to 11.

What's your name?

Muhammad Sadiq.

Sadiq is making some excellent parathas.

Do you get chutney with it?

Yes.

This is the chutney.

And this is the paratha.

This is an excellent aloo paratha.

And it has just been freshly made.

You can see the steam.

Look at this.

Is this mint chutney?

Yes.

Coriander and mint chutney.

With the aloo paratha.

Wow.

It's very crispy.

Very crunchy.

The combination of potato and sour chutney is excellent.

You don't need anything else with it.

The chutney and paratha alone are enough.

I think there's garlic in the chutney too.

Yes, there is.

It's really excellent.

Very tasty.

One paratha costs 30 rupees.

And you can easily eat two.

The shape of the paratha is also different.

It's very good.

How long have you been doing this work?

23 years.

23 years?

Yes.

It used to cost 1 rupee.

Now it's 30.

You've been making parathas for 23 years?

Yes.

Excellent.

Are you here all the time?

Yes.

This is an old Quetta dish, right?

Yes.

Sadiq's paratha.

We're on Liaquat Bazaar, Faiz Muhammad Road.

Sadiq makes excellent parathas.

I really liked it.

Thank you, brother.

One paratha is 30 rupees.

Two parathas are enough to fill your stomach.

Very tasty.

Let's move ahead.

What happened?

Is there something wrong with the paratha?

No, no.

I was just saying it like that.

There's quite a rush in the market here.

Assalam-o-alaikum.

How are you?

This looks like a special paan.

Chocolate paan?

What's the price?

50 rupees.

Chocolate paan is 50 rupees.

How late does the shop stay open?

Until 12 o'clock.

Alright.

We'll come back and try it.

Are these chilgoza pine nuts?

What's the price?

700 rupees for 250 grams.

700 rupees?

Then how much is one kilogram?

2,800 rupees.

Did they used to be 1,800?

No, they used to be 7,000–8,000 rupees.

Let's taste them and see how they are.

They become even more expensive in winter.

That's why I'm selling them cheaper right now.

The best dry fruits in Pakistan come from Quetta.

Quetta is the city of fruits.

Dry fruits are fruits too.

They're really excellent.

This is Naimat Kada.

Their breakfast is very famous.

But there are people here at night as well.

Assalam-o-alaikum.

How are you?

I've heard your breakfast is famous?

Yes, absolutely.

Come in the evening and you'll find out.

Is only the breakfast famous, or are lunch and dinner famous too?

Lunch, dinner and breakfast are all famous.

What are you making?

Karahi.

Wow.

There's fish here.

There's charcha too.

Karahi is being prepared over there.

We're seeing all of this without any planning.

We only went out for tea.

We didn't really plan to explore this much.

But after leaving the hotel,

we kept finding one new thing after another.

The atmosphere is excellent.

This is Marhaba.

There are many restaurants here.

There's a lot of fish here.

Wow.

This is sajji.

How much does one sajji cost?

800 rupees.

800?

That seems quite reasonable.

A whole sajji for 800 rupees.

This is Marhaba Restaurant.

This food street is quite good.

It's on Prince Road.

Assalam-o-alaikum.

Walaikum-as-salam.

How are you?

Alhamdulillah, fine.

BBQ is being prepared here.

Is this malai boti?

Malai boti, seekh kabab and reshmi kabab.

Reshmi kabab and malai boti.

What's happening here?

They're making paratha rolls.

This feels a little like the environment in Karachi.

Fish is being fried here.

There's a very high demand for fish here.

It gets very cold in Quetta.

And it isn't even winter yet.

Even so, the demand for fish is very high.

You can see fish at every restaurant.

And there are people at every restaurant too.

I can't figure out which restaurant we should eat at
and which one we shouldn't.

How are you?

I've heard that Bismillah Hotel's paya are famous?

They're talking about the menu.

There's a paya scene going on here.

Wow!

What is this?

Lassi.

Lassi?

Sweet or salty?

Salty.

How much is one glass?

20 rupees.

20?

Wow.

There's a roundabout-like area on Prince Road.

And Naimat Kada's breakfast and food are famous here.

Marhaba Hotel is behind us.

They have sajji and fish here.

Looks like we'll go there.

But Lehri Sajji is also famous.

We'll go there too.

We'll try that as well.

But since we've come here today,

and if you're in Quetta, Balochistan,

and you don't eat sajji,

then you're missing out on the real experience.

Let's go to Marhaba.

We'll try the fish and sajji.

Shafiq, one fish and one sajji.

Alright.

Alright.

The fish is ready.

Our sajji is ready too.

The aroma is amazing.

Jalil, this is the real thing.

The spice mixture is what gives it its entire flavor.

Look at the texture.

This sajji is something else.

I'll try this first.

The leg has been completely roasted.

The sajji still has the skin on it.

Let's put some of this spice on it.

They've also provided some other spices,

such as garam masala.

Bismillahir Rahmanir Raheem.

A special gift from Balochistan.

Quetta's sajji.

It's really delicious.

It's juicy on the inside

and crispy on the outside.

The sajji available in Karachi

is sold under names such as Bolan or Balochistan sajji.

In reality, sajji is a special dish of Balochistan.

Now look at its texture.

See how crispy it is.

It's slightly firm on the outside,

but the meat inside is soft and tender.

When both textures come together,

the taste becomes incredible.

And this is our fish.

This is mushka fish.

It's served with lemon as well.

The fried fish looks fresh.

It tastes good too.

Let's try it with some peppers.

The fish and peppers taste excellent together.

I knew the fish would probably be less impressive compared with the sajji.

But if the sajji is 9 out of 10,

then the fish is also 9 out of 10.

Both are excellent in their own way.

Excellent.

Fantastic.

Assalam-o-alaikum.

Walaikum-as-salam.

How are you?

We were recommended this place
to try the fruity ice cream.

You're absolutely in the right place.

What would you recommend?

Falooda ice cream.

Falooda?

Our specialty is falooda ice cream.

We'll even show you how we make it.

The milk is special.

The ice cream is special.

The falooda is special.

And the topping is special.

This is a Quetta specialty.

Excellent.

Our special falooda is ready.

People who come from Karachi and Punjab
try our falooda ice cream.

Making it is a lot of work.

We're the owners ourselves,
and we make it ourselves.

Let's taste it.

InshaAllah, everyone from Karachi will come too.

InshaAllah.

Look at this falooda.

Our special falooda has arrived.

After eating so many amazing things,
the ending should be just as good.

Nothing could be better than this.

Bismillah.

The ice cream tastes like butter.

There's khoya in the milk.

It tastes like rabri.

It has a very rich flavor.

The fruity ice cream falooda is excellent.

I really enjoyed it.

We left at 8 o'clock,

and now it's midnight.

And this is where the video ends.

This video was somewhat unplanned.

The proper Quetta trip will begin tomorrow,

which you'll see in the next videos.

Subscribe to the channel.

The upcoming videos are going to be amazing.

If you enjoyed the video,

please like and share it,

and remember us in your prayers.

See you in the next episode.

Goodbye.

Vlog 3

Lahori Nashta at 150 Years old Halwa Poori Shop, Laddu Peethi Local Street Food at Shalamar Bagh

Check this out!

This is the real thing! You're supposed to eat it like a biscuit!

This is coming from there to here, and then going further ahead. The karahis are being packed here.

Amazing. What an incredible atmosphere! MashAllah.

So, let's go! Check the weather! And we found this umbrella and these gol gappay!

This is what you call "raining cats and dogs"! Faisalabad is absolutely amazing!

Assalam-o-alaikum, I'm Zia Tabarak!

And we are in the city of Nusrat Fateh Ali Khan — Faisalabad! And this is a beautiful view of Faisalabad. The Clock Tower is right behind us!

I once watched an interview with Nusrat Fateh Ali Khan where he said that he really liked Jahangir Murgh Pulao!

That's what we're going to try today. And this weather, especially around the Clock Tower where we're standing — it has rained quite a lot here.

Sometimes it rains and sometimes the clouds come out. And this Clock Tower leads to eight different bazaars where you can find all kinds of things.

Today is Friday. Some shops are open and some are closed. There are also quite a few street-food stalls here. Let's explore.

The weather is also really nice, so we won't wait too long. Let's go!

"I watch your videos. You're from Karachi, right?"

"Yes, yes!"

"How are you? I've watched a lot of your videos!"

"Thank you, brother!"

"On that corner? Is it? Tell me, where is Jahangir Pulao?"

"It's over there, straight ahead!"

"On that corner? Is it very famous?"

"It's amazing!"

"Really? Let's go!"

Let's go! Let's go! We found gol gappay here!

Assalam-o-alaikum, uncle!

Wa-alaikum-assalam!

How are you? Are you making chaat?

Yes! Gol gappa chaat!

What an amazing atmosphere. Rainy weather, gol gappay, chaat, haleem — and the Faisalabad bazaar!

"Go around and come back, then. You've never had gol gappay like these!"

"Really?"

"Go explore first and then come back!"

How much is one plate?

200 rupees.

“If you forget everything else in Faisalabad, you won’t forget these gol gappay!”

Really? Okay, give me one plate!

The uncle is saying that you’ve never had gol gappay like these before. Rain and gol gappay — what a combination!

Uncle, how is Jahangir Pulao?

It’s okay, but it’s not as good as it used to be.

Yes, it’s not like before.

It’s difficult to maintain the quality of anything over time.

My quality is still the same as it was before. I’ve even worked in Karachi!

Really?

Yes! Karachi belongs to you too!

Look at the rain! An umbrella and gol gappay! This is what you call “raining cats and dogs”!

We’re having so much fun in Faisalabad, especially after meeting this uncle.

He’s adding the chutney. A little sweet, a little salty — try it!

And this is the sour water. Tamarind water.

Bismillah.

Uncle, you eat too!

The taste with the onions is something else... It’s raining and the sun is shining at the same time!

This has sweet chutney, chickpeas, and onions.

We were on our way to have pulao, but when you find all this along the way, what more could you ask for?

What is this chutney made from?

Dried plums and apricots.

Absolutely amazing! I’ve had gol gappay in Lahore and Karachi too...

But not everyone adds that onion touch.

This brother is only recording and hasn’t eaten a gol gappa!

Here, open your mouth!

Absolutely amazing! Now let's go to Jahangir Pulao.

The weather is really nice, and how could we miss Faisalabad's samosas!

That's why we've come to Haji Iftikhar Samosa Wala.

Assalam-o-alaikum, brother! How are you?

Zia Tabarak?!

The samosas of Faisalabad are very famous!

This is a vegetable curry — chickpeas and potatoes. This is raita and this is sweet chutney.

Your name?

Haji Zulfiqar Ali.

This business is 40 years old.

This is our family business.

Things move very quickly here.

My grandfather started this business.

Bismillah. A very crispy samosa, and it tastes amazing with the chutney.

We rested at the hotel for a while, and now it's Maghrib.

And now we're at Jahangir Murgh Pulao.

This has been running since 1947.

Nusrat Fateh Ali Khan used to eat here when he was a child.

Jahangir Pulao is also just as old.

This is Jahangir Pulao — 290 rupees for a plate.

Bismillah.

People are saying that it's not as good as it used to be.

I still remember Madina Yakhni Pulao from Multan.

Let's go to Jalandhar Fish.

This is the vibe at Jalandhar Fish! All this is Bengali Milk Shop.

They're making gulab jamun and jalebi here.

Let's go to Jalandhar!

This is the vibe at Jalandhar Fish! All this fish has been coated with spices, and it's being fried.

Winter is coming, and the fish scene is officially on! Check this out.

Look at the scene here! Assalam-o-alaikum. How are you? I've heard a lot about Jalandhar Fish!

How old is this shop?

About 50 years old!

Fifty years!

So, why is it called Jalandhar?

Our elders were from there.

Oh! They migrated here from there?

Yes, yes.

Nice. So, have you always sold fish?

We used to make sweets and samosas as well, but now we only make fish. This business goes back to the time of my grandfather and father.

Now it's only fried fish. What do you put in the spices?

These are all our own spices.

So, they're secret?

Yes.

And what's the secret behind your success?

The spices and the things our elders taught us. MashAllah.

Winter hasn't fully arrived yet. Otherwise, there wouldn't even be room to stand here.

Absolutely.

In winter, even placing an order becomes difficult!

But because of Zia bhai, we'll get some, right?

Of course!

InshaAllah! Amazing. What kind of fish is this?

Rohu and baam, which has bones, and sol, which is boneless.

What's the price of rohu?

These are the old prices for now. They'll increase later.

Baam is 1,200 per kilo, rohu is 980 per kilo. Finger fish is 1,800 per kilo, and fish tikka is 2,400 per kilo.

The fish is here! Is this rohu?

Yes, and this is baam.

Delicious Jalandhar fish! Let's get started.

Look at this — huge pieces. You don't get small fish here.

Steam is coming out! Just a little bit of spice. Bismillah.

Amazing! That same old-school taste! Fresh fish has a completely different flavor.

It's not too spicy, but it has a salty taste. And you shouldn't add too much spice.

You can actually taste the original fish. Now let's try it with naan.

Look at this naan. You'll only find this kind of quality here.

Let's try the fish with naan and chutney.

The best thing is its unique taste. The spice mix is completely different.

Fish in Karachi is usually very spicy. This chutney doesn't have tamarind; it has dried plum and tomatoes.

The chutney is sweet.

This is a piece of baam. Even the skin is amazing.

It's hot! You're supposed to eat it like a biscuit!

Bismillah! The skin has its own flavor.

Fresh fish just tastes different.

The fish is fresh here because it sells every day. There are no leftovers.

Khurram also recommended Jalandhar Fish!

Amazing fish! Now let's go to Pehelwan Karhai!

Pehelwan Karhai is the most famous karhai in Faisalabad!

This is Pehelwan Karhai! How are you?

Assalam-o-alaikum, brother! I've heard a lot of praise about your karhai!

All praise belongs to Allah.

We haven't done anything!

You have both chicken and mutton?

Yes, desi chicken and qeema as well.

There's one karhai station here, and another one over there.

The meat is being cut here. Make it spicy like Karachi!

Hahaha! Karachi style!

We've ordered half mutton karhai and half qeema karhai.

Work is going on at both stations.

Mutton karhai, qeema, and desi chicken are 2,700 per kilo. Broiler chicken is 1,300 per kilo.

The karhai arrived earlier than expected!

First, let's taste the qeema.

It comes with chakki-flour roti, salad, and dried apricots have also been added.

Bismillah.

Very delicious! It's a little spicy, and the mince is coarse.

It's ground by hand, which is why it tastes so good.

You get a chunky texture.

This is exactly like Lahore-style qeema karhai.

Now let's taste the karhai.

The meat is very tender.

Mutton karhai is the best.

This isn't like Butt Karahi or Peshawari style. It's completely different.

It isn't made in a pressure cooker.

A pressure cooker makes the meat tender quickly, but you don't get the authentic taste.

Today's highlight is definitely Pehelwan Karhai!

Now let's go to Sheheryar Ice Cream.

We're at Sheheryar Ice Cream. Amazing vibes!

This place is famous for its ice cream.

People are sitting on their bikes and eating ice cream.

Which one should we get? Regular or cocktail?

Regular is the best.

Let's mix mango and pistachio.

The ice cream is here!

Double scoop — mango and pistachio.

It tastes like khoya!

It's completely creamy and milky.

It feels like a mix of kulfi and ice cream.

Khurram showed us an amazing place!

These days people don't have much time, but there are still some really good people out there.

If you enjoyed the video, please like and subscribe!

If you come to Faisalabad, make sure you try Sheheryar Ice Cream, Pehelwan Karhai, and Jalandhar Fish!

Otherwise, you haven't really eaten anything!

Zia Tabarak?

Yes!

I watch your videos!

Thank you!

Let's go!!!

Bring it!

This cold lassi in a steel glass!

It's absolutely amazing, man!

And I haven't even drunk it yet!

Is this 150 years old?

Absolutely!

Do you still make it in ghee?

Our work is done in desi ghee.

You can look all over Lahore.

You won't find tikki and halwa like this anywhere else.

Amazing.

There's a huge pot of daal here.

And there's another huge pot as well.

There are also shami kebabs on the side.

There are gol gappay here too.

There's a light on them to keep them crispy.

Fresh laddu peethi is being made.

And when it's served with three chutneys, the taste becomes ultimate.

Assalam-o-alaikum.

I'm Zia Tabarak.

And we are in Lahore's Old City.

This is Taksali Gate.

And today we've come to try something new.

It's new for us.

But this is a 150-year-old shop.

Chand Shahab Sweets.

They serve halwa puri made in pure desi ghee.

And mutton tikki.

So we're going to have breakfast here.

And then we'll go to Shalimar Gardens.

Because I've never visited Shalimar Gardens.

There you can get Maulvi's gol gappay and laddu peethi.

Laddu peethi is a traditional dish.

It's mostly found in Lahore.

Vlog 4

Grilled Fish & Prawn Karahi | Karachi's Biggest Seafood Street | Rashid Bengali | Kemari Street Food

1. Some amazing activities are happening here. First, they boil the prawns properly, and they have a complete station set up for preparing them.

Fish and Prawn Karahi is being made here. Behind me are all the grills where prawns and fish are being barbecued.

Rashid Sea Food is the identity of this place, but along with it, there is also a complete fish market here. Look at how big these crabs are!

These are King Crabs. I tell people to remember Allah and treat people well, and you will become successful.

Assalam-o-Alaikum, I am Zia Tabarak, and right now I am in my city, Karachi!

I have come back to Karachi, and I am here with my old friends at Rashid Sea Food in Keamari.

Rashid Sea Food has become an icon in Karachi and Pakistan.

Because it is the winter season, and fish and prawns are especially amazing during this season.

Come, let's move ahead. There is a long parking area here, and we are going to explore this place. Let's go!

When you come here, this is the first thing you see. There is a lot of rush at Rashid Sea Food.

Here is the crab stall. This is crab soup.

There is chicken corn soup here as well. What is behind it?

There is Chinese fried rice, prawns, and other things. What is the name of this restaurant?

Rashid Sea Food. All these stalls come under Rashid Sea Food.

Look at this huge crab claw! Is this a King Crab?

Yes.

These are not for sale; they are only for display. They are original, but they are not sold.

Even if they go bad, they are only shells. I had more of them, but I sold them.

It is 400 rupees with meat and 200 rupees without meat.

This is another stall of Rashid Sea Food.

Is Rashid here?

Yes.

Look at this huge grill.

This is a complete seafood setup.

But the original old setup is inside. Let's go there.

This is their oldest shop. This is "Keamari Sea Food."

This entire area is known as Keamari Sea Food.

They have both dine-in and dine-out here. Do they also have matka chai?

Look at these prawns and fish. How much are the prawns?

BBQ and fried are 1,300 rupees, and Karahi is 1,500 rupees per kilogram.

Zia Tabarak?

How are you?

We watch your vlogs!

There is also a family hall here, along with other setups.

Is this your oldest shop?

Yes.

Look at this!

These are pomfrets. What kinds of fish are available?

Seabream, Croaker, Red Snapper, Black Pomfret, Surmai, Barracuda, Finger Fish, and Prawns.

White Pomfret is 3,000 rupees per kilogram, and Croaker is 1,500 rupees per kilogram.

Prawn Karahi is 1,600 rupees, and BBQ/fried is 1,500 rupees.

There are also other restaurants here, such as Attock Hotel and Niazi Fish BBQ.

Behind them is the fish market, where you can get fresh raw fish.

The fish market starts from here. How much are the prawns?

King prawns are 1,400 rupees per kilogram.

This is the complete fish market.

These came fresh from the sea today.

This is seabream; it was caught this evening.

This one has a single bone. It is 800 rupees per kilogram.

People only focus on Rashid Sea Food, but there is a complete market here.

The prawns here are 1,400 rupees per kilogram, which you cannot get for less than 2,000 rupees in the market.

All of this is fresh fish.

Look how fresh it is.

It looks like it might come alive!

This place is the best for buying fresh and affordable fish for home.

These shrimps are 1,150 rupees per kilogram.

On the other side, you can get cooked seafood.

And here you can get fresh fish that you can take home.

To identify fresh fish, look at its eyes.

This is Red Snapper, 1,300 rupees per kilogram.

I have watched your Turkey videos. I really liked them!

My shop is called Azam Fish.

There are prawns and pomfrets here.

These are lobsters.

There is also Barramundi and fresh White Pomfret.

White Pomfret is 5,000 rupees per kilogram.

Small lobsters are 3,000 rupees per kilogram.

Bigger ones are also available.

There are live crabs as well.

The prices change according to the size.

King Fish is 1,800 rupees per kilogram.

The smaller one is 1,600 rupees per kilogram.

The name of the shop is MashaAllah Fish.

You are from Quetta?

Rashid can be seen over there.

Rashid, your name is everywhere. What is the secret?

It is all by Allah's grace.

There is no secret, just hard work and simple spices.

We have been working for 26–27 years.

We became famous 5–6 years ago.

Because of social media.

Karahi is being made here, and BBQ prawns are being prepared here.

I popularized the concept of grilling on coal.

First, these prawns are boiled and then prepared.

Behind me are the grills where fish and prawns are being barbecued.

And they have multiple stations outside as well.

This starts at 5 in the morning and continues until 2–3 at night. Do you buy the seafood, or do you catch it yourself?

I have some fishing boats, so some of it comes from there, and we also buy from the market. Is the Port Grand setup yours, or is it a franchise?

No, that is also mine.

Here, they first clean the fish.

Then they grill it. I will try whatever you recommend.

I will have fish and prawns based on Rashid bhai's recommendation. Fish BBQ and Prawn Karahi.

Fish BBQ and Prawn Karahi, okay. Should we also get BBQ prawns?

We can have those too. Let's get half a kilogram of BBQ prawns and half a kilogram of Karahi. For the fish, let's try Mushka (Croaker).

Does this have a single bone?

Yes.

Rashid is taking me to a more peaceful place.

This is their second portion.

This is Croaker.

Rashid is giving us VIP treatment under his own supervision.

Is this also Rashid's?

Yes.

Is this the same as the one outside?

You try it.

Is this crab meat?

Yes.

The crab meat and broth are on the stove, and this broth is served with the meat. With the claw as well?

Yes, with two claws.

When did you come back from Canada?

I came back a few days ago.

Are all of you from Canada?

Yes, we are from Canada.

You were there during the snowstorms. You must have experienced difficult weather.

Even then, it was a good experience.

Our crab soup has arrived. Check it out.

In winter, crab meat and soup warm up the body.

It is very good. The broth tastes amazing. The crab meat and spices are all perfect.

It is also good for your health. This bowl costs 400 rupees, and 2–3 people can share it.

Right next to the crab soup, there is also fish and chips. They look like nuggets.

These are Croaker fingers, which are served as a starter.

You only get these at Rashid Sea Food.

250 grams of fish with fries costs 500 rupees.

Our food is ready. This is grilled Croaker.

What is this? BBQ prawns, and the Karahi is still coming.

Here is our Karahi.

Our food has arrived, prepared under Rashid's supervision. Look at this grilled Croaker.

It is hot and has perfectly balanced spices. It is a little spicy, but not too much.

There is also chutney with it, a special fish chutney.

This chutney is amazing, made with green chilies.

There are not too many spices in the fish; it has its natural taste.

But the chutney enhances its taste even more.

And taking the signature shot with lemon is a must.

BBQ prawns with lemon.

Now let's taste the Prawn Karahi. Everything is cooked over wood, which gives it a different flavor.

Allah has given them multiple shops here and has also given them the gift of good taste.

None of this is possible without quality and honesty.

You will not find this kind of taste anywhere, whether in Canada, Australia, or America.

The taste of Keamari is completely different.

There are family halls here as well, and families come here.

People also come here from other cities.

And the vibe of this place is completely different. Rashid bhai, the fish, Karahi, and BBQ prawns are all amazing.

There is something special about the taste. You tell us something.

Just remember Allah and treat people well, and you will achieve success.

He has explained everything in one line. Listen to it again and follow it.

Insha'Allah, you will achieve success.

Dessert is necessary. Are these fresh Gulab Jamun?

Yes.

I'll take three for 100 rupees. They are hot and fresh.

Along with seafood, you can also get Gulab Jamun and Gajar ka Halwa here. Everything for winter is available here.

What is your name?

Saad.

I am your fan. I have explored many places through your videos.

Will this be included in the vlog?

Yes.

We will end today's episode here with these delicious Gulab Jamun.

We had a great time at Rashid Sea Food, especially because of Rashid's personality. Despite having such a huge setup, he is extremely humble.

And the food here is also amazing. If you liked the video, please like and share it.

See you in the next episode. Take care, Allah Hafiz!

Vlog 5

Gwadar Street Food | Khuda Baksh Halwai, Spicy Mushka | Karimok ki Chai | Balochistan Food, Pakistan

Assalam-o-Alaikum, I am Zia Tabarak, and right now I am in Gwadar, which is the most beautiful city in Balochistan.

We reached Gwadar last night. First, we will have breakfast, and then we have a friend here, Fareed Gwadari.

With him, we will explore Gwadar. And we will also visit Gwadar's Royal Bazaar, where the halwa is very famous.

There is also a very old tea bar there. Apart from that, there is a castle here, along with many other things and delicious food.

We will show and share everything with you. Come, let's have breakfast. Let's go!

Chickpeas... What is your name and where do you live?

I live in Buzdar, MashAllah.

Bismillahir Rahmanir Rahim. Quran recitation is also going on here, and if you start your day with the Quran, the day goes well.

Fried egg and paratha, the best combination.

Fresh and hot chickpeas with green chilies are very delicious.

Assalam-o-Alaikum, Fareed bhai. How are you?

I am fine. How was the journey?

The journey was very good. This is my friend, Fareed Gwadari.

He is giving Gwadar a new identity through YouTube videos. He is doing very good work, MashAllah. What is the name of your channel?

Farid Gwadari. His YouTube channel is also called "Freedgwadari." Today, we will explore Gwadar with Fareed bhai.

First, we will go to Marine Drive. This is Gwadar's new road, which has been built alongside the sea.

The road is excellent, absolutely up to international standards. There are houses on one side and the sea on the other.

This is Gwadar's Marine Drive. Fareed told me that the actual pronunciation is "Gwader," not "Gwadar."

Gwader means the gateway of wind. "GOA" means wind and "DAR" means door.

The beach here is very clean and beautiful, MashAllah.

You should definitely come here as well. Gwadar is a small city, but it is very beautiful.

If you need information about Gwadar, you can contact Fareed.

Fareed also organizes tours here as a freelancer.

This is the place from where fishermen go into the sea with their boats for fishing. Assalam-o-Alaikum, how are you?

Wa Alaikum Assalam, I am fine. What fish is this? Is it fresh?

Yes, this is called Seem, and this is Karrah.

All of these are very fresh.

Did these people come to buy fish?

No, they are fishmongers.

Oh, so this is a give-and-take system. What is the name of this colorful fish?

Magra.

The fishermen are preparing to go fishing. There is also a fishing net here, MashAllah.

This fish is loaded from here and then taken to the factory.

I am your subscriber!

Thank you very much!

All of this goes to China.

The old boats are being repaired here. They must catch big fish in these, right?

This boat is ready. This model is used more in Ormara and Pasni.

In Gwadar, smaller fiber boats are used more.

Assalam-o-Alaikum. This boat is being built. How much time does it take?

It takes two to two and a half months.

It costs approximately 1.6 million rupees.

This boat is also ready. We can even make the Titanic pose here, haha.

What are you selling?

Biryani!

Wow, excellent.

Did you come here to eat biryani?

We don't know Urdu, haha.

We have come to Diamond Hotel for lunch. It is very famous.

There are many delicious dishes here.

Assalam-o-Alaikum. Is this marinated Croaker fish?

Yes, it is half-fried.

There is daal, chickpeas, chicken curry, pumpkin, and okra here.

Okra is my favorite.

There are so many bags of daal and chickpeas here. It seems like they are very popular.

Special spices and lemon are being added to the fish.

After frying, the texture becomes crispy.

This is daal mash, and this is Mushka fish.

Fareed has brought loaves from home.

They are like roti, in a paratha style.

Bismillah. First, let's try the fish.

This fish is very tasty and fresh.

Now let's try the fish with roti.

The fish is very yummy.

Let's add a little raita as well.

Excellent!

This is daal mash. It is a little oily.

The taste is very good, but there is too much oil.

The okra is also excellent.

Okra is my all-time favorite.

The main item is the Mushka fish. The more you eat, the more you want.

This is Fazil Chowk. There is a market inside, and ahead is the old bazaar.

There is a tea shop and Khuda Bakhsh Halwai there.

This is the old Royal Bazaar.

This is Karimok Hotel.

There is also a mosque and a temple here; both are very old.

The sea can also be seen right in front.

We have arrived at the famous Gwadar Hotel, where people come to drink tea.

Just by looking at the doors, you can tell how old it is.

There is a lot of rush here on Fridays.

Is this hotel from your father's time?

Yes.

This hotel dates back to the era of the Sultan of Oman.

This is a very old hotel. The bazaar that used to be here was called Shahi Bazaar. Why is this market now closed? Many shops are closed.

The people who became part of Pakistan closed their businesses after some time and left.

Did they go to Oman?

Some went to Oman and some went to India.

Okay, at that time there was a large population of fishermen and the Hindu community here.

That is why they migrated.

Yes.

So this tea has been famous since that time. This tea is famous throughout Balochistan.

It is called Karimok Hotel.

So here is our hot, fresh tea. Come, let's drink some tea.

This tea is a little different. It also has a cardamom flavor, MashAllah. The aroma of this tea is different from normal tea, although I also like normal tea.

This tea is very tasty, but there is something special about it, perhaps the cardamom, which makes its aroma so good.

There is something special about this tea that makes it so famous. It is very delicious. This is Khuda Baksh Halwai's shop.

Fareed bhai told me that this is Gwadar's most famous halwa/dessert.

There are other sweet shops here as well, but their shop is the oldest and most famous. Let's see how their sweets taste.

Assalam-o-Alaikum.

Wa Alaikum Assalam, how are you?

I am fine.

Here comes the dessert. This is a special dessert. How is it made?

It is made with ghee and sugar. We add desi ghee, rose essence, saffron, and these "joes" as well.

Almonds, these are also "joes," pistachios, walnuts, and cashews.

All these dry fruits are added to it. Khuda Baksh Halwai.

What is the price of this halwa?

400 rupees per kilogram.

Okay.

How old is this shop?

This shop is 80 years old.

Come, let's taste Khuda Baksh's halwa. The green color of this sweet looks very nice.

This sweet is a little sticky, and you can eat it either with your hands or with a spoon.

Its texture is like rubber or gum. It also contains almonds, and its greenish color makes it look tempting.

It is warm because it is fresh. Let's start with Bismillah.

Yumm... I can smell the desi ghee in it, and there are a lot of dry fruits in it, MashAllah.

Its texture is rubbery, and it does not stick to your hands either.

Very delicious. This sweet shop is right next to the tea hotel.

So you can come here and try both of these things, and you can also take them as gifts.

Fareed bhai, is this a fort?

This fort is from the era of Oman and is very old.

I think this is Sultan Qaboos's fort. It is very old, but it is still strong.

It is a fort, but now only its walls remain. The houses here are also very old, and many of them have fallen apart.

Some houses are in good condition where people live. The houses where no one lives are closed. There is also a temple ahead.

There is a temple on one side and a mosque on the other.

Fareed bhai, is this temple always closed?

No, it is opened when people come.

There is also a mosque right next to the temple.

And if you go a little further, there is another mosque there as well.

This is the temple, and this is the mosque.

I request all of you to support Mr. Fareed and subscribe to his YouTube channel.

All his details are available in the description and end screen of my video. Whenever you want to come to Gwadar, you can contact him.

All of you should definitely come to Gwadar. I will give you a tour, Insha'Allah.

If you like the video, please like and share it, and follow both of us on Instagram.

See you in the next episode with a positive message and the beautiful views of Gwadar. Take care, Allah Hafiz.

Appendix C

This appendix contains a sample of audience comments collected from the selected YouTube food vlog.

Vlog2

AMAZING FOOD IN FAISALABAD FAISALABAD BEST STREET FOOD | Faisalabadi Gol Gappay and Samosay

1. "So tasty breakfast and pathooras and pooris and chanas and halwa!"
2. "So fresh vegetables and spices and sauce!"
3. "Nice good Maza agea"
4. "Awesome food video."
5. "Very nice 🍴 "
6. "MASH ALLAH good job and beautiful sharing dear brother 👍 "
7. "Bohat mazaydaar naashtay aur pathooray aur pooriyaan aur channay aur halwa!"
8. "Bohat mazaydaar achaar aur raita!"
9. "So tasty achaar and raita!"
10. "Bohat taaza sabziyan aur masaalay aur chatni!"
11. "Haji sab ky samosy ❤️❤️❤️"
12. "Eating this much food in one day is really dangerous. 🤢"
13. "It is nothing but oil everywhere. 🤢🤢"
14. "You should start a restaurant makeover service specializing in hygiene. Contact public safety officials and stop being okay with dirty food."
15. "Useless and dirty food."
16. "The food is so terrible."
17. "Mashallah g zaberdast 👍❤️"
18. "Thanks i am from uk bhai pani agya moo ma 😊"
19. "Zabardast MashaAllah 👍❤️"
20. "Yummy 😊"
21. "In ky siri paye mainey try kiye hue hain mashallah ,subanallah both hi mazy ky lage!"
22. "So tasty breakfast and pathooras and pooris and chanas and halwa!"
23. "Pakistan has some of the most amazing street food delicacies hope to visit someday in future"
24. "Love from Faisalabad Amin pur Bazar ki pori bht famous hai"
25. "So tasty!"

Appendix D

Screenshots of Selected Vlogs

The following screenshots are included to provide visual evidence of the selected vlog segments analyzed in this study.

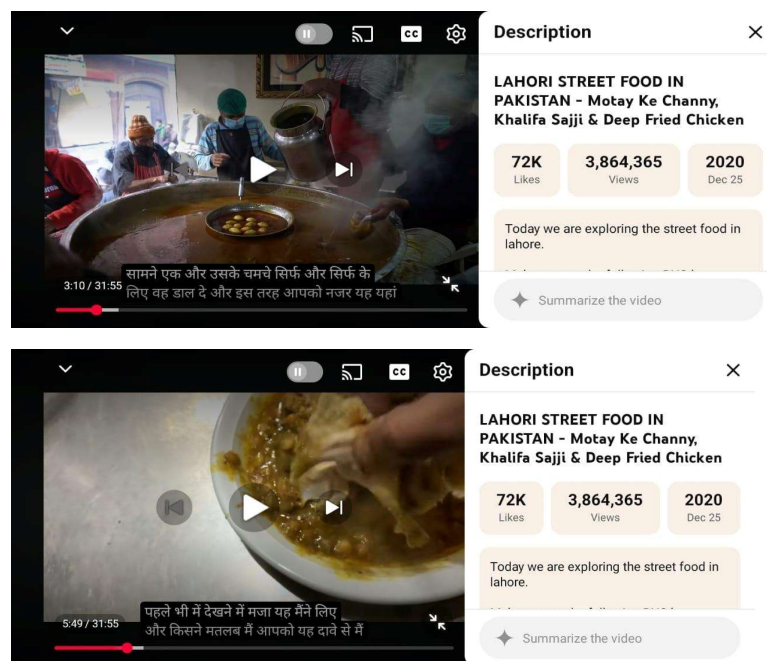
Vlog Screenshots

RHS VLOG IMAGES

Screenshot from RHS vlog showing food description segment

Vlog 1

Title: *Lahori Street Food in Pakistan Motay Ke Channay, Khalifa Sajji & Deep Fried Chicken*



SAQIB MOBEEN VLOG IMAGES

Screenshot from Saqib Mobeen vlog showing food description segment

Vlog 2

Title: *AMAZING FOOD IN FAISALABAD- FAISALABAD BEST STREET FOOD | Faisalabadi Gol Gappay and Samosay*

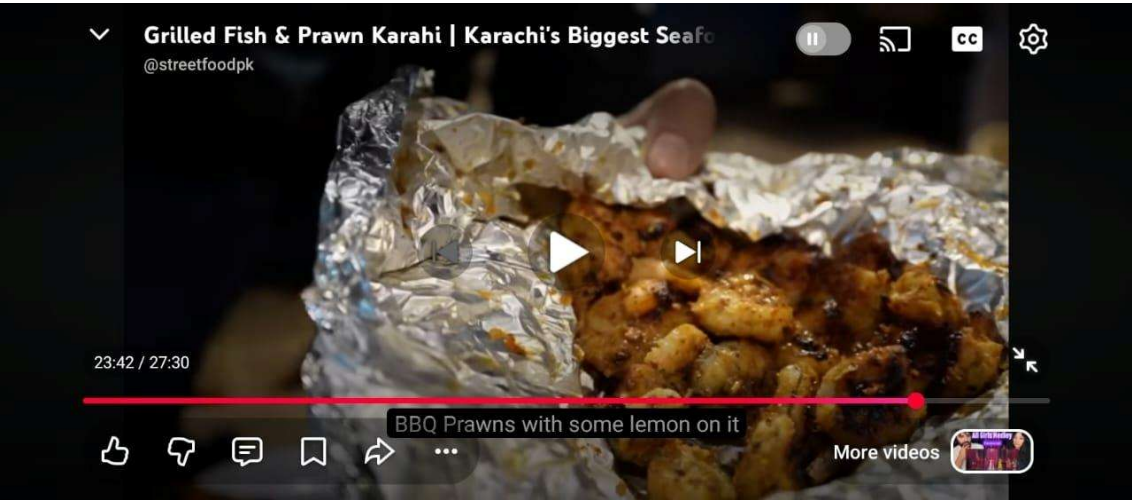


PK Street Food VLOG IMAGES

Screenshot from PK Street Food vlog showing food description segment

Vlog 4

Title: *Grilled Fish & Prawn Karahi | Karachi's Biggest Seafood Street | Rashid Bengali | Kemari Street Food*



Appendix E

Screenshot of Audience Comments

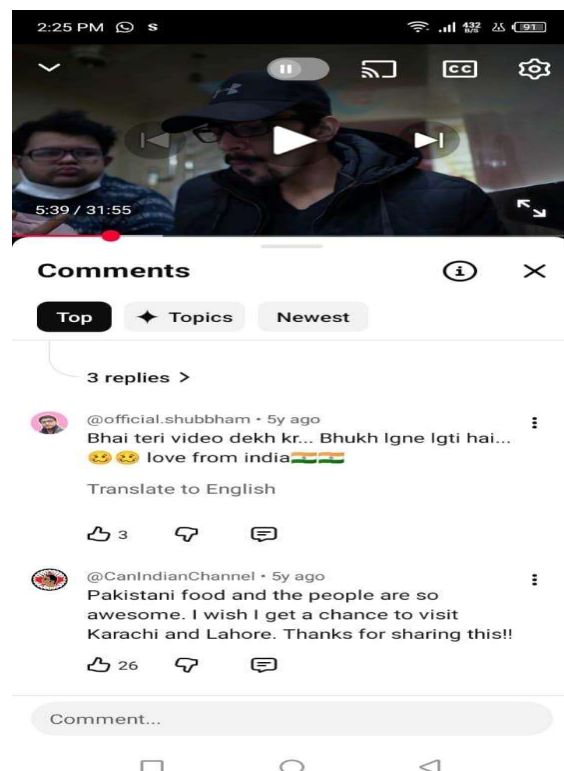
The following screenshots are included to provide visual evidence of the selected vlog audience interactions analyzed in this study.

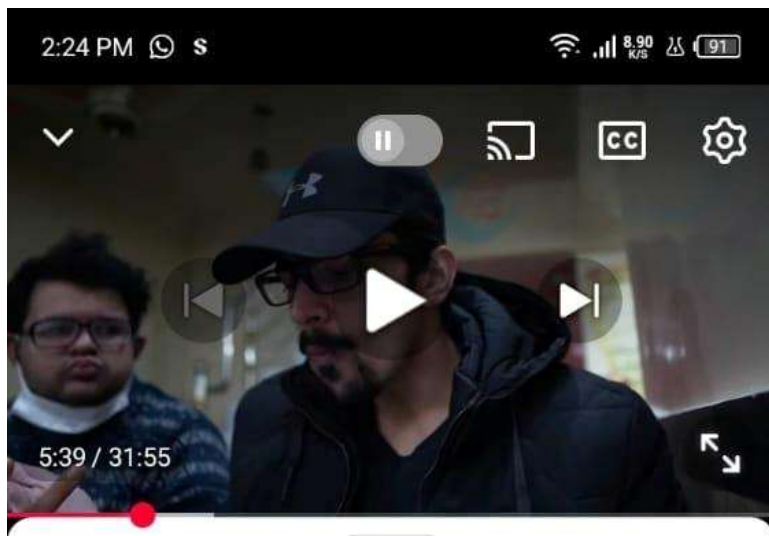
RHS VLOG AUDIENCE COMMENTS IMAGES

Screenshot from RHS Comment Section showing food love and love to vlogger

Vlog 1

Title: *Lahori Street Food in Pakistan Motay Ke Channay, Khalifa Sajji & Deep Fried Chicken*





Comments



@harpreetsahi8307 • 5y ago



I had to stop watching and write here "just a wow!!!" While watching chicken chole 😊



20



@amirayoub5273 • 5y ago



Yaar itni zyada mehnat aur jo mazaa aata hai video dekhne mein, ek like justify nahin karta yar, there must be a super like button! ❤️

Translate to English



12



@dasadhish3046 • 5y ago



Love from Delhi , surely love to explore pakistan sometime , people are so humble and awesome 🙌

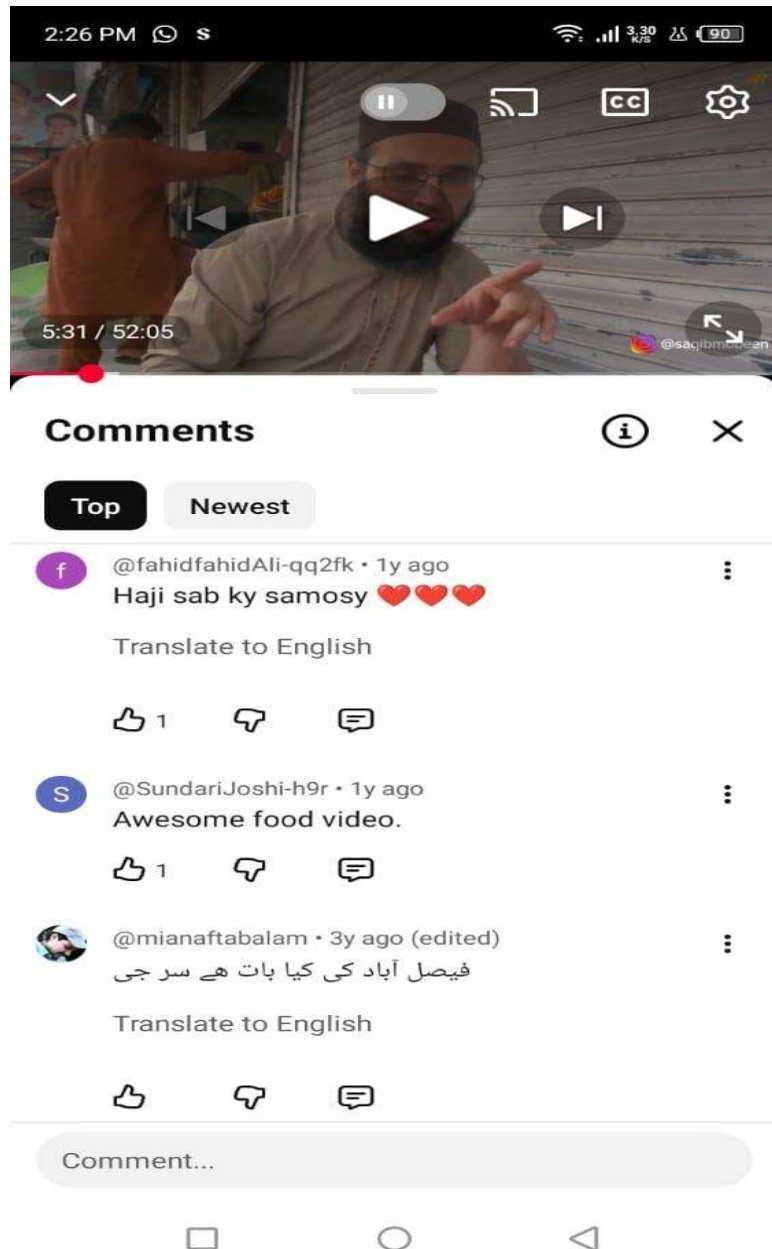
Comment...

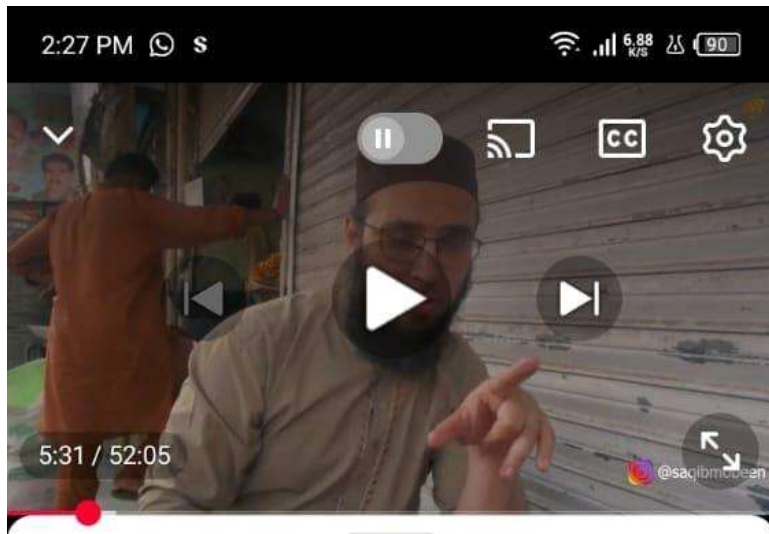


Screenshot from Saqib Mobeen Comment Section showing food love and love to vlogger

Vlog 2

AMAZING FOOD IN FAISALABAD- FAISALABAD BEST STREET FOOD | Faisalabadi Gol Gappay and Samosay





Comments



Top

Newest



@erijsaba4922 • 3y ago



@abumusaib7238 • 3y ago



@riazahmed1725 • 3y ago



No offense

You do a great job.

I love your videos



@BangaloreSnaps • 3y ago
Afghanistan in our brother



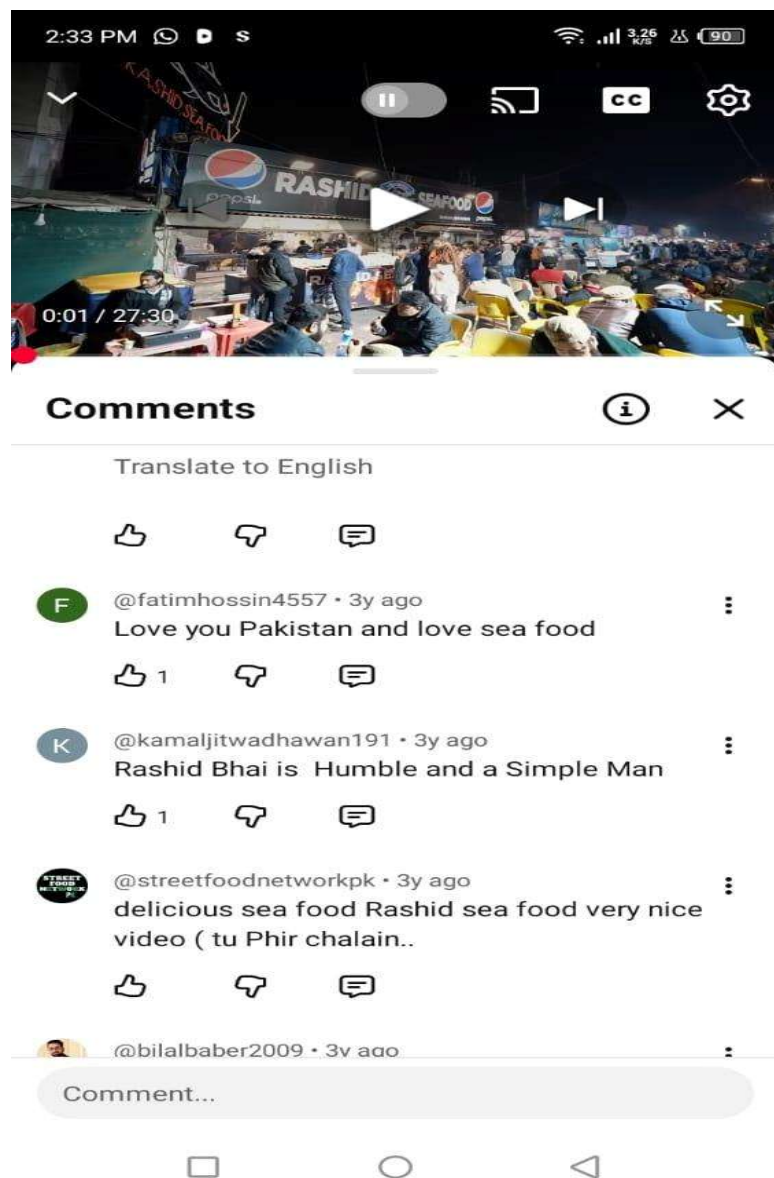
Comment...

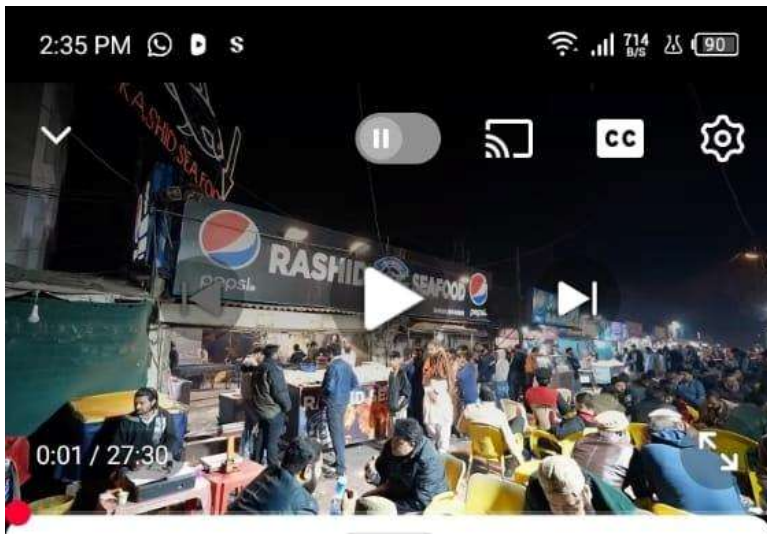


Screenshot from PK street food Comment Section showing food love and love to vlogger

Vlog 4

Title: *Grilled Fish & Prawn Karahi | Karachi's Biggest Seafood Street | Rashid Bengali | Kemari Street Food*





Comments



@SunilSharma-se9ot • 3y ago



Bahut hee yada expensive khana hai pakistan main

[Translate to English](#)



@javediqbal2372 • 3y ago



Zindabad

[Translate to English](#)



@khan.india9090 • 3y ago



walekumsalam bhai super video bhai thank you

Comment...



Appendix F

Youtube Vlogs complete Vlog links

The respective links are given below which were used for the data collection and analysis was conducted using the respective links. Not just full youtube vlogs links are present but also QR codes were generated to automatically reach to the desired vlogs .

RHS

1. Vlog 1

https://youtu.be/lM_T8Ty9MDk?si=5wq7dAazislY5wEx

2. Vlog 2

<https://youtu.be/TQla68KjKHA?si=YdseKMWssLPiulJ7>

3. Vlog 3

<https://youtu.be/KauzcHA03hA?si=fMuPzj3uocct5sYS>

4. Vlog 4

https://youtu.be/vrl3aljHRxc?si=KG-L4uU_6iIMJLja

5. Vlog 5

<https://youtu.be/G2lME6k06PU?si=urRBAW5SWSDA8hZx>

Saqib Mobeen

1. Vlog 1

<https://youtu.be/o91jVkhOL3U?si=Xs3m2UU2ALwrVAU1>

2. Vlog 2

<https://youtu.be/a04U7xR1UJs?si=RSlaXos8MWDM687Q>

3. Vlog 3

<https://youtu.be/TdqbO3lBetI?si=-x6gtIV-sNney3Wi>

4. Vlog 4

<https://youtu.be/gigncos0rgw?si=7FE63BdU0BgAowHM>

5. Vlog 5

https://youtu.be/GS8O505C_RA?si=PLmSpHsl8yrjkdKA

PK Street Food

1. Vlog 1

<https://youtu.be/xV8gcr9W35k?si=jL1-nwKGhr6Gnq8>

2. Vlog 2

<https://youtu.be/uCtsMOu3zn0?si=jK8me0RMqzAHNUTx>

3. Vlog 3

<https://youtu.be/I2mz8L2r760?si=CbC-SheZtc2Jbq6D>

4. Vlog 4

<https://youtu.be/0J-p0p8jmAY?si=E8DpRf0elK5BMqHH>

5. Vlog 5

https://youtu.be/ICEAjV-cTnY?si=7Rzl_Gy3KXrxMtyU

QR codes for Specific Audio duration

Vlog 1



Vlog2



Vlog 3



Vlog 4



Vlog 7



Vlog 8



Vlog 9



Vlog 10



Vlog 11



Vlog 12



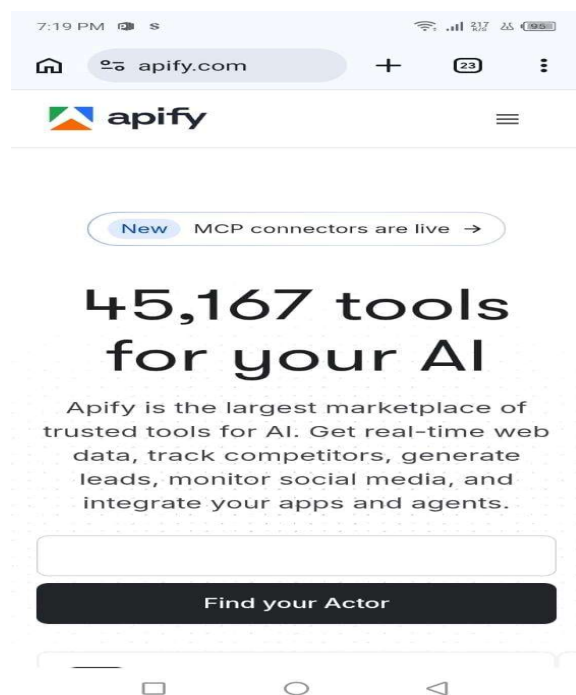
Vlog 14



Appendix G

YouTube Comment Extraction Tool: Apify

The audience comments analysed in this study were collected using a YouTube comment extraction tool named as Apify. The application was used to retrieve publicly available comments from the selected food vlog in a structured format. Only publicly accessible comments were included in the analysis.



Interface of the YouTube Comment Extraction Tool used to retrieve audience comments from the selected YouTube food vlogs.

Export to Excel

7:23 PM

8.12 K/S 94



	A	B	C	
1	comment	author	title	commentsC
2	Brother, please tell Asad to eat calm	@arslanranjha1535	We Ordered MEG Entire Menu - Bla	
3	Such a chill guy order taker	@kidsnursey.1	We Ordered MEG Entire Menu - Bla	
4	The way you treated the shift mana	@razaali2753	We Ordered MEG Entire Menu - Bla	
5	The way he treated the order taker	@never-been-tamed	We Ordered MEG Entire Menu - Bla	
6	asad sy entire gym krwayen next m	@The4kal	We Ordered MEG Entire Menu - Bla	
7	The order taker was very good at hi	@scholar765	We Ordered MEG Entire Menu - Bla	
8	5:54 Bahir garmi ha aap andar aa ja	@raveehanehman7438	We Ordered MEG Entire Menu - Bla	
9	NEXT CHALLENGE: ap sab aik jaga a	@hiddentalk	We Ordered MEG Entire Menu - Bla	
10	Vote for Asad weight loss journey	@AHMI-In8mU	We Ordered MEG Entire Menu - Bla	
11	Order taker guy is so chill	@anonymous-rc8db	We Ordered MEG Entire Menu - Bla	
12	14:08 i love this answer of order tak	@muhammadasif	We Ordered MEG Entire Menu - Bla	
13	8:45 School k Principal ny Back ben	@Angryking007	We Ordered MEG Entire Menu - Bla	
14	Asad please concentrate on your w	@mehwishzakir3889	We Ordered MEG Entire Menu - Bla	
15	He and shahveer are the two coolest	@abdulrafe5929	We Ordered MEG Entire Menu - Bla	
16	You guys should kausauti again on J	@mahnoorjavid7351	We Ordered MEG Entire Menu - Bla	
17	Order taker guy is really nice and w	@FAmir	We Ordered MEG Entire Menu - Bla	
18	Most appreciated thing is, you pass	@master_of_era	We Ordered MEG Entire Menu - Bla	
19	Ohhhh god that pasta talk khane se	@SalmaSoaban	We Ordered MEG Entire Menu - Bla	
20	Nice vlog .or achi baat ha khana zav	@sadiabarkat1057	We Ordered MEG Entire Menu - Bla	
21	Next level. And how you treated the	@TheAnimalsWhisper	We Ordered MEG Entire Menu - Bla	
22		@sanoberkhan7871	We Ordered MEG Entire Menu - Bla	
23		@abulrashid1113	We Ordered MEG Entire Menu - Bla	
24	He is just like me when food comes,	@Fitnessfreak832	We Ordered MEG Entire Menu - Bla	
25		@muhammadfaizan9909	We Ordered MEG Entire Menu - Bla	
26	shineyx90 what are you even sayin	@Alvrasmredits	We Ordered MEG Entire Menu - Bla	
27	Agreee	@shahbazindhar6110	We Ordered MEG Entire Menu - Bla	
28	For real	@RaheemMhm	We Ordered MEG Entire Menu - Bla	
29	Very funny	@ahsanameer414	We Ordered MEG Entire Menu - Bla	
30	we like him the way he is usi say ma	@Maryam_KK	We Ordered MEG Entire Menu - Bla	
31	Bilkul Raw videos jesay dost sath be	@Haram476	We Ordered MEG Entire Menu - Bla	
32	Literally	@abbasmaybee	We Ordered MEG Entire Menu - Bla	
33	zbrdst	@Muhammad_alishah20	We Ordered MEG Entire Menu - Bla	
34	So you mean a food cooking compe	@aaliyanfaazil	We Ordered MEG Entire Menu - Bla	
35		@minqadullah7340	We Ordered MEG Entire Menu - Bla	
36	Bhai ye bht nice banda tha ki hum t	@daniyalazam1470	We Ordered MEG Entire Menu - Bla	
37	Bro he's not the order taker he's the	@KOREAN_DRAMA6976	We Ordered MEG Entire Menu - Bla	
38	Allah naseeb karay Ameen	@SyedNoormanUIHaq	We Ordered MEG Entire Menu - Bla	
39	Entertainment loaded episode			
40	Asad rocks, RHS treating him like a t	@mahfoozbachpan9738	We Ordered MEG Entire Menu - Bla	
41	Bunty n his small appetite, somewh	@quraninvites6693	We Ordered MEG Entire Menu - Bla	
42	اب کی وائف کی کلیک پر آئیے کوئل کرتا	@usmanaqeel8359	We Ordered MEG Entire Menu - Bla	
43	Allah ap logun ki dosti hamesha qai			
44	Asad ko jim b kra dein	@tayyabmehmood9599	We Ordered MEG Entire Menu - Bla	
45	Agla entire menu VELO ka krdain pl	@motivationalbeast3569	We Ordered MEG Entire Menu - Bla	
46	always love your entire menu video	@FalconsandFeasts	We Ordered MEG Entire Menu - Bla	
47	LOVE FROM ARAB	@bikettravelllover8907	We Ordered MEG Entire Menu - Bla	
48	Allah hamesha muskurata rakhsain A	@COOKINGWithMuqadus	We Ordered MEG Entire Menu - Bla	
49	Asad bro control ur belly	@Life_WithCamera	We Ordered MEG Entire Menu - Bla	
50	puri video full brightness pe dekhni	@honestly_finn.61	We Ordered MEG Entire Menu - Bla	
51	bunty seem so jealous of asad	@lhrpubggaming666	We Ordered MEG Entire Menu - Bla	
52	Asad se full menu gym bh krwai jaye	@asiyaali5032	We Ordered MEG Entire Menu - Bla	
53	kai zabardast v log tha aik second k	@SaweraDaniel-u8w	We Ordered MEG Entire Menu - Bla	
54	Kitni bar Dil jeeto gy Mary Bhai itna	@Angryking007	We Ordered MEG Entire Menu - Bla	
55	4:18 usko kaaliy wala pasand hai "E	@MFHaider-v1c	We Ordered MEG Entire Menu - Bla	
56	Pizza Bank Muridke,Lahore entire m	@ronaldofan5277	We Ordered MEG Entire Menu - Bla	
57	2:40 Raju bhaiya over here			
58	ماشا اللہ بڑا رک وفاقا			
59	Love From Gujranwala.			
60	Only RHS....	@arfanmasoom3421	We Ordered MEG Entire Menu - Bla	
61	♥♥♥♥♥			
62	BHT mza aya apko kha K hmy Dekh	@sonikurri6275	We Ordered MEG Entire Menu - Bla	
63	Apka khana dek kr mujhy bhook lag	@sumli-z6c	We Ordered MEG Entire Menu - Bla	
64	Chalein achi bat hay last Jo ny212 ki	@Muhammadshoaib07	We Ordered MEG Entire Menu - Bla	
65	Asli baat to yeh h k khud ko garmi is			
66	to is itay banday ko andar bula lia			



Data



