

English as Prestige: A Critical Discourse Analysis of English Usage in Iraqi Satellite Channels

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الانكليزية كرمز للمكانة: تحليل نقدي لخطاب استخدام اللغة الانكليزية في القنوات الفضائية العراقية

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Abstract

Since 2003, Iraqi satellite television has been one of the public spheres where English is spoken, displayed and performed, and at the moment, many Iraqi channels broadcast talk shows, entertainment programs, morning shows and lifestyle programs where presenters and guests use English words and phrases as part of their otherwise fluent Iraqi Arabic in a discussion of everyday topics like technology and connectivity, social media, fashion and style, and health and fitness. This study examines thirty authentic utterances of English on Iraqi satellite television, and it uses Critical Discourse Analysis in order to investigate English not just as a neutral feature of broadcasting language, but as a social resource with ideological meaning. Drawing on Fairclough's three-dimensional model of discourse, van Dijk's socio-cognitive approach, and Bourdieu's concept of linguistic capital, the study argues that English on Iraqi satellite television functions as symbolic capital circulated through the mass-mediated public sphere: English words in the domains of technology, social media, fashion, and health are not used to fill lexical gaps in Arabic, but are ideologically motivated, projecting an on-screen persona of modernity, cosmopolitanism, and global membership that viewers are invited to emulate. In conclusion, the study suggests that CDA can shed light on how the routinised, broadcast-mediated mixing of English and Iraqi Arabic on satellite television functions as a powerful engine for the diffusion of prestige ideologies, cultural identity, and language attitudes across post-conflict Iraqi society. **Keywords:** Critical Discourse Analysis; code-switching; prestige language; Iraqi satellite television; broadcast talk; Iraqi Arabic; English borrowings; Fairclough; Van Dijk; Bourdieu; linguistic capital; media discourse

1. Introduction

1.1 Background and Motivation

Switch on an Iraqi satellite channel at almost any hour of the day, whether a morning entertainment program, an evening talk show, or a lifestyle segment devoted to fashion or fitness, and one feature of the on-air talk will strike the attentive viewer immediately: English has been thoroughly and unselfconsciously woven into the

Arabic speech of presenters and guests, and it is entirely at home there. Brand names, digital-era vocabulary, and lifestyle terminology in English are integrated into broadcast talk so smoothly that they scarcely register as remarkable, as when a presenter complains on air that the studio internet is slow, asks a guest whether she changed her profile picture, remarks that a video still needs to be uploaded, or compliments a guest's stylish, all-black outfit. None of these broadcast utterances strictly requires an English word; Arabic equivalents exist and would communicate the same referential content. The use of English on Iraqi satellite television is, rather, a social and institutional performance, one that indexes the identity of the channel, the presenter, and, by extension, the imagined modern viewer being addressed. When broadcasters reach for English in these ways, they are positioning their program, and inviting their audience to position themselves, in relation to prestige, modernity, and cosmopolitanism, values that are shaping post-war Iraqi media culture and, through the sheer reach and repetition of broadcast talk, the wider social dynamics of the region. It is, however, true that English has not been absent from Iraqi television altogether. Arabic broadcasting has always been influenced by contact with prestigious languages and Arabic media registers have long borrowed vocabulary from Persian, Ottoman Turkish and French, some of whose linguistic layers continue to be visible to varying degrees across the different Arab broadcasting traditions (Holes, 2004), however, the quantity of English on contemporary Iraqi satellite broadcasting, the rapidity of its spread, the program genres in which it is embedded and, above all, the ideological meanings attached to it are all clearly novel. Unlike the borrowings into Arabic of earlier broadcast loanwords, which were often gradually phonologically and morphologically naturalised into Arabic and eventually lost much of their 'foreign' quality, the English words and expressions used by contemporary Iraqi presenters are usually pronounced, morphologically structured and sometimes even spelled in ways that are closer to their English originals, because they are meant to be noticed. Presenters and guests choose these English forms because they are recognisably English and because that English sound serves as an audible, broadcast-amplified marker of cosmopolitanism, digital fluency, professional sophistication and aesthetic refinement, therefore, these are all qualities that Iraqi satellite channels have powerful institutional reasons for projecting to their audiences. Critical Discourse Analysis (CDA) provides a suitable theoretical and methodological framework for exploring this ideologically charged broadcast phenomenon. While descriptive analyses of code-switching and borrowing in media contexts are satisfied with identifying and categorising the linguistic features of mixed broadcast utterances, they generally overlook the broader social and ideological meanings that are indexed by such language use. In contrast, CDA assumes that broadcast discourse is not a neutral medium of information transmission, but rather a form of social practice that helps to produce, reproduce, and transform social relationships, identities, and power structures (Fairclough, 1992: 64; van Dijk, 2008: 85; Wodak & Meyer, 2009: 1), and therefore, in relation to the use of English on Iraqi satellite television, CDA is not concerned with simply charting where and how English is used, but with interrogating why it is used: what social and institutional functions are served by incorporating English into broadcast talk, what ideological stances are explicitly or implicitly expressed through this practice, and how this use of English is connected to more generalised patterns of cultural and linguistic dominance that Iraqi satellite media both reflect and help to realise.

1.2 Data Collection

Thirty authentic utterances containing English lexical items were gathered from broadcast talk on Iraqi satellite channels, drawn from presenters, hosts, and guests appearing on entertainment, lifestyle, and general-interest programming. These utterances were not scripted news bulletins or formal political statements but the informal, conversational register of magazine-style and talk-show broadcasting, in which hosts and guests discuss daily life, work and professional matters, technology and connectivity, social media, fashion, and health and fitness in an unscripted or lightly scripted conversational style. This was done by design, for it moves the analytic gaze away from formal news registers and onto the broadcast talk that Iraqi satellite presenters, with little overt reflection, circulate and embody shared social values for a mass audience, because the prestige of English on Iraqi television is not limited to formal institutional announcements, but is rather embedded in the routine, iterated, conversational fabric of everyday broadcasting, where presenters continuously reproduce quotidian on-air interactions that are nevertheless freighted with power and ideology (Bourdieu, 1991, p. 37; Fairclough, 1992, p. 89). These 30 utterances are categorized into six thematic domains, namely, Daily Life and Studio Talk, Work and Professional Broadcasting, Media and University-Themed Segments, Social Media and Technology, Fashion and Style, and Health and Fitness, which represent the main broadcast contexts within which English-marked forms of self-presentation are performed on contemporary Iraqi satellite television. The categorization of the data into these domains is not merely a taxonomic task, but rather an analytical one, because the

distribution of English across these broadcast domains is not accidental, but is instead ideologically motivated, projecting to the viewers an idealized image of modernity, consumer culture, global connectedness, and upward social mobility.

1.3 Research Questions

The analysis is guided by three interconnected research questions:

1. What linguistic forms does English take in the broadcast talk of Iraqi satellite channel presenters and guests, and how do these forms relate to specific program domains and broadcast genres?
2. What social and ideological functions does the use of English perform in these broadcast utterances, and how do these functions relate to constructions of prestige, modernity, and on-screen identity?
3. How do the analytical frameworks of Fairclough's three-dimensional model, van Dijk's socio-cognitive approach, and Bourdieu's concept of linguistic capital illuminate the ideological dimensions of English usage in Iraqi satellite broadcasting?

1.4 Significance of the Study

The study contributes to three intersecting scholarly conversations. First, it advances the CDA literature on language, media, and prestige by extending the field's attention to a broadcasting context, post-conflict, post-occupation Iraqi satellite television, that has been largely overlooked in the predominantly European and North American theoretical literature on media discourse, linguistic ideology, and prestige (Fairclough, 2001; van Dijk, 2008; Wodak & Meyer, 2009). Second, it contributes to the sociolinguistics of Arabic-English contact in broadcast media by providing a discourse-analytical perspective that goes beyond description to engage with the ideological dimensions of English usage on air, a perspective that complements the predominantly variationist and structural approaches that have dominated Arabic code-switching research (Holes, 2004). Third, by focusing on the conversational talk of satellite channel presenters and guests rather than formal news discourse, the study advances understanding of how global linguistic hegemonies are internalised and reproduced at the level of mundane, unreflective broadcast practice, a process that Bourdieu (1991) theorises as the reproduction of symbolic power through habitus, with profound implications for understanding the long-term dynamics of language shift and language loyalty across the Iraqi mediascape.

2. Theoretical Framework

This study draws on Critical Discourse Analysis (CDA), understood broadly as an approach that treats discourse, including broadcast media discourse, not as a neutral medium but as a social practice bound up with power, ideology, and identity (Wodak & Meyer, 2009), a commitment that continues to develop as the field extends into new areas such as narrative and media discourse (Forchtner, 2021). Three complementary strands of CDA inform the analysis that follows: Fairclough's (1992, 1995, 2001) three-dimensional model of text, discursive practice, and social practice, a model developed with particular attention to media discourse; van Dijk's (1993, 1998) socio-cognitive account of how ideology is stored and activated as mental models, an account he has applied extensively to news and media discourse; and Bourdieu's (1991) theory of language as a form of capital circulating within structured social markets, of which the broadcasting field is a particularly powerful institutional instance. Taken together, these frameworks make it possible to move from a single item in the corpus, the English word internet embedded in an otherwise Arabic utterance about a sluggish studio connection (Utterance 20), for instance, to the wider social relations of prestige and power that make such an on-air choice meaningful. Fairclough's model treats every text, including broadcast talk, as simultaneously a linguistic object, the product of a discursive practice (how it is produced within the institutional routines of a television program and is likely to be interpreted by viewers), and an instance of social practice (how it relates to broader institutional and ideological structures, including the commercial and cultural positioning of the channel itself). Applied to code-switching on air, this means that an item such as gym is never simply borrowed by a presenter for convenience; it is produced within, and helps reproduce, a set of institutional assumptions about which broadcast register of self-presentation counts as modern and appealing to viewers. Van Dijk's socio-cognitive approach adds a further layer by explaining how such assumptions come to feel automatic to broadcasters and audiences alike. For van Dijk (1998), ideologies are organised as mental models that groups draw on, largely without conscious reflection, to interpret everyday experience; elite and media discourse are especially effective at seeding such models because they are repeated across many broadcast text types until they come to feel like common sense (van Dijk, 1993). A presenter who reaches for upload or profile picture while otherwise speaking fluent Arabic (Utterances 21-22) is unlikely to be making a calculated ideological statement on air; she is applying a schema in which English has simply become the expected register for technology- and media-related broadcast talk. The concept of linguistic capital, as theorized by Bourdieu (1991),

is the paper's central analytical concept, and it is especially pertinent in the context of broadcasting because television itself represents an exemplary institution of the linguistic market that Bourdieu describes, since broadcasters speak from a position of institutional authority where they can confer legitimacy on certain linguistic forms for the benefit of the viewing public. In Bourdieu's terms, languages and language varieties possess no inherent value, and value is an effect of their place in a particular linguistic market (Bourdieu, 1991). Thus, speakers who control the varieties recognised as legitimate, such as the television presenters here, are able to accumulate symbolic capital, which can be converted later into social and professional distinction, because they occupy a position of authority in the linguistic market. English occupies a particularly powerful place in the Iraqi broadcast market, and, as Codó and Riera-Gil (2022) argue, the value of English as global linguistic capital is not a property of the language itself, but is a value produced and maintained by the institutions, economies, and media platforms through which English circulates. This is evident most clearly in corpus items like *nice*, which is used by presenters to evaluate style choices in Utterance 24, while the preference for an English evaluative adjective over readily available Arabic alternatives such as أنيق or حلو is not driven by communicative necessity, but rather it signals participation in a globally recognisable aesthetic economy, and it does so from a position of considerable broadcast authority. This reasoning is not limited to studio chatter, however, similar processes of distinction are at work in the broader Iraqi digital and broadcast-adjacent landscapes, where generational choices of code, slang, and mixed-language forms function as embodied capital, distinguishing in-groups from out-groups, because, as Aburqayiq et al.'s (2025) discovery shows, Arabic-English code-mixing in Arab social media is heavily conditioned by social status and generation, a dynamic which satellite channels use to advantage when targeting younger viewers. A final theoretical question concerns how to classify the items themselves. Contact linguistics has traditionally differentiated code-switching (the momentary switch from one language to another within the same stretch of discourse) from borrowing (the incorporation of a foreign item into the recipient language, which is phonologically, morphologically and socially integrated, Poplack 1980, Myers-Scotton 1993), and Treffers-Daller's (2025) Simple View reformulation of this distinction in terms of listedness implies that an item is more likely to count as a borrowing if it is listed as a unit in the community's mental lexicon, rather than being generated anew from the source language on each occasion. Thus, an item like *gym* in Utterance 28, which can take the Arabic definite article ال and occupy an Arabic argument position in presenter talk, would be closer to the borrowing end of the continuum, while a multi-word insertion like *full black outfit* in Utterance 27 retains the internal structure of English and is more like a classic code-switch, imported wholesale from English-language fashion-media discourse into the Iraqi broadcast register. The corpus is therefore treated not as a single uniform phenomenon but as a continuum of contact effects, all of which remain susceptible to the same CDA question: whose interests are served by the ideological work that these on-air choices perform? The specific case of Arabic-English contact in media and public discourse has attracted growing scholarly attention in the region. Alomoush (2023) documents a comparable pattern of prestige-driven mixing, termed "Arabinglish," in Jordanian commercial signage and advertising, a context that, like satellite broadcasting, is a highly visible, publicly circulated register, while Aburqayiq et al. (2025) find that social status and globalisation are the leading motivations behind Arabic-English code-mixing on Jordanian social media, a medium that Iraqi satellite channels increasingly integrate through simulcast and cross-platform content. Read alongside Zeng et al.'s (2023) account of English's continuing "neo-imperial" spread into peripheral, non-colonial media contexts; these studies suggest that the pattern examined here on Iraqi satellite television is not an isolated case but part of a broader regional trend in which broadcast media function as a key vector of English's prestige diffusion.

3. Methodology

3.1 Data Collection

The data for this study, consisting of 30 utterances, were gathered from broadcast talk on Iraqi satellite channels during the 2024-2025 broadcast year via systematic viewing and recording of program content, focusing on entertainment, lifestyle, and general-interest formats rather than formal news bulletins. This involved the systematic monitoring of broadcast segments across several Iraqi satellite channels, with particular attention to spontaneous or lightly scripted instances of English-embedded speech occurring in presenter-guest interaction, studio banter, and magazine-style segments devoted to shopping and daily life, work, education and media, social media and technology, fashion, and health and fitness, the topics known to generate English-marked broadcast discourse in the Iraqi television context. Segments were selected to represent a range of program types and channels, with transcription of the relevant utterances carried out directly from broadcast audio. All speakers whose utterances form the corpus are presenters, hosts, and guests appearing in the conversational, informal

register of Iraqi satellite entertainment and lifestyle programming, rather than newsreaders delivering scripted bulletins or officials making formal statements. Thus, their English use exemplifies the naturalized, spontaneous English-in-Arabic code-switching that is typical of Iraqi broadcast talk today, rather than the highly scripted, formal bilingualism of news anchors, and this distinction is theoretically critical to the argument of this study: the prestige of English on Iraqi television has seeped out of the formal institutional apparatus of broadcasting into the conversational habitus of on-air talk.

3.2 Analytical Framework and Procedure

Each utterance was analysed using a three-stage analytical procedure corresponding to the three levels of Fairclough's (1992) model. Stage 1 (Textual Analysis) examined the linguistic features of each broadcast utterance: the specific English items deployed, their morphological form (fully English, phonologically adapted, or syntactically integrated into Arabic), their syntactic position within the Arabic utterance structure, and their semantic domain (consumption, technology, professional life, aesthetics, etc.). Stage 2 (Discursive Practice Analysis) examined the broadcast context of each utterance's production and reception: the program domain, the presenter-guest or presenter-viewer relationship, and the social pragmatics of the English choice, that is, what social meaning the switch to English creates within the specific broadcast interactional context and for the watching audience. Stage 3 (Social Practice Analysis) situated the textual and discursive features within the broader social and ideological context of Iraqi satellite media, drawing on van Dijk's socio-cognitive framework to interrogate the prestige ideologies that motivate English deployment on air and on Bourdieu's concept of linguistic capital to theorise the social reproduction functions of English within the Iraqi broadcasting market. In addition to the three-stage analytical procedure set out above, a cross-corpus quantitative profile of the English items was also developed, along four parameters: semantic domain, word class, linguistic form, and functional type. The quantitative profile, summarised in the tables below, offers a systematic account of the corpus's distributional patterns across Iraqi satellite broadcast talk, and complements the qualitative, close textual analysis of selected representative utterances.

3.3 Analytical Models Selected

The selection of Fairclough, van Dijk, and Bourdieu as the primary analytical frameworks reflects both theoretical complementarity and methodological appropriateness for the specific data type. Fairclough's three-dimensional model is particularly well suited to the analysis of broadcast conversational discourse because it provides a coherent analytical architecture that links micro-level linguistic choices made by presenters and guests to macro-level institutional and social structures without reducing either to the other. Van Dijk's socio-cognitive approach is essential for interrogating the prestige ideologies that mediate between broadcast institutions and individual on-air linguistic choice, the cognitive level at which English becomes naturalised as the appropriate register for certain domains of televised self-presentation. Bourdieu's field theory provides the most comprehensive sociological account of why English commands prestige within the Iraqi broadcast market and how this prestige is reproduced through the everyday on-air practices of presenters and guests, whose professional and social aspirations make the deployment of English on screen symbolically rewarding, and whose broadcast reach then transmits that same prestige ideology to a mass viewing public.

4. The Corpus

Table 1 presents the full corpus of 30 utterances with the Arabic original as broadcast, the embedded English item(s) rendered in italics, and an English translation of the full utterance. The utterances are ordered by thematic domain and retain the exact word order in which they were broadcast.

No.	Arabic Broadcast Utterance (Original Word Order)	English Translation
Domain 1: Daily Life and Studio Talk		
1	نروح الـ mall اليوم؟	We go to the mall today?
2	نروح الـ mall العصر؟	Shall we go to the mall this afternoon?
3	اليوم أكو big sale بالـ shop.	Today there's a big sale at the shop.
4	اشتريت. new brand shoes.	I bought new brand shoes.
5	خلي نحجز بـ online أسهل وأسرع.	Let's book online, easier and more comfortable.

No.	Arabic Broadcast Utterance (Original Word Order)	English Translation
6	اليوم أكو discount قوي بالـ shop.	Today there's a big discount at the shop.
7	اشتريت new shoes من الـ outlet.	I bought new shoes from the outlet.
Domain 2: Work and Professional Broadcasting		
8	عندي meeting مع المدير العصر.	I have a meeting with the manager this afternoon.
9	عندي meeting مع الـ manager الساعة ٥.	I have a meeting with the manager at 5 o'clock.
10	لازم أسوي report مال الشغل.	I have to do the work report.
11	رح أسوي update على الـ system.	I'll do an update on the system.
12	خلي أشيك الـ email بسرعة.	Let me check the email quickly.
13	لازم أشيك الـ email مال الشغل.	I have to check the work email.
Domain 3: Media and University-Themed Segments		
14	- لازم أسوي الـ presentation مال الجامعة.	I have to do the university presentation.
15	عندي exam online بعد ساعة.	I have an online exam in an hour.
16	لازم أحضر الـ presentation مال المشروع.	I have to prepare the project presentation.
17	استخدمت Google Translate بالمحاضرة.	I used Google Translate in the lecture.
Domain 4: Social Media and Technology		
18	خلي نصور story وننزلها على Instagram.	Let's record a story and post it on Instagram.
19	صوّر story ونزلها على Instagram.	Record a story and post it on Instagram.
20	الـ internet تعبان اليوم.	The internet is slow today!
21	غيرت الـ profile picture مالتك؟	Did you change your profile picture?
22	لازم أعمل upload للفيديو.	I need to upload the video.
Domain 5: Fashion and Style		
23	شفت الـ style مالها؟ كلش classy.	Did you see her style? It's very classy.
24	شفت الـ style مالها؟ كلش nice.	Did you see her style? It's very nice.
25	لبست T-shirt ماركة.	I wore a branded T-shirt.
26	الـ color مال القميص عجبني.	I liked the color of the shirt.
27	جو جديد؟ Full black outfit؟	New look? Full black outfit?
Domain 6: Health and Fitness		
28	أروح الـ gym يومياً.	I go to the gym daily.
29	أكلت healthy food اليوم.	I ate healthy food today.
30	عندي diet strict هالفترة.	I'm on a strict diet these days.

Note. "No." corresponds to the utterance numbering used throughout the analysis (Utterances 1-30).

Across the 30 broadcast utterances, 42 discrete English tokens were identified. Table 2 summarises the distribution of tokens by grammatical word class, and Table 3 classifies each token according to its dominant discourse function, following a four-way scheme (Lexical Gap Filler, Prestige Marker, Globalised Technical Term, Aesthetic/Evaluative) adapted from prior CDA-informed studies of prestige borrowing in Arabic media contexts (Alomoush, 2023; Aburqayiq et al., 2025).

Table 2. Distribution of English Tokens by Word Class

Word Class	Examples	Frequency	Percentage
Noun (common)	mall, shop, meeting, report, gym	23	55%
Proper noun / brand	Instagram, Google Translate	3	7%
Adjective	classy, nice, strict, healthy	7	17%
Verb / verbal noun	upload, update, check (as أشيك/أعمل)	6	14%
Adverb	online	3	7%

Table 3. Functional Classification of English Tokens in the Corpus

Functional Category	Definition	Examples	Frequency
Prestige Marker	Arabic equivalent readily available; English chosen for social-ideological value	classy, nice, meeting, discount, outlet	20 (48%)
Lexical Gap Filler	No established colloquial Arabic equivalent; brand or digital platform name	Instagram, Google Translate, online	9 (21%)
Globalised Technical Term	Internationally standardised technical term used across languages	update, upload, system, online	9 (21%)
Aesthetic / Evaluative	English aesthetic adjective for evaluating appearance or quality	classy, nice, healthy, strict	4 (10%)
TOTAL			42 (100%)

5. Critical Discourse Analysis of the Corpus

5.1 Domain 1: Daily Life and Studio Talk: English as the Language of Consumer Modernity

Textual Analysis

The Daily Life and Studio Talk domain contains the most English tokens in the corpus, with 11 tokens across 7 utterances, a result that is theoretically motivated by the fact that Anglo-American consumer culture has been a globalised presence in Iraqi commercial life for decades, and English-named spaces, brands, and commercial practices have become the building blocks of on-air lifestyle talk since 2003. The most recurrent English items in this domain are mall, appearing in Utterances 1 and 2, shop, appearing in Utterances 3 and 6, big sale or discount, also appearing in Utterances 3 and 6, online, mentioned in Utterance 5, outlet, mentioned in Utterance 7, and new brand shoes, appearing in Utterance 4.

At the textual level, the English noun mall in Utterances 1 and 2 is remarkable in several respects. It is almost invariably accompanied by the Arabic definite article ال(al-), rendering it a regular, definite noun in Arabic broadcast talk. This indicates that English nouns have been integrated into the grammatical system of on-air Iraqi Arabic rather than being mere lexical insertions, because Arabic equivalents exist for mall (e.g., مركز تسوق

markaz tasawwuq or سوق), yet the English term is preferred by presenters on air, not for reasons of pronunciation ease or brevity. If anything, mall is shorter, so the preference is better explained by what the term connotes culturally on screen: a specific, upscale, cosmopolitan retail space, semantically and culturally distinct from the traditional Iraqi bazaar. The phrase big sale (Utterance 3) illustrates syntactic bilingualism in broadcast talk: the English adjectival modifier big precedes the English noun sale in English word order, while the surrounding Arabic follows Arabic syntax. The phrase is inserted as a grammatically complete English NP within an Arabic clausal frame, demonstrating the presenter's competence in English NP structure while Arabic remains the broadcast matrix language. Similarly, in Utterance 4 (اشترت new brand shoes), the entire object NP is in English, with English modifier-head order, suggesting that such English NPs are stored and retrieved as holistic broadcast-ready units rather than constructed word by word.

Discursive Practice Analysis

At the level of discursive practice, the dense clustering of English words in this domain indexes the material and symbolic reconfiguration of Iraqi consumer spaces since 2003, together with the specific institutional logic of lifestyle and entertainment broadcasting, which routinely showcases branded retail spaces, imported products, and consumption practices marketed under English names. For presenters and guests who address this material on air, English commercial vocabulary becomes part of an on-screen consumer habitus, mobilised unreflectively in broadcast talk simply because it is the default lexical resource for narrating consumer experience to a mass audience. The use of English commercial terms on Iraqi satellite channels is therefore less a periodic, self-conscious performance than a routinised broadcast register for a consumer world that is materially and semiotically grounded in English. The word online (Utterance 5: أريح وأسهل online خلتي نحجز) occupies a particularly interesting functional position on air: it functions as a Lexical Gap Filler, since internet-based commercial transaction has no single, widely established Arabic equivalent in colloquial broadcast register, but it simultaneously functions as a Prestige Marker, indexing the presenter's technological sophistication and alignment with a globally connected, digitally facilitated consumer lifestyle that the channel wishes to project to its viewers.

Social Practice Analysis

At the social practice level, the English-saturated consumer discourse of Iraqi lifestyle broadcasting reflects and reproduces a broader ideological equation of modernity with Anglo-American consumer capitalism, amplified by the institutional reach of satellite television. Van Dijk's (1993, p. 257) concept of the ideological square, the discursive strategy of presenting the in-group's values positively and the out-group's values negatively, is relevant here: English commercial vocabulary functions as part of an ideological representational strategy that positively valorises the consumerist modernity it names on air. When presenters use words such as mall, outlet, or big sale, they are not only conveying shopping information to viewers, but they are also performing and transmitting a social identity that is tied to the core values of global consumer culture, which includes cosmopolitanism, affluence, and modernity, and is implicitly set in opposition to a constructed traditional Other, the Arabic suq and its associations with informality, locality, and limited economic means. In this context, English commercial vocabulary works as distinction in practice, communicated to a mass audience, as noted by Bourdieu (1991, p. 55), and it becomes a small but important type of symbolic capital that channels, presenters, and, by extension, viewers can deploy to position themselves in the social hierarchy of the Iraqi consumer field.

5.2 Domain 2: Work and Professional Broadcasting: English as the Language of Professional Capital

Textual Analysis

Another, but equally instructive, example of the use of English can be found in the Work and Professional Broadcasting domain, which comprises six utterances and eight English tokens, because the core terms in this domain are meeting (Utterances 8 and 9), manager (Utterance 9), report (Utterance 10), update and system (Utterance 11) and email (Utterances 12 and 13). These are in essence technical/professional terms that move around as part of the common vocabulary of the globalised workplace as it is constructed on screen, and they are signs of belonging to a global professional culture whose routines, tools, documents and channels of communication are mediated through English to a very large extent. Utterance 8 مع المدير العصر meeting عندي "I have a meeting with the manager this afternoon" is structurally simple in that it contains an English noun embedded within an Arabic clause, but it is ideologically complex because it is performed on air. Arabic has a common and readily available equivalent for meeting, namely اجتماع ijtimā', and the speaker chooses the English term instead. The parallel example in Utterance 9 مع المدير الساعة meeting عندي "I have a meeting with the manager at five" is even more complex because it contains both meeting and manager, while Arabic المدير al-mudīr "the manager" is replaced by the English manager. The English manager is preceded by the Arabic

definite article ال, which is not a neutral lexical choice, but a broadcast social act, through which the speaker frames the professional sphere in terms of Anglo-American corporate structures and communicative norms, and therefore the utterance sends viewers a strong ideological message about the prestige, desirability and modernity of English-marked professional identity. The utterance ال update (Utterance 11) exemplifies the pattern of technical verb borrowing on air: the English noun update is used as the direct object of the Arabic verb أسوي (to do/make), forming a productive Arabic verb-English noun compound that parallels similar constructions elsewhere in the corpus (أشيك check). These constructions demonstrate a syntactic pattern in which Arabic provides the functional verb structure while English provides the lexical content, a pattern consistent with Myers-Scotton's (1993) Matrix Language Frame model, in which the matrix language (Arabic) supplies the morphosyntactic frame and the embedded language (English) supplies content morphemes.

Discursive Practice Analysis

Professional English, in professional broadcast talk, indexes the concrete, on-screen realities of the post-2003 Iraqi workplace where international companies, international organisations and Anglo-American-style reformed government ministries have made English a core language of professional communication, and presenters and guests who work in or speak about these institutional contexts bring professional English vocabulary into their on-air professional habitus. They use terms such as meeting, report and system unselfconsciously within otherwise Arabic broadcast talk because these are not just decorative English insertions or stylistic flourishes, but rather the names of the very structures, routines and technologies that govern much of contemporary Iraqi working life, and therefore television broadcasts these English-marked professional norms to a mass audience. The item email (Utterances 12, 13: مال الشغل لازم أشيك ال email) is a particularly revealing example: the Arabic term for electronic mail (البريد الإلكتروني al-bariid al-iliktruuniy) is well formed and widely known, yet it is never used in broadcast colloquial speech; the English email has completely supplanted it in the everyday on-air register, reflecting the dominance of English-language email platforms and interfaces in Iraqi professional and broadcast life alike.

Social Practice Analysis

In terms of social practice, English in professional broadcast talk constructs identity by placing the on-screen speaker in a modern, globalised world of work, while, simultaneously, implicitly, distinguishing them from an older generation of Iraqi professionals, whose working language was overwhelmingly Arabic. This is particularly important in terms of van Dijk's (1995: 22) elite discourse reproduction, because English-inflected professional talk was first developed in elite institutional contexts such as international companies, NGOs, and externally connected professional sectors, and then diffused, through broadcasting and other means, into the everyday speech of ordinary professionals, and, crucially, into the on-air register of Iraqi satellite television. When presenters use words such as meeting, manager, report on air, they are doing more than describing workplace practices; they are symbolically positioning themselves, and the channel they work for, in relation to an elite professional culture, making a broadcast-amplified claim to membership in a prestigious social field that is organised, imagined and communicated globally in English. The broadcast field also instantiates symbolic violence (Bourdieu, 1991), since the dominant group's linguistic culture is imposed on the subordinated groups in such a way that those groups come to perceive its categories as natural, desirable and self-evident rather than as historically produced and socially imposed (Bourdieu, 1991, p. 58). The broadcast field instantiates symbolic violence in this way because the fact that presenters and guests repeatedly use English professional terms spontaneously on air, without visible instruction or pressure, is proof that the dominance of English in the professional field has been internalised as normal and prestigious. Moreover, the routine broadcast use of meeting, manager, report and other similar items is itself an instance of symbolic violence: through satellite television, subordinated speakers are themselves implicated in reproducing the very linguistic conditions that underpin their own structural subordination.

5.3 Domain 3: Media and University-Themed Segments: English as Academic and Media Capital Textual Analysis

There are five English items in four utterances in the Media and University-Themed Segments domain, which are typical of the education- and campus-life features that appear regularly in Iraqi lifestyle and youth programming. From a lexicosemantic perspective, exam and online exam in Utterances 14 and 15, respectively, are treated as fully incorporated borrowed nouns within Arabic clause structure, as seen in the example: عندي online exam بعد ساعة (I have an online exam in an hour), where the English noun phrase online exam is the complement of the Arabic existential عندي (I have), and the Arabic definite article ال is not attached, which suggests that online exam is processed as a single semantic unit that retains its own internal English structure

and definiteness. By contrast, presentation in Utterances 14 and 16 consistently co-occurs with the Arabic definite article *الـ*, as in the example: *مال الجامعة لازم اسوي الـ* (I need to do the presentation for the university), and presentation is thus grammatically integrated as a count noun within the Arabic determiner system. Finally, the proper name Google Translate in Utterance 17 is inserted as a proper-noun object without Arabic morphological adaptation, retaining its English orthographic and phonological identity on air, and two different modes of broadcast integration are visible here, where common English nouns are gradually Arabised through the addition of the Arabic article, whereas brand names of digital tools are not altered.

Discursive Practice Analysis

The use of English academic vocabulary on air is directly linked to the institutional practices and material conditions of contemporary Iraqi higher education, which is being reproduced in broadcast talk: university exams are now taken through English-language interface platforms; the classroom format of project presentations (termed presentation on air, and not with an Arabic equivalent) has become a normalising classroom practice; and digital tools like Google Translate have become a normalising point of reference in televised discussions of academic life. Moreover, the casual reference to Google Translate in Utterance 17 is particularly revealing: the speaker does not explain, justify or contextualise the tool for viewers; instead it is presented as the obvious and normal solution for bridging the Arabic-English divide in an academic setting. This highlights the broader discursive normalisation of English-language digital tools as the taken-for-granted infrastructure of academic participation, which is currently being modelled for a broadcast audience.

Social Practice Analysis

At the social practice level, English in this domain primarily functions as academic capital in Bourdieu's (1991, p. 14) sense, a symbolic resource that marks on-screen speakers as participants in internationally recognised modes of learning, assessment, and knowledge production. The prestige association of English with international academic standards means that using exam rather than *امتحان*, or presentation rather than *عرض*, implicitly aligns the broadcast speaker, and by extension the viewer, with the global academic world and its Anglo-American institutional norms. As van Dijk (1995, p. 17) would suggest, this reflects internalised cognitive schemas in which English equals modernity and educational legitimacy, schemas formed through years of exposure to English-medium digital platforms and broadcast content, and now reinforced through their repetition on Iraqi satellite television.

5.4 Domain 4: Social Media and Technology: English as the Language of the Digital Self

Textual Analysis

The Social Media and Technology domain contains 7 English items across 5 utterances, giving it the highest density of English per utterance in the corpus, unsurprising given how frequently Iraqi satellite programming now foregrounds social-media content and cross-platform promotion. At the textual level, the items divide into two structural types. The first consists of platform brand names (Instagram, Utterances 18, 19) and platform-feature names (story, Utterances 18, 19; profile picture, Utterance 21), inserted into Arabic broadcast talk with no morphological modification but regularly taking the Arabic article *الـ*, as in *مالتك profile picture غيرت الـ*, demonstrating syntactic integration while preserving English phonological form. The second type consists of action verbs, specifically upload (Utterance 22: *اللفيديو لازم اعمل* upload), which follows the Arabic pattern of using the Arabic verb *اعمل* (to do/make) as a functional shell with the English noun-cum-verb upload as its lexical content. The item internet (Utterance 20) functions as the subject noun of the Arabic copular predicate *تعبان* (is slow), demonstrating that English nouns have acquired full argument-structure roles in on-air Arabic utterances.

Discursive Practice Analysis

The discursive context for all five utterances in this domain is informal on-air talk about a shared digital social world in which presenters, guests, and viewers all participate. The fact that platform names, features, and digital actions all originate in US corporate design means that Iraqi broadcasters have no real choice but to use English to name them: there are no Iraqi-Arabic-language social media platforms, and the Arabic-language interfaces that do exist for global platforms use transliterated or translated labels that are largely avoided in favour of the original English terms in spoken broadcast interaction. The complaint register in Utterance 20 (*اليوم internet الـ*) is instructive in this regard: even frustration with the internet, voiced on air, is expressed using the English name, confirming the completeness of the term's integration into everyday Iraqi broadcast discourse.

Social Practice Analysis

At the level of social practice, the Social Media and Technology domain illustrates most clearly what van Dijk (2008, p. 97) means by the ideological function of communication infrastructure. American technology

corporations have designed and control the global digital communication infrastructure, and in doing so they have made English not merely the language of modernity but the unavoidable metalanguage of digital social life, now amplified through its constant repetition on satellite broadcasts. In this regard, when on-air presenters talk about Instagram, upload content or post stories, they are not merely making a free stylistic choice to use English, but rather, they are partly compelled toward English by the architecture and terminology of the platforms themselves. Through repeated broadcast use, this platform-driven vocabulary goes some way toward making English appear to viewers as the normal language of digital participation and everyday social life, which is an especially clear example of what Bourdieu (1991, p. 58) calls symbolic violence: subordinate speakers are required to use the linguistic forms of the dominant group in order to participate fully in social life. By reproducing these forms night after night to a mass audience, Iraqi satellite television is one of the main mechanisms by which this compulsion is made to seem normal, natural and even desirable.

5.5 Domain 5: Fashion and Style: English as the Language of Aesthetic Capital

Textual Analysis

The Fashion and Style domain has eight English tokens across five utterances, and it is also distinguished by a high concentration of evaluative adjectives like *classy* and *nice* and the evaluative force implied in the words *style* and *color*. These are very common in the fashion and lifestyle programs of Iraqi satellite channels, and textually, some of these tokens are found in certain structural patterns. The noun *style* consistently takes the Arabic article and possessive, as in *الـstyle مالها* (her style), demonstrating full grammatical integration as a definite count noun in the Arabic NP. The adjectives *classy* (Utterance 23) and *nice* (Utterance 24) appear as predicative complements in the broadcast Arabic discourse following the Arabic intensifier *كلش* (very), a construction in which the English adjective takes the evaluative function typically performed by Arabic adjectives. The multi-word NP *full black outfit* (Utterance 27) occupies an almost complete predicate position, leaving only the Arabic adjective *جديد* (new) as evidence of the underlying Arabic matrix. The American spelling *color* (Utterance 26: *مال القميص color*) rather than the British *colour* is also significant, reflecting the dominant influence of American, rather than British, English in the Iraqi digital and satellite media environment.

Discursive Practice Analysis

Fashion talk on Iraqi satellite television constitutes a specific, clearly defined broadcast genre: on-air evaluation of personal appearance and style between presenter and guest, or between co-presenters, in an informal, intimate conversational register performed for the camera. Thus in this register, English evaluative adjectives have come to enjoy a hegemonic status as the most readily available lexical resource for on-screen positive aesthetic evaluation. The choice of English *classy* and *nice* over available Arabic synonyms *أنيق* and *حلو* in this broadcast register can be seen, in Auer's (1998, p. 12) terms, as a conversational contextualisation cue: the switch into English not only indexes an evaluation, but a specific kind of evaluation: one based on cosmopolitan, social-media-mediated aesthetic norms, rather than more local taste. The *full black outfit* in Utterance 27 is especially illustrative, as it seems to be lifted straight from English-language fashion-influencer discourse, in which the same vocabulary is used to describe monochrome all-black looks, and this suggests that the on-air aesthetic vocabulary of Iraqi presenters is being directly influenced by global fashion media.

Social Practice Analysis

At the social practice level, the Fashion and Style domain reveals what Canagarajah (1999, p. 92) calls the mimicry of the coloniser's aesthetic at its most explicit, now amplified through broadcast repetition. By using English evaluative vocabulary, *classy* in particular, Iraqi presenters and guests are not simply describing someone's appearance on air; they are applying the evaluative framework of Anglo-American class aesthetics to a peer's presentation of self, and broadcasting that framework to a mass viewing public as the implicit standard of aesthetic judgement. *Classy* carries a specific English-language class history, signalling refinement and elevated social status coded in the cultural vocabulary of Anglo-American society. From Bourdieu's (1984, p. 56) perspective, this is distinction in action, broadcast at scale: the speaker uses English aesthetic vocabulary to claim membership in a cosmopolitan taste culture and to distinguish herself, on air, from a constructed traditional Other whose aesthetic vocabulary remains purely Arabic. The domain expansion of English from professional and technological fields into the intimate, identity-constitutive domain of aesthetic evaluation is, from a language-shift perspective, a significant signal, especially given the reach of satellite broadcasting: it indicates that English has penetrated the level of interpersonal affect and personal identity as modelled for a mass audience.

5.6 Domain 6: Health and Fitness: English as the Language of the Modern Body

Textual Analysis

The Health and Fitness domain contains three English tokens across three utterances, all of which centre around the figure of the disciplined and health conscious body, a growing feature of Iraqi lifestyle satellite programming. The token gym in Utterance 28 *gym* "I go to the gym every day" takes the Arabic preposition *لـ* li- "to/for" directly and appears in the object position of the Arabic verb *اروح* "I go", reflecting a high level of syntactic integration within the Arabic broadcast clause, and the token healthy food in Utterance 29 *healthy food* "Today I ate healthy food" is an unmarked English noun phrase functioning as the direct object of the Arabic verb *أكلت* "I ate", which takes no Arabic article, patterning in a similar way to the online exam construction discussed earlier. The hybrid phrase *strict diet* in Utterance 30 *strict diet* "I have a strict diet these days" retains standard English adjective-noun order, and is embedded as a complete English noun phrase within the Arabic existential frame *عندي ... هالفترة* "I have ... these days", suggesting that the English phrase is processed and inserted as a holistic unit rather than being reanalysed according to Arabic syntactic structures.

Discursive Practice Analysis

The discursive contexts for the Health and Fitness utterances are broadcast conversations about personal health regimens, gym attendance, and dietary practice, topics profoundly shaped by the globalisation of Anglo-American wellness culture through English-language fitness media, social media fitness influencers, and nutrition-science content that Iraqi satellite lifestyle programming increasingly features or discusses. The word *gym* has completely displaced the Arabic *نادٍ رياضي* (naadi riyadhiy) in broadcast colloquial speech: the Arabic term, while formally correct, would seem archaic and overly formal on air, because the concept of the modern commercial gym, with its equipment, personal trainers, and fitness culture, arrived in Iraq already labelled in English and has retained that label in broadcast talk. Similarly, *healthy food* and *diet* are terms whose current broadcast usage is saturated with the connotations of Anglo-American nutritional discourse, an entire imported ideological framework relating food, body, and identity.

Social Practice Analysis

At the level of social practice, the Health and Fitness domain demonstrates how a particular Anglo-American ideological formation, the fit, health-conscious, gym-going body as a sign of modernity, discipline and social aspiration, has been imported into Iraqi society along with the English vocabulary used to describe it, and is now being actively modelled and reinforced through satellite broadcasting. As Bourdieu (1984, p. 211) has argued, bodily practices are among the most powerful sites of social distinction, and in this sense, presenting oneself on air as someone who goes to the gym, eats healthy food or follows a strict diet is not just a personal health disclosure, but a broadcast social performance through which the speaker displays the dispositions, resources and aspirations associated with a modern, globally connected lifestyle to a mass audience. Moreover, in the Iraqi context, where access to commercial gyms and imported health-food products often depends on disposable income and exposure to global media, the use of gym and healthy food on television as markers of prestige has a clear socio-economic dimension, signalling the on-screen speaker's social position and aspirational alignment with a globally mobile middle class.

5.7 Cross-Domain Synthesis: The Ideological Architecture of English Prestige on Iraqi Satellite Television

Overall, then, the corpus suggests that there is a consistent and unified ideological system underlying the deployment of English as a prestige resource on Iraqi satellite television, and English occurs most densely in precisely those broadcast domains where the key values of global Anglo-American culture, consumer capitalism, corporate professionalism, digital connectivity, cosmopolitan aesthetics and body culture most directly shape the aspirations and identities that channels project to their audiences. The distribution of English items is not random, but consistently indexes the practices and experiences that broadcasters most strongly associate with modernity, global participation and upward social mobility, and therefore invites viewers to identify with these values themselves. Table 4 provides a synthesising overview of the ideological functions of English across the six domains, integrating the three analytical levels of Fairclough's model with Bourdieu's typology of capital.

Table 4. Synthesising CDA Overview: English Functions Across All Six Broadcast Domains

Domain	Primary Function / Arabic Alt. Available?	Dominant Ideology Indexed	Bourdieu Capital Type
Daily Life / Studio Talk	Consumer modernity marker / Yes (mostly)	Global consumer capitalism; branded consumer identity	Economic + symbolic capital
Work / Professional Broadcasting	Professional prestige marker / Yes (all)	Anglo-corporate culture; globalised professional identity	Professional capital; symbolic distinction
Media / University Segments	Academic and media capital marker / Partial	International academic standards; English = progress	Cultural capital; educational distinction
Social Media / Technology	Digital identity marker / No (mostly)	Platform hegemony; English as language of digital participation	Social capital; digital network membership
Fashion / Style	Aesthetic capital marker / Yes (all)	Anglo-aesthetic norms; global fashion culture membership	Symbolic capital; cosmopolitan identity
Health / Fitness	Body-culture moderniser / Yes (all)	Anglo-American wellness culture; aspirational body ideology	Physical + symbolic capital

Note. "Arabic Alt. Available?" indicates whether established Arabic equivalents exist for the English items deployed on air. The high proportion of "Yes" responses confirms that English is chosen for ideological rather than communicative-necessity reasons across most broadcast domains.

6. Discussion

The complete shape of the thirty broadcast utterances suggests that English functions on Iraqi satellite television as a form of symbolic capital, in Bourdieu's (1991) sense: a resource that marks the on-screen speaker off from others in terms of social distinction and cultural modernity, quite apart from any intrinsic property of the language itself. The clearest evidence for this in the corpus is quantitative rather than anecdotal: 48% of all English items are Prestige Markers (Table 3), meaning the presenter or guest chose English even where a perfectly serviceable Arabic word was available, discount and outlet (Utterances 6-7) alongside an Arabic verb, or classy and nice (Utterances 23-24) in place of *حلو* or *رائق*. Had communicative necessity been the driving force, the opposite pattern would be expected, with most items falling into the Lexical Gap Filler category. Instead, roughly half of all English tokens represent a preference for English over Arabic where Arabic was already sufficient, evidence that the underlying motivation is social and ideological rather than communicative, a conclusion consistent with Codó and Riera-Gil's (2022) argument that English's value as global linguistic capital is produced by social context rather than inherent in the language. The socio-cognitive framework of van Dijk (1995) helps to explain why the switch is so effortless for both the broadcasters and their audience, because the prestige of English is not an external social pressure but a cognitive schema, a mental model in which English is already framed as the "right" register in which to present oneself on air as modern, ambitious and cosmopolitan. There is no appearance of most presenters making an explicit evaluation of this choice on every occasion that they speak, which is also illustrated by the item gym in Utterance 28, which is fully integrated with the Arabic definite article *الـ* and with Arabic clause structure. This routinisation brings the switch closer to Treffers-Daller's (2025) definition of a listed and entrenched borrowing than to a fully deliberate act of performance, and this naturalisation of the switch is also sustained by the overlapping of broadcast and digital channels, including the English-language interfaces of Instagram, Google and YouTube, which satellite channels habitually reference or rebroadcast, the English-named commercial spaces of malls and outlets, which frequently appear in lifestyle segments, the English-saturated influencer content, which is increasingly

incorporated into satellite programming, and the English-inflected professional culture of the post-2003 Iraqi workplace, which itself is represented on air. Van Dijk (1993, p. 254) describes such settings as sites of ideological reproduction, where dominant values are continually reinforced through routine, taken-for-granted practice, and this is an especially apt description of Iraqi satellite broadcast talk, because of the talk's massive scale, repetitive nature, and daily familiarity. The other side of the process is elegantly described in Fairclough's (1992) discussion of the dialectical relationship between discourse and social structure, and English-in-Arabic broadcast talk is not only an effect of the social changes that have taken place in Iraq since 2003, but also an effect of those changes, producing them, by gradually reconfiguring social hierarchies and identities in the accumulation of ordinary conversational choices made on air and nightly repeated to a mass audience. As English is increasingly unmarkedly chosen in broadcast domains like fashion and shopping, presenters are not only reflecting an existing hierarchy of prestige, but they are also helping to deepen and stabilize that hierarchy on a large scale, in what Fairclough (1992, p. 86) calls hegemonic struggle, and the particular significance lies in who participates in this process. The thirty utterances examined here come from entertainment and lifestyle presenters and guests in informal studio talk, not from news anchors reading scripted bulletins or officials delivering formal policy statements, because their English is spontaneous and largely unreflective, produced from internalised values rather than explicit ideological commitment. This is akin to Bourdieu's (1991: 37) concept of symbolic power at its most effective: working stealthily, naturalising itself, and being reproduced by the very individuals and institutions that it subordinates, hence Iraqi satellite presenters should not be seen as nothing more than inert vectors of English hegemony. Rather, they are active users and appropriators of a cultural resource that is used to achieve real institutional and professional goals, albeit the value of that resource and the conditions under which it is communicated to a mass audience are determined by structural forces beyond their control. The present data cannot give a definitive answer to where this trend is going in the future, but several indications militate against complacency. On-air use of English is now extending far beyond technical and professional vocabulary to include more intimate domains such as fashion, health and everyday sociability, a trend which, in Fishman's (1991) terms, can be described as domain expansion, but which is now driven by broadcast repetition. Furthermore, presenters choose to use English aesthetic adjectives where perfectly serviceable Arabic equivalents are readily available, which suggests that the process is not only lexical, but also evaluative: English is beginning to provide the vocabulary through which appearance, lifestyle, and social aspiration are assessed on air and, by extension, modelled for viewers. This is particularly significant, because evaluative domains such as taste, beauty and everyday self-presentation are usually among the most resistant areas of language shift. However, this does not mean that English, or the presenters who use it, should be stigmatised. A more positive response would involve critical media-literacy education, so that viewers learn to see, read, and evaluate these linguistic choices rather than merely consuming them passively, and it would also require continuing investment in Arabic-medium digital culture, professional discourse, and lifestyle media, so that the use of Arabic in these broadcast domains is socially visible, attractive, and rewarding, rather than simply the unmarked default choice and hence invisible.

7. Conclusion

This paper has applied Critical Discourse Analysis to 30 naturally occurring utterances broadcast on Iraqi satellite channels and has found that English has been converted into symbolic capital in on-air talk, because using English words in broadcast Iraqi Arabic has become an act of indexing cultural modernity, institutional ambition, and the incorporation of globally dominant Anglo-American values into the Iraqi mediascape. The paper has drawn on Fairclough's three-dimensional model, van Dijk's socio-cognitive approach, and Bourdieu's field theory of linguistic capital to show that English is rarely used because there are no Arabic words available, although 48% of English items in the corpus have clear Arabic equivalents. Rather, English is chosen for the social and ideological meanings it carries in the Iraqi broadcast linguistic market, meanings associated with modernity, professional expertise, digital fluency, aesthetic distinction, and a cosmopolitan on-screen self, and these meanings explain its ubiquity in contemporary Iraqi satellite broadcasting. The study shows that English prestige is indexed across six overlapping broadcast domains: Daily Life and Studio Talk, where English is a symbol of consumer modernity; Work and Professional Broadcasting, where English is professional capital; Media and University-Themed Segments, where English is academic and media capital; Social Media and Technology, where English is a marker of digital identity; Fashion and Style, where English is aesthetic capital; and Health and Fitness, where English is the language of modern body culture. Across all six domains, Iraqi satellite presenters and guests do not use English merely to label entities, but to enact and broadcast a particular self, and these English insertions serve to construct a modern, globally connected, upwardly mobile on-screen

identity, implicitly set against a traditional Other connoting Arabic-only speech, localism, and cultural insularity, and transmitted, through the reach of satellite television, to a mass viewing public. This analysis gives rise to three major theoretical implications. The first is that Bourdieu's notion of linguistic capital is the most suitable theoretical framework for explaining the prestige of English in Iraqi satellite broadcasting, because it accounts for the high symbolic value of English without naturalising that value, historicising and grounding it instead in the material and symbolic reconfiguration of Iraqi society, and its broadcast institutions, since 2003. Second, the study demonstrates that Fairclough's three-dimensional model retains strong explanatory power for broadcast media discourse specifically, allowing textual choices made on air to be systematically connected to institutional broadcasting practice and, in turn, to wider ideological structures. Third, van Dijk's socio-cognitive framework helps explain the felt naturalness of English-Arabic code-switching in broadcast talk, showing how repeated exposure to English on satellite television shapes the mental models through which both broadcasters and viewers make sense of modernity, prestige, and everyday life. Future research might extend this analysis in several directions: comparing English usage across different genres of Iraqi satellite programming (news bulletins, drama, religious programming, and entertainment talk shows) to determine whether the prestige patterns identified here generalise or are genre-specific; conducting reception studies with Iraqi viewers to assess how audiences interpret and evaluate English-Arabic code-switching on screen; and undertaking longitudinal analysis to track whether the domain expansion of English identified in this study, from technical and professional vocabulary into fashion, health, and aesthetic evaluation, continues to advance, plateaus, or recedes over time, a question with significant implications for the long-term trajectory of Arabic-English contact in the Iraqi broadcast mediascape.

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