

CONSTRUCTION OF DUAL IDENTITY: A CDA OF INTERPLAY OF LANGUAGE, POWER AND CLASS IN PAKISTANI PLAY *ISHQ MURSHID*

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Abstract

Language is considered as a central tool that constructs power relations, social hierarchies and identity. The key objective of this research is to investigate how “Shahmeer’s”, the protagonist in the selected play, dual identity has been constructed through interplay of language in Pakistani drama “Ishq Murshid.” It also focuses on the discursive strategies used to construct class and social status along with shaping power relations. This study examines the hero’s dual identity as an elite character “Shahmeer Sikandar” and middle-class persona “Fazal Bakhsh” through strategic linguistic patterns which portray class differences and power relations. Data for the current research has been collected from episode 1 to 11. Fairclough’s three-dimensional model of Critical Discourse Analysis (CDA) is applied as a theoretical and analytical framework for analyzing linguistic elements including code-switching, register, politeness patterns and the strategic use of language. The results uncover that Shahmeer blends formal English with Urdu language, uses assertive speech and powerful phrasing to construct his elite identity. On the other hand, he also makes indirect requests, differential language, humble expressions and regional language while performing working class identity. This strategic use of language shapes and reshapes social ideologies, power relations, and social hierarchies by illustrating that identity depends on context. Therefore, this study provides a deep insight into media narrative to shape attitudes towards power and class in Pakistani television dramas.

1. INTRODUCTION

Language is not only considered a source of interaction but also a strong social practice that shapes and manages interrelations of class identity and power. In modern discourse as well as sociolinguistic research, language is recognized as grounded in social order, where interaction constantly shapes meaning. Critical Discourse Analysis (CDA) highlights that language use is non-neutral because it reconstructs and represents power relations in social context (Fairclough, 1995). According to this viewpoint, language

choices in the context of media is significant space for analyzing social stratification as well as identities are shaped, sustained and questioned. In hierarchically organized and multilingual societies like Pakistan, language performs a specific as well as crucial role in representing authority and social class. English is connected with organizational authority, modernity, elite social status, and education. On the other hand, Urdu reflects cultural, nation, and social identity. Regional languages are used to mark locality, familiarity,

and working-class identity. This discursive order forms a setting where a diverse style and code-switching are not ordinary but significant social practices (Rehman 2010).

Fairclough (1995) suggests language used in media not only reflects reality but it also shapes and reconstructs sociocultural realities by legitimizing dominant realities. Pakistani television dramas are considered a significant cultural space where ideological as well as Linguistic processes are presented. Language used in media plays a key role in constructing audience familiarity of morality, class and social flexibility. Van Dijk (2008) highlights that speech is the basic strategy for exercising power and reconstructing social inequality. Elite characters in Pakistani dramas are presented through the use of formal English and Urdu, marking authority, self confidence and education. On the other side, working class characters are connected with informal and easier forms of language, emotional representation and strategic use of politeness. These expressive styles enhance and reinforce classed-based ideologies in a well-known culture (Zia & Jabeen 2017). For analyzing the interconnection between language, power, and identity construction, the Pakistani drama *Ishq Murshid* offers a persuasive case. The main character, Shahmeer Sikandar, performs a dual identity: one as a high-class, elite character and the other as a working-class and humble person named Fazal Bakhsh. This dual identity provides a diverse linguistic environment to examine the role of discourse in shaping identity. The elite character is marked by frequent insertion of English while speaking formal Urdu, controlled politeness, and directive as well as confident speech. But while performing the role of Fazal Bakhsh, he uses regional expressions, simple and informal Urdu, and humble language for shaping an impression of subordination and simplicity.

Fairclough's (1995) three-dimensional model of CDA, including text, discursive practice, and social practice, offers a powerful framework for examining this duality. The main character Shahmeer's syntactic structures, choice of language, and code-switching strategies disclose class construction through language. At the discursive stage, his technique of hedging,

politeness, and assertive speech style represent his power negotiation in diverse contexts. At the third social stage, these language choices reconstruct wider ideological beliefs regarding authority, class, and modernity in Pakistani context. In addition Van Dijk (2008) argued that discourse is considered as a site of socio-cognitive control, and elite and upper class use language to show dominance through linguistic choices. Shahmeer's organized planning of language shows his control. While his middle-class discourse shows politeness and cultural expectations. In short language serves as a dynamic source for shaping identity instead of being a static signal of social affiliation. Identity in media is not only constructed through spoken language; it also emerges from multimodal resources. Kress and Van Leeuwen (2006) argue that meaning is not produced by language alone but also through visual and semiotic resources such as gaze, posture, clothing and spatial arrangement. In the case of Shahmeer's elite persona, controlled gestures and confident body language work together to project authority and social power. In contrast, when he adopts the identity of Fazal Baksh and Shahmeer's relaxed posture plain clothing, and softer expressions signal humility and a lower social position. Together these visual features along with his language or linguistic choices work together to create a coherent and convincing dual identity.

This notion of changing identity aligns with Goffman's (1959) theory of impression management, which sees social interaction as a form of performance. From this view individuals modify their behavior based on the context, audience and social expectations. Shahmeer's movement between two identities illustrates this idea of self as performance, where identity is not something fixed but it is something that is continuously shaped in interaction. However, within critical discourse analysis: such performances are not viewed as individual choices alone. They are also influenced by wider ideological and institutional structures that define or determine and reinforce what is considered "elite" or working-class behavior in society. Research in South Asia media discourse further supports these findings. Rahman (2010) points

out that English in Pakistan often functions as a marker of prestige, education, and upward mobility or social advancement. In a similar way, Karim and Qureshi (2018) argue that code-mixing and formal language in media texts often reflect class and educational differences, making language a clear marker or a strong indicator of social hierarchy. Similarly, Ahmed and Khan (2021) show that Pakistani dramas often combine visual framing with linguistic choices to build clear power hierarchies. In such representations, elite characters are typically given more authoritative presence in both speech and screen space. Building on these studies, the present research views *Ishq e Murshid* as a key text for examining how dual identity is constructed through both language and visual elements using (CDA). While existing literature that focuses on gender representation, political discourse, or general media framing (Fairclough 1995; van Dijk 2008; Gill 2007.) This study specifically focuses on identity duality within a fictional character.

Overall, this study suggests that Shahmeer's dual identity in *Ishq Murshid* is not just a storytelling technique, but a carefully crafted performance shaped through both language and multimodal elements. Drawing on Fairclough's Critical Discourse Analysis framework, it shows that language goes beyond simple communication; it becomes a space where class, power, and ideology are continuously negotiated and expressed. In this sense, Pakistani television dramas do not merely represent social hierarchies i.e. they also help construct and reinforce them.

1.1. Research Objectives:

- To analyze the Shahmeer's elite and working-class identities through language in the drama *Ishq Murshid*.
- To investigate how language, and patterns of interaction represent class-based power relations through dual identity of Shahmeer.

1.2. Research Questions:

1. How the hero Shahmeer's dual identity has been constructed through interaction and language in Pakistani drama *Ishq Murshid*?

2. How does the strategic use of language show class differences and power relations in Shahmeer's dual identity?

2. Literature Review

CDA, media studies and sociolinguistics mainly focus on the interconnection between language, power and class. It is widely observed and proved by the researchers that language is not only a means of sharing information, rather it reinforces social stratification as well as shape's identity and social meanings.

2.1 Language, Power and Ideology

Fairclough presented one of the most significant theoretical perspectives on language and power. Fairclough (1995) suggested that social orders are both shaped and reshaped via discourse in daily interaction. Language performs the role of a site for constantly negotiating, legitimizing and constructing power relations with society. He presented a three-dimensional model: first is text, second is discursive practice and third is social practice. Fairclough highlighted that lexical selection including style, syntax, choice of words and tone are not neutral; they participate in ideological, institutional and class structures. In the same way, Teun A. van Dijk (2008) argued that language governs not mere interaction but thinking patterns by which people interpret society; van Dijk described social as well as cognitive domains of discourse. He proposed that upper-class individuals mostly practice discursive dominance because they manage access to significant interactional spaces like media. Strengthening this viewpoint, Fowler (1991) examines that ideological familiarities are encoded via linguistic patterns, supporting powerful cultural social conventions. Collectively, all these researches highlight that discourse is an influential as well as powerful process for maintaining social disparities and class by making CDA a very authentic approach to analyze identity framing in media discourse.

2.2 Media Discourse and Social Representation

Media, specifically TV, performs a significant role in forming the audience's perception of gender,

class and power. Gill (2007) argued that reality is not passively reflected through media discourse. Because meanings are formed and propagated through it. Pakistani TV dramas, particularly, act as significant cultural spaces for reinforcing and often challenging social values. Zia and Jabeen (2017) highlight that elite characters are presented as educated, dominant and powerful in Pakistani dramas. Their speech style is usually controlled and formal. On the other hand, middle class personas are portrayed as emotional, polite, and humble depending on polite as well as informal speech styles. Public familiarity of social roles and current class-based ideology are reinforced by this dual representation. Simultaneously, cultural power is often maintained by media discourse in Pakistan, by presenting inequalities as normal via daily conversation. These framings are more than mere entertainment: they can hold ideological values that affect the way through which the audience understands social imbalance. Further expanding this view, Ahmed and Khan (2021) argue that visual representation in Pakistani TV dramas reinforces linguistic signs in shaping power relations. Spatial positioning along with stylish and elegant attire often mark and present elite characters, while modest appearances as well as obedient body language is associated with working-class characters. The mixture of visual and spoken features constructs a complete reflection of social hierarchy.

2.3. Code-switching, Linguistic Choices and Class Identity

Linguistic choice, especially code-switching, is considered as a sign of class and identity construction. English, Urdu, and local languages are used to convey notable social meanings in multilingual settings like Pakistan. Rehman (2010) suggests that English is often recognized as a marker of social mobility, modernity, power, and prestige, while Urdu functions as a symbol of cultural closeness, national identity, and powerlessness. Furthermore, regional languages are mostly associated with middle-class identity and local values. Explaining further, Karim and Qureshi (2018) argued that code-switching is unplanned but systematically applied to mark

social status, power, and education. Individuals, who repeatedly blend Urdu with English, are usually seen as competent and high-class personas but characters who depend on vernacular varieties are connected with humility and obedience. Mehmood (2020) observes that linguistic variation represents wider social imbalance in today's media where language appears as a symbol of prestige. This view matches with Bourdieu's (1990) view of linguistic prestige which describes that specific language varieties convey more social values than others.

2.4 Identity as Performance and Multimodal Construction

The idea of identity as performance is presented by Erving Goffman (1959) who claims that characters portray themselves in different ways due to social settings and public demands. Goffman suggested that social communication is like theatrical performance where impressions are managed and roles are adopted by individuals for achieving intended goals. The main character Shahmeer's dual identity can be considered as an organized, planned and strategic performance constructed through situational and cultural expectations. Expanding view on linguistic performance, multimodal framework highlights the role of non-verbal as well as visual factors to make meaning. Semiotic sources coordinate to form coherent identities. Jewitt (2009) strengthens this idea by emphasizing that multimodal discourse analysis offers a broader familiarity of meaning making in media text. In T.V dramas, visual clues including gestures, context and attire support linguistic portrayal of power and class. Machin and Mayer (2012) highlighted that mixing CDA with multimodal analysis helps scholars to expose complex ideological meanings grounded in media discourse. This technique is especially beneficial to examine intricate construction of identity like performance of duality in television discourse.

Although many significant studies examined language, power, class and media discourse, little attention has been granted to the dual identity of a single person in Pakistani T.V. dramas. Many researchers have given attention to political

speech, general portrayal of class, leaving a clear research gap in considering how identity transformations are skillfully enacted. This present research addresses this gap by analyzing Shameer's dual identity as Shahmeer Sikandar and Fazal Bakhsh in "Ishq Murshid". It emphasizes how visual clues and language choices, including code-switching and politeness markers, combine together to shape as well as negotiate class-based identities. It provides a keen perception of how social hierarchies are represented and supported through media discourse in today's Pakistani society.

3. Methodology

3.1. Research Design

This research is qualitative in nature and it adopts Fairclough's Critical Discourse Analysis (CDA) as the primary theoretical and analytical framework to investigate the dual identity of Shahmeer in the Pakistani play *Ishq Murshid*. The researcher uses this approach to have an in-depth investigation of how language is used to construct ideology, power, and identity in media discourse. As this research particularly examines the dual identity of Shahmeer in the Pakistani play *Ishq Murshid*, so qualitative design is suitable for it. It gives a deep and detailed interpretation of linguistic elements such as speech patterns, code-mixing, and code-switching, instead of evaluating strategically.

3.2. Theoretical Framework

This present research employs Critical Discourse Analysis (CDA) as its core theoretical framework, particularly engaging with Fairclough's proposed model. CDA offers an analytical lens for examining how language is used as a configuration of societal practice. It constructs and maintains social identities, power relations along with shaping ideologies. Instead of conceptualizing language as a neutral source of interaction, Fairclough treats discourse as both constructed by and constructing societal structures in which it is used. This viewpoint is specifically related to the present research, which examines how linguistic as well as discursive strategies are used to construct dual identity in Pakistani drama *Ishq Murshid*. Fairclough presented a framework comprising

three dimensions i.e. text, discursive practice, and social practice. This framework provides a multi-layered analytical pattern for investigating linguistic interplay, class and power relation. At textual level, structural features of language such as grammatical structure, vocabulary choices, syntax and rhetorical techniques are focused. In this dimension, Shahmeer's language choices including his register variation, politeness strategy, and code-switching and mixing between Urdu and English are closely examined. All these strategies are not considered stylistic and random but a planned as well as meaningful choices that mark social position, education, power and authority. For example, insertion of English within formal Urdu can be understood as a symbol of superiority and elite identity whereas vernacular and simple language along with casual expressions are aligned with middle class and inferior personas.

At the second level, discursive practice investigates the whole process through which speech is created, delivered, and understood. This is a crucial level to understand how the dual identity of Shahmeer is shaped in the discursive setting of the drama. Public expectations and situational requirements construct his linguistic patterns. This dimension reflects strategic adaptation of discourse in diverse social interactions. Switching from directive and controlled interactional patterns to coordinative and informal one, illustrates how identity and power is constructed and negotiated through discourse. This dimension also emphasizes the media's role as a space where meanings are produced, transmitted, and standardized. The drama is considered as a social platform where specific speaking styles are linked to particular social roles. It influences how authority and class are interpreted by the audience.

At the third social practice level, Fairclough's dimension of social practice, discourse is connected to broader social structures as well as ideological construction. This dimension allows the research to frame the dual identity of Shahmeer within a broader social as well as cultural setting of Pakistan, where class, power and education are closely linked to language. Institutional as well as historical influences are

reflected through the use of English by elites including upward mobility, modernity, power, prestige and colonial legacy. In contrast, lower social as well as economic status and modesty are often linked with regional and informal Urdu language. This lens provides keen insight into Shahmeer's shifting linguistic practices, that can be interpreted as a portrayal of and addition to current social stratification. Fairclough's framework highlights significantly that discourse is not only a lens to see the reality of society but it also constructs it actively. In *Ishq Murshid*, acceptable behaviour and ideologies about class differences have been supported through contrasting speech patterns for presenting dual identity. The elite character Shahmeer Sikandar, is considered as powerful, directive, authoritative, modern and educated, but middle-class persona Fazal Baksh, is portrayed humble and middle class through emotional speech, politeness, and solidarity. These reflections are not neutral; they support reconstructing social expectations and norms about class-oriented behaviour.

By applying Fairclough's Critical Discourse Analysis (CDA) Framework, present research investigates how linguistic patterns function at various levels to form identity and negotiate power relations. It offers an organized approach for exposing implied ideological interpretations grounded in media discourse. This approach provides a lens to have a deeper understanding of the role of speech styles for constructing dual identity while also representing and encouraging socio-cultural dynamics of power and class in Pakistani context.

3.3. Data Selection

The data for this research consists of dialogues of elite Shahmeer Sikandar and Middle-class Fazal Baksh from episodes 1 to 11 of the Pakistani Urdu play *Ishq Murshid*. Content that was telecasted publically has been selected carefully for ensuring relativity and authenticity. Attention was specifically given to all those scenes where the contrast between both personas is clear. These dialogues give linguistic material which is rich to examine the performance and negotiation through language in diverse social settings.

3.4. Data Collection

All selected dialogues from episode 1 to 11 have been transcribed systematically for preserving original features of language. Special attention was given to maintain speech patterns, Code-switching and vocabulary choices. English as well as Urdu features have been transcribed as they are spoken in drama. In addition, interactional styles were keenly observed to investigate how both characters use discourse to construct social status and power relations. Data was examined by applying Fairclough's three-dimensional model. It focuses on textual analysis, discursive practice, and social practice to showcase underlying identity construction and ideology formation.

4. Data Analysis

4.1. Dialogues of "Shahmeer Sikandar"

"*Han mein samajh sakta hun. Amma ji ki party k khilaf phlay ghar say chlain kon chal raha tha or ab forward block ki batain kon kar raha hai?*"

"*Paraishan mat hon? I'll handle it.*"

"*Sahi keh rehay hain, waise bhi muhabbat mein senses kahan kaam karti hain.*"

"*Shibra tak pahunchnay kay liye aik plan hai mere pass or us plan ko tere ilawa koi bhi execute nahi kar sakta.*"

"*Exactly, that's my point, gareeb ka baita ban'na hai.*"

"*Main kis angle say clerk lagta hun?*"

"*Kuch nahi hota yaar! Future kay PM ka dost hai tu, but good job! Proud of you.*"

"*Stress mat lain aap - okay! Party kartay hain, kafi time ho gaya chill nahi kiya.*"

"*Kya kaha tha last time aap nay mujhe, akhri bar jab dekha tha, kay jab tumhari maa tumhara diaper change kar rahi thi.... Jab meri maa mera diaper change kar rahi thi na app tab politics ki ABC seekh rehay thay.*"

"*Sham tak agar forward block hatam karnay ki news nahi ai na to app k baity k murder ki breaking news mil jaye gi.*"

"*Or ye warning nahi final decision hain mera. Zubaida Sikandar ka baita hun, syasat seek kar nahi lay kar paida hua hun.*"

"*Jin kay khoon mein badshahat hoti hain na, unhain ghulam nahi banatay Aftab.*"

"*Aap jitnay bhi dolat kay khumar main aa jain, system main rehney kay liye aap ko meri zaroorat paddy gi. Kyun k mein vote hun.... or aap bas aik note.*"

"Mera tareeka galat ho saktahai niyat nahi, try to understand, tumhara ghar sirf mein bacha sakta hun."

"Meheen koi na koi misunderstanding hogi, let me explain."

"No! absolutely not, yaar."

"Mera birthday bhi to hai, we'll meet— chalo plan kartay hain. See you!"

"Tumhain kis nay kaha tha kay usay inform karo kay meine London ja raha hun. Tera dimag theek hai mana kiya tha kay mat btana."

"Bas chor do, wo Haroon Baig ki beti hai to tu bhi Shahmeer Sikandar ka dost hai, dar kyun raha hai, bus jaisa bol raha hun wasa karta ja."

"Aik plan hai mere pass kuch bhi kar bas wo plan execute kar."

"Tumhain jitna kaha utna kar. Okay! Tumhain pata hai na mein aj ki flight say Pakistan aa raha hun."

"Tumhari kahani ka control mere pass hai, itni badi problem nahi hai. Do din kay andar mein sab theek kar doon ga, I promise you."

"Sukaina meri behnon jaisi ha. Uski khushi k liye mein kisi ko bhi Barbad kar sakta hun. Or agar wo kabhi khush nahi hui to us ki khushi k liye, mein kisi ki bhi nasal Barbad kar sakta hun."

"Tabiyat bohat ajeeb ho rehi thi, I don't know why but, I'm good now."

"Han, han aram say, take your time. Mein meanwhile nap lay leta hun."

"Baba ham ye galti kar k apni party ka 63% vote gawa rehay hain, or ham ye afford nahi kar saktay. Mein ny social media team hier ki hai, jitna bhi damage hua us ko wo control karay gi."

"Chalain? Aik ghantay ka time hai, we're getting late, us k bad meri aik meeting bhi hai."

Discussion

These selected dialogues taken from Pakistani drama *Ishq Murshid* support how the elite identity of Shahmeer Sikandar, the protagonist has been shaped through linguistic strategies, connecting it with Fairclough's three-dimensional framework (CDA). At first, Shahmeer's language is reflected as a strong combination of code-switching, authority, and confidence. The strategic insertion of English "I'll handle it", is actually associated with the speech style of the elite, representing high social status as well as being powerful and capable of solving problems. And other individuals are

portrayed as less inconsistent. Political Ideology is metaphorically presented by the words "party" and "forward block" reflecting that interpersonal relationships are constructed by loyalty, power hierarchy and resistance. He inserts English phrases into formal Urdu such as, "Exactly, that's my point," and "proud of you" marks not merely orientation towards globalized and modern cultural norms but also present educational privilege. This linguistic blend is not unplanned and random. It symbolizes elite status and power. Last dialogues also support the identity construction of Shahmeer Sikandar through discourse. As examined at the textual level of Norman Fairclough's CDA framework, his language is a mixture of formal English and Urdu, which marks global exposure, education, and power. A hybrid linguistic pattern which is usually connected with elite identity in Pakistan has been created through phrases such as "I promise," "try to understand," and "we'll meet." All these phrases are embedded within Urdu structure. He uses directive language such as the phrases "tumhein jitna khaha hai utna kar" and "execute kar." These phrases highlight his directive power as well as control. The concise yet forceful syntax is used for expressing decision-making ability and self-confidence.

Through the second discursive practice dimension, Shahmeer's speech highlights powerful clues about the audience as well as context. This dimension exposes that the protagonist Shahmeer's language is according to audience expectations, situation and purpose. For example, when he says, "Mujhe Gareeb ka beta ban'na hai" and "Mein kis angle say clerk lagta hoon," uncovers his planned and intentional performance and construction of dual identity. He directly admits the shaped nature of his middle-class character, showing that identity is not neutral or fixed but constructed through a planned strategic way. His directive statement in a political dialogue "Ye warning nahi, final discussion hai mera" and "mein vote hoon aur app bas aik note" represents his identity, dominance, social control and power. These dialogues make his character strong and authoritative. He is positioned in a power hierarchy where language works as a

strategic device to negotiate as well as challenge authority. He mostly uses references and imperative phrases. He presents himself not only as a solution-oriented person but also as a central powerful and authoritative character by using phrases like “tumhari kahani ka control mere pass hai” and “do din kay andar mein sab theek kar doon ga”. His strategic insertion of English signals him an elite modern and prestigious persona. His communicational pattern represents his intentional planning for using language as a powerful tool to control & manage other’s behaviour and interpretations. Even ordinary expressions like “take your time” and “I’m going now” construct a level of discursive composure marking control of expert exert over society situation.

At social practice level, these statements emphasize a wider socio-cultural ideology in Pakistan. A broader ideological pattern of Pakistani context has been reflected through Shahmeer’s linguistic choices. where power and prestige are aligned with English whereas Urdu reflects cultural rootedness. Shahmeer’s speech represents this interplay of language, supporting class differences, along with uncovering their performative nature. He points towards “Zubaida Sikandar ka beta hoon”, “syasat lay kar paida hua hoon”; it explains his identity as embedded in elitism and power. English is often used as a symbol of upward mobility, organizational control, modernity and prestige. Shahmeer’s linguistic choices are aligned with such social norms and bilingualism. He is situated within the system of governance as well as control through the references such as media management and vote percentage. His fully confident speech about influential strategies reflects how dominance, authority and discourse are interconnected.

In short, these dialogues emphasize that Shahmeer’s upper-class identity is not only reflected but also shaped through discourse. Language works as a methodical device for negotiating identity, class, and power. It supports Fairclough’s view that language constructs and is constructed by social realities. Shahmeer’s language is intentionally shaped but naturally presented through discourse. His speech reflects

the mechanism of discourse supporting power relations, social hierarchies. It also supports the view that language shapes society and society shapes language.

4.2. Dialogues of Fazal Bakhsh

“Sir jisay aap sifarish samjhty hain sir main usay waseela manta hun.”

“Phis kya janab, na aao daikha na taaao, kood gaya. Janab bachay ko bacha kay maa kay hawalay kiya. Maa nay bachy ko galay lgaya to mera eman or bhi mazboot ho gaya aur meri nokri ka waseela ban gaya.”

“Apni maa ki duaon say mein yahan pohanch gaya.”

“Meharbani jnab! Ji... ji... ji... jnab pilayein gay to pee lain gay.”

“G sir, ainda nahi kahon ga galti ho gai galti ho gai janab.”

“Dost ho na mere...”

“Acha... acha, acha... Ye kaam karta hai yahan. Oooh!”

“Is ko beemari hai? Kon si beemari hai?”

“Nam kya hai tera? Chai peeye ga?”

“Kitna kama laita? 1200... Ye lay 20 hazaar... Tu suleman sab kay ghar say khana nahi lay kar aye ga.”

“Nahi.. Nahi peecha main nahi kar raha ji, ye aap kay paisay dainay thay 70 rupay.”

“Mujhe jab bhi bhook lagti hai suit boot pehan kar pohanch jata hun kisi bhi shadi hall main or pehchana bin nahi jata ji.”

“Mujh say kam nahi hota itana... jab mein na aon tum meri jagha kaam daikh lo.... meri hazri bhi... Waise mein ata rahoon ga jab nahi aon ga tab ki bat. Gaon main zameenain hain lekin jis larki say pyar karta hun us ka abba chahta sarkari nokri karun.”

“Us nay mujhe girayban say pakad kar ghar say bahir nikal dia, or mamay lag gya mujhe, mein bohat sharminda hun.”

“Sir, nahi aisi bat nahi ha sir, bas darasal bat ye hai kay, sir meri neend bhat kam hai ji.”

“Tum gareeb insaan ho ehsas hai mujhe tumhara.”

“Nahi, nahi sir mein yahan neechay baithta hun. Neechay baithna pasand ha mujhe sir.”

“Tumhein pata hai ye bike pooray sadhay 3 lakh ki hai or meri tankhwa siraf 2500 hai ji, lekin wo kehtay hain na himate-e-mardan ta madade khuda, mein nay cometti dali hai 5000 ki main khareed lun ga jaldi ji.”

“Aunty app kay samnay hath jordta hun jahan teen saal intezaar kiya hai wahan 3 teen din or kar lain ji.”

“Gareeb admi hun, duaon kay ilawa kar bhi kya sakta hun, mazrat sir ji.

“Tumhein pata hai aaj tak mere mun pe kisi nay hath nahi uthaya or tumharay baap nay mere mun pe thapar mara hai. Is sab kay baad kon wapis ata hai?”

“Uda lo mazaq hum gareebon ka tum ji.”

“Ab aik cup chai pila do subha say kuch nahi khaya.

“Sir ji mein madad karna chahta hun sir lekin mein 17 grade ki naukri kaisay lay kar rakh doon.”

“Yahan per jo mazrat say bara bahir atleem ki kami ha. Jab app parhay likhay nhi kehtay na, to app k pass koi chara nahi hota gulami k ilawa.”

“App awaz nahi uthaya sakty syasat danon k samnay... Wo badshah hai, us ki roast ha, or us k ghulam hain. Taleem bht zaroori hain ji.”

“Kya hota? Mein absence hota Dawood Ali Khan ka kuch ukhar pata? Gareeb admi hun kya kar sakta hun.”

Discussion

The selected dialogues of Fazal Bakhsh contribute to strengthen the argument that identity is constructed and performed discursively as well as strategically in Ishq Murshid, as highlighted in CDA. Fazal Bakhsh's identity is constructed by using particular linguistic and communicational choices instead of being provided naturally. As emphasized by Fairclough these speech styles work at textual, discursive and social levels to portray a grounded middle-class character. Analyzed through this approach his language exposes how ideological assumptions, power relations and class hierarchies are grounded in discourse.

At the textual level Fazal Bakhsh's speech is characterized by ordinary sentence structure, repetition and culturally grounded expressions. For instance, he often uses expressions like “ji”, “janab” and “acha.” Emotional freedom, respectful behavior and humbleness is marked by these lexical choices. Opposite to Shahmeer's organized, planned and goal-oriented language in elite discourse, Fazal Bakhsh's language seems naturally unplanned and interactional. He uses phrases such as, “galti ho gai janab” and “chai piye ga?” portray his strategic politeness embedded in differences and humility instead of representing authority. This is aligned with Norman Fairclough's theory that discursive features are used to carry social meaning as well as ideologies.

In this dimension, his linguistic patterns signal politeness, repeated expressions and simple nature. His honorific utterances such as, “ji” and “sir” and humble expressions of apology like “bohat sharminda hun” and “mazrat” portray a submissive way of interaction. Opposite to Shahmeer's complex sentences and controlled speech, Fazal Bakhsh uses simple and short sentences. He utterances like, “gareeb admi hun” and “mujhe neechay baithna pasand hai” symbolize and support his lower social position as well as humility. He uses cultural and religiously embedded expressions, for instance, “duaon k ilawa kar bhi kya sakta hun” constructs his identity as a religious person. He simply accepts his circumstances, believes in prayer and has much patience to deal with problems. This linguistic and syntactic selection functions as a signal of powerlessness and no or limited access authority.

At the discursive practice level, Fazal Bakhsh's speech is constructed through communicational settings and social relations. He uses markers such as “bhai” and “dost ho na mere” which show solidarity, politeness and informal contexts to co-construct meaning. Code-switching hasn't been used or used minimally by Fazal Bakhsh. When he mixes words from English into formal Urdu, it does not mark modernity and prestige; instead, it signals situational adaptation as well as spontaneity. His speech doesn't represent authority but his participation and politeness as “app hukum karain” shows humility rather than reflecting authority. His speech patterns suggest that discourse is aligned with lower social positioning by supporting humility as well as dependence because his speech is mostly influenced by the audience's expectations, register and social norms. Fazal Bakhsh mostly interacts as a middle-class and dependent persona especially when he talks to a powerful and authoritative character. He repeatedly justifies and explains in self-improving tone highlighting a requirement for negotiating acceptance within a class based relationship. Shahmeer's elite status is marked by control during interaction, while a compliant as well as cooperative role is constructed through Fazal Bakhsh's discourse. He portrays economic problems, lack of standard education unavoidable

by discussing social imbalance. This highlights how linguistic patterns are constructed by internalized social expectations.

At social practice level, wider ideological assumptions about social class in the Pakistani context have been reflected through his linguistic patterns. Emotional or religious expressions such as “duaon”, “baba ji”, “Murshid saeen” and humble and polite speech like “ham gareeb log hain ji” are emphasized as culturally aligned concepts of modesty, belief, and social unity which is often connected with middle class identity. His discursive patterns shaped shared efforts, emotional expressions, and cooperative behaviour. All of these features are completely opposite to his elite identity which is based on showing dominance and linguistic control. At this level, his dialogues represent general perceptions of Pakistani society where agency’s lack, patience, humility and politeness are associated with poverty. Awareness of social inequalities have been revealed by the statement, “parhay likhay nahi hotay to ghulami k ilawa koi chara nahi hota.” But still his tone normalizes subordination. His language reflects dominant and strong ideologies by highlighting class distinctions natural as well as unchangeable. Aspiration (education) and limitation (economic barriers) oppose each other which emphasizes how language is not merely to expose but sustain social division.

Overall, Fazal Bakhsh’s dialogues represent that language is used as a resource to construct social identities. His ordinary style, regional accent and emotional expressiveness mark humility as well as working-class identity. These linguistic techniques reflect how discourse is used to construct and reconstruct social stratification in the media. Fazal Bakhsh’s identity is marked by polite speech, modesty along with emotive expressions. His linguistic patterns not only support class-based power relations but also represent his social status.

5. Findings and Discussion

Linguistic features construct Shahmeer’s identity in drama *Ishq Murshid* by variation in registers, choice of language, and strategic pragmatics that show social status, and emotional stance. While performing an elite character, Shahmeer has used

honorifics, strategic politeness and intentional code-switching between English and formal Urdu to show power, prestige, and education, control complex sentences, and abstract lexical items. But while performing his character as Fazal Bakhsh, he uses informal Urdu, simple phonology such as “Batao na”, markers of solidarity like “bhai” and “yaar”, and creates humor. He very strategically uses code-switching and code mixing. While performing as an elite character he blends English with Urdu but the working-class character uses vernacular being grounded in context. Through this type of comparison language becomes a significant vehicle to negotiate as well as perform identity. It also uncovers linguistic choices that construct social status, power and emotional dynamics in different social settings.

According to the study’s results, Shahmeer has been intentionally provided with two separate social identities due to how he uses language socially. With Critical Discourse Analysis, the way both of Shahmeer’s identities reflect the greater sociocultural meanings assigned to those identities within the cultural context of contemporary Pakistan can be viewed. The way Shahmeer speaks when he is using his upper-class persona (i.e., Shahmeer Sikandar) is very different from how he speaks when he uses his working-class identity. Specifically, Shahmeer demonstrates his authority, education, and control through the confident tone he uses, the way he structures his sentences, and the way in which he code-switches into English. In addition to demonstrating power, his speech actively performs power, which assists in positioning him as an individual who has the capacity and ability to influence decision-making. In contrast, the identity of Fazal Bakhsh emerges through a noticeable shift in linguistic behavior. Shahmeer is constructing humility and social dependence within his social context through the utilization of straightforward Urdu vocabulary, redundancy, usage of honorifics, and emotionally-centered forms of expression. While Shahmeer appears to be more accessible and baser in this version, he also appears to be more limited by existing social hierarchies. In addition, the minimal presence of English in this case continues to drive home a lower social status for Shahmeer

by illustrating how language acts as a mechanism for inclusion and exclusion.

The other thing that's really remarkable about him is how easily he transitions from one identity to another, which seems to indicate that identity is a fluid aspect of social experience that can be presented differently depending on the audience (contextual) and the purpose of presentation (intentional). When he speaks, he chooses words based on his own purpose and how he thinks people will judge him based on the culture or social group(s) related to how formally he speaks. Furthermore, it also represents and reinforces the United States' class-based and power-regulated systems wherein someone who speaks formally is viewed as having a higher social status than one who speaks informally. In this way, his speech strategically changes based on both his own use of the language as well as how society has developed its own expectations regarding class and power relationships. The drama reflects and reinforces the ideologies of the reality of society, among other things, by illustrating how those who speak certain ways have greater status or legitimacy than those who do not.

In summary, findings revealed that the representation of media has considerable effect on the way audience members establish ideas about authority; differences between social classes; and the possibility of individuals changing their position, or achieving their place within society through their efforts or actions.

6. Conclusion

The present research aimed to investigate how linguistic elements construct Shahmeer's dual identity in Pakistani drama *Ishq Murshid*, by identifying the variation in register or distinctions in his elite and middle-class character. Dialogues from episodes 1 to 11 were selected to examine how language is used for instance syntax, pragmatic elements and lexical choices, to negotiate identity and reflect social hierarchies. The study is based on the central themes of formality, politeness expressions, emotional dynamics and strategic use of Code-switching to navigate in social context in order to fulfill social expectations. The study highlights that the elite

identity of Shahmeer is constructed through frequent use of formal language, complex sentence structures, directive and controlled way of speaking, education and power. On the other hand, Shahmeer's character as Fazal Bakhsh is characterized by humor, cultural vocabulary, phonological errors that reflect approaches and equal interaction. Language has been used as a central medium to show class and construct interpersonal relations and negotiate power or control. It also portrayed socio-cultural values. This research contributes to understanding how social identity is constructed through linguistic choices in Pakistani modern media. It also emphasizes the delicate but powerful and important role of discourse used by characters in dramas to reproduce and reflect social hierarchies. The limitations of this study are that it relies on specific episodes and dialogues. Non-linguistic elements are not covered to a great extent. So, future researchers can study these elements using Multimodal Analysis. They may study the discourse of any other characters.

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