

Discourse Analysis on Pakistani Dramas, Language Change and Social Status

Amna Yousaf¹, Lubna Zahid², Habiba Mushtaq³ and Shakeel Amjad⁴

<https://doi.org/10.62345/jads.2023.12.4.76>

Abstract

The study analyzed the discourse used in Pakistani dramas that language change is influenced by social status. This study's research tool was based on the CDA model of the fair clough. The sample for this corpus-based study was taken from a geo-Pakistani channel, a drama named Syani drama and Grift drama. The data was collected from the internet. The objective of this study was to show that social status is powerful and stimulates people to change their language by their social status. The main purpose of this study was to identify the hidden meaning of drama and power matters in shifting lexicon. The research was about social status, which triggers lexicon shifts in some characters in a Pakistani drama. People's social mobility is one of the influencing factors determining people's change of language. People with good education, job opportunities and wealth influence low-income people to use standard language.

Keywords: Critical Discourse Analysis, Social Status, Social Mobility, Corpus Linguists.

Introduction

The study hopes to contribute to our understanding of the relationship between language change and social identity, particularly in the context of Pakistani dramas; as in Syani drama as well as in Grift drama, it has been shown how our language changes our status. Language is an ever-changing system, and sociolinguists have long been interested in understanding the social factors that shape these changes. This research aims to look into the relationship between social status and language change, with a specific focus on how language variation occurs across different social classes and how this variation contributes to the evolution of language over time. The importance of this research is that in Pakistani dramas and our society, people change their language from their social networks. If they are educated and have some money, they change their language with educated people.

Importance of Pakistani Dramas

Pakistani dramas are very significant because of what is happening in our society and how people use language, which is reflected in Pakistani dramas. A drama conveys many meanings and the people who watch it interpret their meaning in different ways. Pakistani dramas can significantly

¹Student, University of the Punjab, Lahore. Email: amnayousafam839@gmail.com

²Visiting Lecturer, Institute of English Studies, University of the Punjab. Email: lubnazahid@hotmail.com

³BS Student, Institute of English Studies, University of the Punjab. Email: habibamushtaq786@gmail.com

⁴Professor, Institute of English Studies, University of the Punjab. Email: shakeel.amjad@gmail.com



impact language change, and their impact is frequently influenced by social status. Other factors, such as education and exposure to different cultures, do, however, play a role in shaping language use and change. In the film, *My Fair Lady* (1964), Eliza Doolittle is taught to speak in an RP accent to persuade the upper class.

Problem Statement

A television program reflects whatever is happening in our society. Television programme that is broadcast on television has a significant impact on how people live, think, and behave. These plays show how our social settings change our language, which is completely wrong; one should not change their language. If people are rich, poor people also copy them and use language like them. People also change language because of money. A person should remain what he is, should not try to pretend, and should not change their language by social status.

Rationale of the Study

These dramas show how our status changes our language even though it should not happen. This element has been seen in many dramas. Our social status changes our lexicon, and that's why the same thing has been shown in dramas. This research aims to show what is happening in our society, and the dramas also show it. People change their language when they are in power as social mobility is when they change their social class through a change in authority when they get a good job, have money, get an education, and are in power (Andrew, 2023). The study of language change and its relationship to social status is an intriguing area of study in linguistics.

Research Objectives

In our society, people change their language by social status. They shift their languages if they are in power, wealthy, and have good opportunities. Thus, this study aims to shed light on people's attitudes towards language change to their social status. The objectives of the survey are below:

1. To identify that social status shows power.
2. To explore that language changes through power.
3. To identify the hidden meaning of these dramas.
4. To identify that power matters in shifting lexicon.
5. To investigate how Pakistani dramas reinforce or challenge linguistic stereotypes and prejudices based on social status.

Literature Review

Linguists and sociolinguists have long been interested in language change, with many studies investigating the factors contributing to linguistic variation and change over time. One of these factors is social status, which can affect how people use language in different social contexts. Several key findings emerge from a literature review on language change and social status. First, there is evidence that social status can influence how people speak, particularly vocabulary and pronunciation. According to studies, individuals from higher social classes use more complex language and have more standard pronunciations than those from lower social classes (Labov, 1966; Trudgill, 1972).

According to an Sodah (2019) explored role of social status in fostering linguistic. The study illustrated how people's social rank forces them to adapt their language inside the nuclear family of Lembar society. It also claimed that various variables combine to cause people to adjust their language based on social rank. It also argued that individuals who become wealthy due to their

education modify their language to reflect their position. People's social mobility is one element that influences their decision to change their language. Others with a strong education, career possibilities, and income inspire others from lower socioeconomic backgrounds to adopt high-class vocabulary.

Most participants could change their status based on their birth type. This usually occurs when people shift their community or become involved in a certain practice. He used an example from this publication to demonstrate this. A child born into a lower-income household will initially learn his mother tongue, which might be any dialect. As he grows older and interacts with people from outside society for a living, he may eventually lose his dialectic diversity and create a finer variation in his speaking style via practice. The frequency of his earnings will also shape his social structure. As a result, he will grow up in a lower-middle-class family. Social mobility will change his linguistic features as well. The dramas "Syani and Grift" show how people change their language while talking to educated people and also change their language because of their status, even though the language is only by sending a message. People change their language along with their status. Variation can be identified as a specific dialect or refer to various styles and accents of expressing that code or dialect.

Social class does play a significant role in the development of linguistic variations. A sociolinguistic approach was used by Milroy and Gordon (2003) to examine language variation and change. The method included identifying linguistic variables in a speech community, data on the frequency of usage of these variables, and analytical factors influencing their use.

Finding patterns of variation and change in the language use of diverse social groups are necessary for the data interpretation process. For instance, the approach can be used to look into how factors like age, gender, socioeconomic class, and ethnicity influence language use. Additionally, the research can demonstrate how language evolves through time and how various social groups affect this evolution. Milroy and Gordon's technique was a great tool for learning more about the social aspects of language use and change.

A study by Bourdieu, "Language and Symbolic Power," (1991) conducted another survey of language use in France and discovered that higher social classes used more complex and formal language. In contrast, those from lower social classes used more informal and colloquial language. His study was directly related to social class.

Bourdieu argued in his book "Language and Symbolic Power" (1991) that language is a tool the powerful use to elevate their social standing. Language was considered a power mechanism and a means of communication. The language one speaks is determined by one's position in the field or social space. Different uses of language emphasize each participant's relative position. Bourdieu believed that language is not simply a tool for conveying information. Still, rather, it is used as a means for those in positions of power to maintain and reinforce their social status.

Research Gap

Many scholars and writers have written about how our language changes with our social status, but more research needs to be done on Pakistani dramas. Many writers have conducted interviews and written in their books about how men's language is, how women's language is, and how they use it. Still, this research will discuss how people change language according to their status regarding Pakistani dramas. More study on how social status influences language change is required because it has crucial implications for understanding the social dynamics of language usage and how language develops through time. There is a lack of study on non-English languages. The majority of previous research has been on the English language. In future, more research is

required in this area to determine how social status influences language evolution in other languages.

Research Methodology

Theoretical Framework and Qualitative Research Methodology

The goal of the qualitative research technique is to understand the meaning and context of social events via collecting and studying non-numerical data such as interviews, observations, and textual analysis. This study also develops qualitative modeling. It investigates complex social phenomena and obtains insights into individuals' and groups' subjective experiences, attitudes, and behaviors. This qualitative study approach to discourse analysis on Pakistani dramas gave useful insights into the link between social status and language change in the setting of Pakistani dramas. Through a qualitative approach, the drama explained how language changes with social status. It was best suited to do qualitative research since it would enable the researcher to identify emerging themes throughout the research process.

Research Tool

The research tool of this study was based on Fair Clough's CDA model. In this model, he described three dimensions of this model. The dramas were analyzed according to the three stages of Fair Clough's (CDA) model.

In his approach, the first step was the text description stage. At this level, we can determine what language was employed in the text. It has the potential to be a drama. Syani and Grift dramas, according to researcher analysis. When the main character, who was a girl, spoke with her wealthy friends and relatives, as well as her husband and mother-in-law and all other members of the household, she employed formal language. They were all members of the elite class. She spoke informally when she talked to her cousin and her mother, who were illiterate and poor. The second stage investigates how discourse is formed, who generates it, the process of production, and who the discourse consumers are and how they consume it. Television produced these dramas. A producer creates them and comprises the manufacturing process, with social media serving as the customer. The third and most significant stage investigates the link between speech and society. There was a connection between speech and society in those dramas. People watched it and tried to interpret the language. There was a significant disparity in socioeconomic standing among the characters, which influenced their language. They altered their Lexicon based on their social standing.

Study Population and Sampling Approach

The sample for this corpus-based study was taken from the GOE Pakistan channel, the Dramas, named Syani Drama and Grift Drama. In this, the population was the play's characters, which showed how our social status changes our language. Ujala, who was a well-educated girl, talked to other characters in a very formal manner. This showed how education impacts our way of conversing with other people. Kiran, the name of the main character in the "Syani" drama, also played a role in that drama, and it showed a girl who was not so educated and poor when she met a rich family. She changed her language and used to speak informally as well as in rude behavior with her family, who were poor people. Other characters, namely, Ruhi, Ujala's husband, and Kiran's mother also included in the population of this research because they played a role in changing language by social status.

Data Analysis Techniques

One of the techniques used to explore social status's impact on language change in Pakistani dramas was corpus linguistics. In this technique, both dramas were watched, and their dialogues were written down, and then the researcher analyzed the frequency of words and phrases used by characters in Pakistan dramas. For instance, the frequency of words such as “tum”, “aap”, “ammaan”, and “mama” could be analyzed in how they vary based on the social status of the characters.

Additionally, the types of words used by characters of various social statuses could be analyzed to identify any differences in vocabulary. Characters with greater social rank employed more complicated terminology, whereas characters with lower social positions used simpler vocabulary. Moreover, MS Word was used to arrange and present the data in sequence.

Presentation and Analysis of Findings

The first analysis step for the dramas was the text description stage in Fair Clough's CDA model. Text is a basic element discourse makers utilize to fill in the missing meanings. Text is what type of language has been used in discourse: formal or informal.

According to the second stage how discourse is formed. By whom it is produced. Television or social media apps had these dramas, and producers created them. The third stage is the relationship between speech and society and how society interprets dramas by watching them.

Data Analysis

Examining a sample of 7 dialogues from 32 episodes of the “Syani” drama and eight episodes of the “Grift” drama resulted in the following categories to help interpret the dramas.

- Power of social status: socioeconomic status tends to change language.
- Education alters language.

Category 1: Power of social status, socioeconomic status tends to change language

Dialogue

Words or dialogues (language) spoken by Kiran to her mother.

Khair Chor wo Dekh drawing room wo b tujhe dikhati hu. Chal amman chal (1:30-1:33). Ma hazar baar Kaha tujhe fiker krna ki koi zaroorat ni ha waise mene hisaab lgaya amman tera bohut hi koi naashukri aurat hai. Matlab is kachre se tujhe uthaa kar itne bre mehal me le kar jaa rhi hu magar majaal ha jo tere maathe se ye ball nikle hun (8:008:14) Syani drama episode 07.

Translation

Leave all the talk; I will show you the drawing room too. Let's go, Mother; I have told you a thousand times that you do not need to worry. By the way, I have calculated that you are a very ungrateful woman. I am taking you from this garbage to such a big palace, but these lines may have come out of your forehead.

Analysis

Kiran uses the first-person pronouns “I” and “you” in this dialogue. She is directly talking to her mother. She has got more money and wants to marry her off to a rich man. She is trying to command her mother and speaking in a very angry tone. Present tense verbs are used, such as

“leave,” “show,” “go,” “have told,” and “calculate. Descriptive adjectives like “big” and “garbage” are used to modify nouns.

In this dialogue, the researcher has analyzed changes in language by social status. Kiran is an uneducated, selfish, arrogant young girl who wants a better life by mending her ways and taking shortcuts. Her mother is aware of her daughter’s personality. Her mother belongs to a low-income family. When she is alone at her home, she calls her mother “amman” and uses the pronoun “Tu” instead of “Ap”.

The speaker is addressing her mother and expressing dissatisfaction in this dialogue. They discuss demonstrating the drawing room and assure her mum not to worry. The speaker then criticizes her mother for being unappreciative and suggests she may have worry or stress lines on her forehead. The sentence implies that language may affect our social position since the speaker’s tone and word choice communicate their displeasure with their mother’s actions and suggest a perceived power dynamic between them.

The statement suggests that the speaker has a greater social position than her mother, which is relevant to how social status affects linguistic evolution. This is implied by the statement that the mother was taken from “garbage” to a “big palace.” Due to their contrasting socioeconomic situations, the sentence means that the speaker believes the mother is ungrateful. Using formal pronouns and an assertive tone, the speaker’s language may represent their greater social standing. When she comes to her in-law's house, they are rich and well-educated. So, she calls her mother like this in front of them.

Dialogue

Bhai bhabhi pehle hi chale gye thy mama ko mene rok liyaa tha. Mere sath jayein gi (14:25 – 14:30) Syani drama Episode 11. Tumhe bohutt miss kiyaa mene b apko bohutt miss kiyaa. Tu janti ha Amman. Naveen tum khari Q ho wo mom I hainaa kafi dino ke bad inke khane pina ka ntazaam karo...Ammi ne chaye ka bol diya ha..Chaye ni ma to khana khau gi..Inke kehne kq matkab ye ha ke off course mama itne din baad i hain..ma inhe chaye pilaa kar to ni bheju gi khane ka bandobast karwoo please (7:46- 8:45) Syani drama episode 18.

Translation

My brother and sister in law had already left, I had stopped my mother, she will go with me. I missed you so much, mama I did too daughter. Do you know mother? Naveen why are you standing? Mother has come after so many days, arrange for their food and drink. Mother has spoken of tea, but I will have food. What she mean is that she has come after so many days.

Analysis

Kiran goes in – laws home after getting married, those people are very rich, so she is trying to change her status, she is talking to her mother in this way in front of them. Kiran refers to her mother using the formal pronoun “you” rather than the informal pronoun “tu.” This pronoun selection shows the Kiran ‘s enhanced social position.

Kiran refers to her mother as “mama” and “mother”. These words convey reverence and respect for a person with a higher social rank. The verb forms used in the text show how socioeconomic position affects how people speak. For instance, the speaker formally addresses her mother (“stopped my mother”) rather than a more casual or comfortable one. The dialogues note the necessity for them to “arrange for their food and drink.” The use of formal terminology, such as

“arrange,” demonstrates the respect and hospitality shown to someone of higher social standing. Indirect communication and deferential language has been used in these dialogues. To show high social status Kiran uses the word “off course”. Kiran uses polite and obedient language to describe her mother’s food choices. This reflects the cultural norm of using indirect words to show respect to elders or those of higher social rank. These grammatical characteristics show how social rank may impact language choices, resulting in differences in vocabulary, pronoun usage, verb forms, and politeness markers. Not only does she show herself to her in-laws that she has my status, but she also wants to show them that her mother is very rich and they talk very formally to each other. She begins to call her mother in front of her sister-in-law Naveen “Amman”, but she immediately changes the words in front of her and starts saying “mom” Naveen’s status is high and Kiran uses her language because of their high status. All these show that social status triggers to change lexicon.

Dialogue

Words or dialogues (language) spoken by Kiran to her husband.

Acha sunein Mene I bat krni thi waise to apke sath bohutt servants hain. Ma chah rhi thi ager ap I cook Rakh laite to. Or ye bat ap keh rhi hain jinhe cooking ka shok hai (2:39-2:46) Syani drama episode 09.

Words spoken by Kiran to her brother.

Tujhe Mene Kaha tha mulaazim dhoondne k liye uska koi bandobast kiya ke ni (5:46-5:56) Syani drama episode 07.

Translation

Well, there are many employees who work at your home, but if you hire a cook. And this is what you are saying who is fond of cooking. I told you that we will find an employee, so did you make any arrangements for it or not?

Analysis

There are 23 words in this dialogue spoken by Kiran. Formal or casual language is a critical aspect of these dialogues. Individuals with greater social standing may use more formal language, whilst those with lower social status may use more informal or colloquial language, as Trudgill argued in his book, “On Dialect: A Social and Geographical Perspective” (1983). He discovered that speakers of different social statuses use various linguistic features, with lower-class speakers frequently adapting non-standard forms. In these dialogues, when Kitan talks to her husband, she speaks very formally. She tells her husband, “Acha mene aik bat krni the apse.

On the other hand, she talks to her brother, who does not have high social status. She says, “Mene tujhe kaha tha mulaazim dhoondne ke liye”. The phrase “Did you make any arrangements for it or not?” Uses the past tense (“did you make”) to enquire about a prior activity.

This suggests a conventional speaking style, which is more typical in informal or casual contexts.

The sentence structure in the following dialogues is simple, beginning with a conjunction.

On one side is her husband, and on the other side is her brother. She talks to her husband in very nice words and formally and says “Aap aap” while she talks rudely to her brother and tries to command him. Because she is not socially stable, on the one hand, she has her brother, and she should talk to her brother with respect the way she talks to her husband. Still, her brother is poor, her brother has no money, and her husband is rich and has a high social rank then She changes her

language by social status. Kiran's language may represent her social status by using formal and informal pronouns and an assertive tone.

Dialogue

Dialogues (language) spoken by Ruhi to her mother

Subha tu shuru ho gye ha...KabhiKabhi to lagta tu meri maah hi ni ha. (30:32-30:36) Grift drama episode 01.

Translation

It is just morning and you have started. Sometimes I feel that you are not my mother.

Analysis

In these dialogues, Ruhi uses first-person singular pronouns ("I," "my") along with the second-person pronoun you. But these pronouns have spoken much more rudely to her mother. While respecting her mother, she should have uttered "app", but she uses "tu", which is informal. Her mother is very poor, and Ruhi is tired of her home and does not want to live in this low-income family. She wants to enjoy the luxuries of life. The verb tenses used are present ("feel," "have started"). Ruhi expresses uncertainty using "sometimes" and a tentative tone with "I feel."

The mood is reflective and thoughtful, indicating a desire to understand and explore the impact of social status on language change. There may be an underlying tone of longing or nostalgia, as Ruhi hints at a potential gap or disconnect in her relationship with her mother. Ruhi's uncertainty and reflective tone indicate an awareness of possible language variations that might arise due to social status differences. Social status affects language use. In the dialogue between Ruhi and her mother, their different social statuses are reflected in their informal communication. Being poor, Ruhi may use casual language when speaking to her mother due to limited education and exposure to different language norms. Social status plays a big role in shaping language. Higher social classes have better education and resources, leading to more formal language use. Lower social classes may have limited education and use more relaxed and informal language. Language variations based on social status are not inherently better or worse. They reflect different social and cultural contexts. Language is always changing, and variations based on social status are just one part of this ongoing change.

Dialogue

Words spoken by Ruhi to her mam.

Ap sahib g ka entazar kr rhi hain? Kitni achi hain ap (32:57-33:01) Grift drama episode 18.

Translation

You are waiting for sir, how good are you?

Analysis

The grammatical features observed in these dialogues that Ruhi utters include the use of honorifics (such as “sahib” and “ma’am”), verb forms indicating politeness (e.g., “kr rhi Hain”) and the use of formal language in addressing someone of higher social status. Social status can influence language use, leading to changes in how individuals speak and the level of formality they employ. Ruhi goes to their house to work. She formally calls her master and mistress. In this case, the girl changes her language to speak formally when addressing her owner. Change in language style demonstrates how social status can influence language use. Individuals tend to adapt their language based on the social hierarchy and relationships with others. In the above dialogue, Ruhi informally speaks to her mother. She says to her mother while uttering words such as “Tu”. But in this dialogue, she uses “ap” for her owner.

Category 2: Education alters language

Dialogue

- Dialogues spoken by Rizwan to Kiran

Ha Kiran kaise ha, kya is waqt bat ho sakti ha tujh se? Kiran: Han bol kya kaam ha. Rizwan: Abe tu apne kam se kam hi rakh rahaa hu.. Kiran : tum meri bat kaan khol kar sun lo. Aj ke baad mere se rabta krne ki tumhe koi zaroorat ni (20:23-21:25) Syani drama episode 26.

Translation

Yes, how are you Kiran? This is Rizwan. Can I talk to you at this time? Yes, you can speak what is the matter? You just mind your own business. O hello, I am mending my own business and you just listen to me carefully, do not contact me ever now.

Analysis

Both Kiran and Rizwan are informally talking to each other. Present tense is used in this dialogue (How are you), (speak), (can it be), (I am keeping). Personal pronouns can be identified as I, second person pronouns have been used (with you), (you),(you). Honorifics also used “Abe O” (Oh hello), a colloquial form used to address someone informally. Rizwan is talking rudely, and Kiran is informally talking to him. Rizwan is an illiterate guy. Kiran is also an uneducated girl. So it shows that education has a lot of influence on how people speak their language. Moreover, on the other side, it is also seen that Karna is talking very informally to this boy because he is poor and is not financially strong. She talks to her husband formally because her husband is a rich person. Additionally, he has a higher social status. Interrogative sentences are also used in these dialogues, like “kaise” (how), “kaam ha” (what work), and “koi zaroorat ni” (no need). Adverbs can also be noticed: “is waqt” (at this time) and “Aj ke baad” (after today).

Along with social status, education also changes our language. As Kiran’s in-laws are educated, they speak very formally, and Kiran also speaks to them in the same way, but this ignorant boy speaks the colloquial language, and so does Kiran.

Factors like social class, education, and culture influence language. Social groups may use language differently that reflects their status or group identity. Over time, language can change due to these variations, education, profession etc. Education also plays a role in language change. Formal education often teaches standard language norms and helps students communicate effectively in different situations. The level of education can affect word choice, grammar, and overall language skills. However, it's important to note that language is a dynamic system that naturally evolves, and changes can happen regardless of education level.

Dialogue

Tu mujhe zehar lagti ha...zehar lagti hu to apne mujh se shadi kion ki. (35:53 – 36:02) Syani drama Episode 26

Translation

I do not like you. If you do not like me? Why did you get married to me ?

Analysis

Ajala and Rizwan speak dialogues to each other. Both characters talk fifteen words. "If you do not like me?" – This sentence is a conditional statement in the present tense. The negative form uses "do not" before the main verb. "Why did you get married to me?"

This question is in the past tense. The auxiliary verb "did" is used to form the past tense, and the verb "get" is used in its base form after "did". Aggressive tone has been used in these dialogues. The language that is forceful, aggressive, or hostile. The boy is talking very ignorantly to his wife, saying, "Zehar lagti ha tu mujhe". The First-person "I" and the second-person pronoun "you" have been used. But the second-person pronoun "you" (Tu) is a very informal word. He didn't use "tum" or "aap". He directly used very rude words. On the other hand, Ujala, an educated girl, did not misbehave with her husband. So, education plays a crucial role in enabling us to adapt and modify our language according to various social contexts.

Findings

Impact of Social Status on Language Evolution

In Pakistani dramas, the language of characters often changes depending on their social status. Upper-class characters usually come from wealthy families or elite social circles, and they speak in a more formal and polished manner. They may have a wider vocabulary and communicate more sophisticatedly using good grammar. This linguistic preference reflects their rich upbringing and education. As a sign of their exposure to the English language and Western society, they may also use English terms or phrases in their conversation.

The influence of social status on language shift is a recurring theme in Pakistani dramas that reflect real-life social dynamics and cultural norms. In these plays, language serves as a tool to convey social status and differentiate between characters of different backgrounds.

Vocabulary and Grammar

Language shift in Pakistani dramas also includes using specific vocabulary and grammatical patterns associated with higher social classes. Characters can use formal and complex vocabulary, sophisticated sentence structures, and proper grammar to project an image of sophistication and education. This linguistic change aims to indicate their high social status and educational level.

Social Power and Influence

Language shift based on social status reflects power dynamics in Pakistani society. Characters with wealth and influence often command respect and admiration from others. They assert their authority and reinforce their superiority by adopting a more formal language style. Conversely, lower social class characters may be forced to change their language to conform to the expectations of the privileged class as they desire to improve their social status.

Overall, the portrayal of language change in Pakistani dramas emphasizes the importance of social status and its impact on interpersonal interactions. It reflects the societal belief that language is a class marker and reinforces the desire for upward mobility and acceptance in higher social circles.

Socioeconomic Differences Influence Verbal Communication Between Low Income and Elite Individuals

In Pakistani dramas, poor characters change their words when talking to rich people. It emphasizes the power dynamics and class divisions that are first and foremost in society. Flawed characters try to fit in with society's standards and upper class by using a more educated and polished speaking style. In many Pakistani dramas, a common narrative element is portraying poor characters who adopt their language while interacting with the rich or elite class. An example is Karan's character in the drama "Sayani", who changes her language and addresses her mother as "mom" when talking to her rich father-in-law. This phenomenon reflects a linguistic behaviour known as code-switching.

Code-switching occurs when individuals change their language or speech patterns to communicate with a social context or audience. In this case, the poor characters modify their language according to the linguistic norms of the elite class, trying to bridge the social and cultural gap between them.

This portrayal in Pakistani dramas reflects a prevailing social dynamic in society, where people from lower socioeconomic backgrounds often must adapt their language when engaging with the wealthy. The reasons for this behaviour can vary, including the desire to be perceived as more educated or sophisticated or to avoid judgments or prejudices based on one's economic status.

While this trend may be prevalent in Pakistani dramas, it is important to note that it is not unique to this context. Similar linguistic adaptations can be seen in different societies worldwide, where individuals adjust their language to fit or navigate other social classes.

In Pakistani dramas, characters often change their language when talking to rich people or in the presence of rich people. This linguistic shift is used to show that they are rich or create the illusion of wealth. They pretend to be rich by adopting a more formal and sophisticated language style. This attitude is a common narrative device used in plays to highlight social dynamics, class differences, and the desire to fit into a higher social class.

Transformative Power of Education in Language Change

On the other hand, characters from working-class or lower-class households often communicate more casually and colloquially. They can use simple words, slang and regional accents in their speech. Their limited access to higher education and humble upbringing are reflected in the language they choose to speak.

Several variables, including education's importance, frequently impact the shift of characters in Pakistani plays from casual to formal language. Here's how education influences the change from simple to the standard language used by characters in Pakistani shows.

The value of education as a status symbol is frequently presented in Pakistani plays as a sign of social standing and dignity. Characters who are portrayed as having a high level of education, such

as professionals or those from rich families, are more likely to talk in a formal tone. These characters keep standard language to highlight their high rank and intellectual capability since education is connected with the polished use of language.

Language Proficiency

Education improves vocabulary, grammar, and syntax. Higher educated characters are more likely to master formal language, allowing them to speak with polish and articulation. As a result of their schooling, they have the linguistic skills needed to switch from using language informally to doing so in formal contexts.

Plot and Narrative Requirements

The story and plot of Pakistani dramas often call for changes in the use of language for dramatic effect or to describe certain character traits. Characters may need to adapt their language from informal to formal to reflect situations where they encounter high-ranking individuals, formal events, or professional contexts. Education can provide the necessary foundation for characters to persuade this linguistic change.

Although education plays an important role in facilitating the transition from informal to formal language in Pakistani dramas, it is important to note that other factors, such as the characters' background, cultural norms, and narrative requirements, also influence the role of the characters. It can affect the choice of language.

Conclusion

Research using plays from Pakistan reveals that social position and education impact linguistic change in the setting of these shows. In Pakistani plays, the language reflects the characters' linguistic preferences and patterns, frequently impacted by their social class and educational backgrounds. Characters of higher social standing, such as those from wealthy families or those in positions of authority, often speak more formally. They could have a more extensive vocabulary, accurate pronunciation, and grammatically sound speech. This use of language communicates sophistication and knowledge and is consistent with how society perceives status.

On the other hand, characters with lower socioeconomic levels may speak more casually and colloquially. They could use slang, regional dialects, and less formal grammar. Their use of language frequently reflects their social and cultural origins, giving their characters authenticity and emulating a certain social group. The degree of education also affects how languages develop in Pakistani dramas. Characters presented as highly educated professionals or intellectuals frequently speak with greater clarity and eloquence. They could employ academic language, specialized vocabulary, and general language proficiency that is greater.

The findings imply that characters' socioeconomic and educational backgrounds impact language shifts in Pakistani plays. The depiction of various socioeconomic strata and academic levels allows for linguistic variety and portrays the realities of Pakistani culture. The linguistic diversity shown in these dramas adds to the story's complexity and realism while shedding light on the social stratification and linguistic dynamics in Pakistan. Moreover, characters from lower social backgrounds try to speak formally in front of rich people; they try to show that they also have strong backgrounds.

Recommendations

This research was limited to the analysis of only two Pakistani dramas. Further research should conduct comparative studies with other forms of media, such as films, literature, or TV shows from different countries, to determine how social status affects language change in different cultural contexts. The researcher should identify similarities and differences to gain a broader understanding of the role of social status in language variation and change. It would be better for future research to examine social status in conjunction with other social status, which is just one of the many factors that can influence language change, such as gender, race, and religion. Rather than simply analysing the impact of social status on language change, this would be a broader study, and the researcher should focus on how these overlapping identities affect language use in Pakistani dramas and specific social contexts, these play a role in changing the language in the context. Researchers need to carry out long-term investigations that track language evolution. With this strategy, researchers can examine how language use changes amongst characters of various socioeconomic positions throughout several plays and seasons. The impact of social status on linguistic change patterns can be better understood with the help of longitudinal data.

Author's analysis of the plays

The research using plays from Pakistan reveals that social position and education have an impact on linguistic change in the setting of these shows. The research findings imply that characters' socioeconomic and educational backgrounds have an impact on language shifts in Pakistani plays. The depiction of various socioeconomic strata and educational levels allows for linguistic variety and portrays the realities of Pakistani culture. The linguistic diversity shown in these dramas adds to the complexity and realism of the story while also shedding light on the social stratification and linguistic dynamics that exist in Pakistan. Moreover, characters from lower social background try to speak formally in front of rich people, they try to show that they also have strong background. Our language changes with social status, when a person has power, he get education and he has more authority, then his language changes.

References

- Bourdieu, P. (1991). *The political ontology of Martin Heidegger*. <https://Journals.sagepub.com>
- Bourdieu, P. (1991). *Language and symbolic power*. Harvard University Press. <http://www.hup.harvard.edu>
- Bourdieu, P. (1998). *The state nobility: Elite schools in the field of power*. Stanford University Press. <http://academia.edu>
- Fitriati, A., & Wardani, M. M. S. (2020). Language attitudes and language choice among students in Yogyakarta: A case study at Universitas Sanata Dharma. *International Journal of Humanity Studies (IJHS)*, 3(2), 239-250. <http://www.sil.org/languageassessment/language-attitudes>
- Labov, W. (2006). *The social stratification of English in New York city*. Cambridge University Press. <http://web.stanford.edu>
- Labov, W. (2010). Principles of linguistic change. Volume 3: Cognitive and cultural factors.
- Milroy, L., & Gordon, M. (2008). *Sociolinguistics: Method and interpretation*. John Wiley & Sons.
- Sodah, N. (2019). The impact of social status on language shift: A case study on family domain language in Lembar. *International Journal of Multicultural and Multireligious Understanding*, 6(3), 959-967.

- Trudgill, P. (1983). *On dialect: Social and geographical perspectives*. (No Title).

Appendix

- Khair chor wo dekh drawing room wo b tujhe dikhati hu . Chal Amman chal (1:30-1:33) Syani drama episode 07. Ma hazar baar kaha tujhe fiker krna ki koi zaroorat ni ha waise mene hisaab lgaya amman tera bohut hi koi naashukri aurat h . Matlab is kachre se tujhe uthaa kr itne bre mehal me le kr jaa rhi hu magar majaal ha jo tere maathe se ye ball nikle hun (8:00-8:14) Syani drama episode 07
- Bhai bhabhi pehle hi chale gye thy mama ko mene rok liyaa tha.mere sath jayein gi (14:25 – 14:30) Syani drama Episode 11. Tumhe bohutt miss kiyaa mene b apko bohutt miss kiyaa. Tu janti ha Amman. Naveen tum khari q ho wo mom i hainaa kafi dino ke bad inke khane pina ka ntazaam karo...Ammi ne chaye ka bol diya ha..Chaye ni ma to khana khau gi..inke kehne ka matkab ye ha ke off course mama itne din baad i hain..ma inhe chaye pilaa kar to ni bheju gi khane ka bandobast karwoo please (7:46-8:45) Syani drama episode 18.
- Acha sunein mene 1 bat krni thi waise to apke sath bohutt servants hain. Ma chah rhi thi ager ap 1 cook rakh laite to.or ye bat ap keh rhi hain jinhe cooking ka shok ha (2:39-2:46) Syani drama episode 09.
- Subha tu shuru ho gye ha...kabhi to lagta tu meri maah hi ni ha (30:32-30:36) Grift drama episode 01.
- Ap sahib g ka entazar kr rhi hain? Kitni achi hain ap (32:57-33:01) Grift drama episode 18.
- Ha Kiran kaise ha, kya is waqt bat ho sakti ha tujh se? Kiran: Han bol kya kaam ha. Rizwan: Abe O Apne Kam se Kam hi rakh rahaa hu.. Kiran: tum meri bat kaan khol kar sun lo. Aj ke baad mere se rabta krne ki tumhe koi zaroorat ni (20:23-21:25) Syani drama episode 26.
- Tu mujhe zehar lagti ha...zehar lagti hu to apne mujh se shadi q ki (35:53–36:02) Syani drama episode 26.