

Political Critiques and Power Dynamics within Pakistani Society: A Critical Discourse Analysis (CDA) of Pakistani Drama "Ishq Murshid"

Muneeba Mughal¹, Fatima Javed², Fizza³ and Shifa Abro⁴

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Abstract

This research paper proposes examining postmodern political power in the Pakistani Urdu television drama "Ishq Murshid" (2023), employing Critical Discourse Analysis (CDA) as its theoretical framework that is utilized to examine how the drama reflects, reinforces, and critiques political matters and power dynamics within Pakistani society. The study's main objective is to analyze how the selected drama portrays political power, ideology, and resistance and examine the implications of political narratives and political realities in Pakistani discourse. This study is based on the qualitative method and systematically identifies and interprets political discourse within the political narrative, exploring the themes of authority, power, corruption, and social injustices represented in all the episodes of "Ishq Murshid." This study uses the tools and techniques for analysis including thematic coding, discourse markers identification, and critical contextualization of dialogues and narrative structures. The study aims to contribute to understanding the media's role in shaping and reflecting political discourse in South Asia, mainly through the lens of popular Urdu drama. The findings of the study of "Ishq-e-Murshid" critique Pakistan's political and social structures, highlighting corruption, moral resistance, and power dynamics. It critiques stereotypes, societal mistrust, and the role of family and legacy.

Keywords: CDA, Political Discourse, Postmodern, Pakistani Drama, Ishaq Murshid.

Introduction

This study examines postmodern political power in Pakistani Urdu television drama "Ishq Murshid" using Critical Discourse Analysis (CDA). It aims to understand how the drama portrays, reinforces, and critiques political structures, power dynamics, and socio-cultural realities. The research seeks to reveal underlying power relations, ideological struggles, and societal issues, such as class disparity and gendered power dynamics, in Pakistani media and culture.

The postmodern way of thinking about this world is somewhere rejection of the last 200 years or what we consider to be scientific advances. The postmodern way of looking at reality is called

¹Teaching Assistant, Department of Linguistics and Social Sciences, The Begum Nusrat Bhutto Women University Sukkur, Pakistan. Email: Muneeba.mughal.ta@bnbwu.edu.pk

²Teaching Assistant, Department of Linguistics and Social Sciences, The Begum Nusrat Bhutto Women University Sukkur, Pakistan. Email: Fatimajaved84@gmail.com

³Research Scholar, Department of Linguistics and Social Sciences, The Begum Nusrat Bhutto Women University Sukkur, Pakistan. Email: Fizza3.20n038@bnbwu.edu.pk

⁴Research Scholar, Department of Linguistics and Social Sciences, The Begum Nusrat Bhutto Women University Sukkur, Pakistan. Email: Shifa3.21eng033@bnbwu.edu.pk



Discourse analysis. Etymologically, the word 'discourse' dates back to the 14th century. It is taken from the Latin word 'discursus', which means a 'conversation' (Mcarthur, 1996). In its current usage, this term conveys a number of significations for a variety of purposes, but in all cases it relates to language, and it describes it in some way. This paper is the most expansive study of various approaches to discourse analysis. There are some critical approaches to discourse analysis, such as speech act theory, interactional sociolinguistics, ethnography of communication, pragmatics, conversational analysis, variation analysis, etc. They use the discursive process to help understand how human being conceptually see and make sense of their reality. It is the association of written and verbal exchanges of meanings. They have discussions and conversations about a socio-cultural module in language. That helps you to understand not only where you fit in but also helps reality be constructed and also includes the relationships we have with other people in different structures. The field of discourse analysis is concerned with an interdisciplinary approach that analyses the various applications in different canals of studies. The notion of discourse analysis is to uncover the regularities of language that surpass the sentence. Verily, it collaborates with the highest form of description and progress that is essential for the language itself. Whereas, there is a language there would be a particular relevance. In the sketch of this research paper, I would like to emphasize the different areas of morphology, semantics, and syntax that are concerned with discourse. Moreover, I tried to recognize the various perspectives of discourse analysis through which we can justify that this analytical study of conversation is paramount in the concept of language.

Developing cultural values, ideologies, and national narratives all depend heavily on political discourse. "Ishq Murshid," is a romantic, light-hearted Pakistani television drama written by Abdul Khan Imran, directed by Farooq Rind and produced by Moomal Entertainment and MD Producta postmodern Pakistani drama is undertaken to examine and analyse the political reality of Pakistani society. This drama frequently mirrors the complexity of modern life, particularly political dynamics, and is distinguished by self-reflexivity, fragmentation, and intertextuality. Utilizing cutting-edge storytelling techniques and addressing Pakistan's socio-political challenges with the effect of a love story, "Ishq Murshid" offers a complex tapestry of political and social commentary. An understanding of how postmodern Pakistani play represents and critiques political themes requires an analysis of the political discourse in "Ishq Murshid". This analysis helps to understand the political stance on writing

Which frequently reflect, oppose, or alter political beliefs; the confluence between politics and literature offers rich analytical material. Pakistani drama of the postmodern era, in particular, frequently questions established myths and presents complex viewpoints on political matters. The purpose of this study is to examine the political discourse in "Ishq Murshid," with a particular emphasis on how the drama both mirrors and challenges Pakistan's political system. Examining political representation, recognizing discourse strategies, investigating themes and symbols, and evaluating the influence on the audience and the broader political discourse in Pakistan are among the goals of the research.

Research Objective

The objective of the study is to analyze the Pakistani Urdu drama based on postmodern political power, ideology, and resistance and to examine the implications of political narratives and political realities through CDA.

Research Question

How does the Pakistani Urdu television drama portray postmodern political power, ideology, and resistance and examine the implications of political narratives and political realities through the CDA approach?

Literature Review

An interdisciplinary method called critical discourse analysis (CDA) examines the connection between discourse, language, and power. According to Van Dijk (1993), CDA is an analytical technique designed to reveal covert power structures in language and text, with an emphasis on the ways discourse upholds hegemony, ideology, and inequality. To elaborate, Fairclough (1992) claims that CDA studies how language both creates and reflects social reality, especially with regard to dominance and power dynamics. CDA has been utilized in the field of media studies to investigate how news articles, television dramas, and other media texts either support or contradict prevailing views. Through an examination of the language, symbolism, and narrative structures found in television dramas, scholars can discern how these systems either reinforce or challenge political power dynamics. To comprehend how media acts as a venue for ideological conflicts, the CDA framework has been used in television dramas in a variety of cultural contexts. For example, Fairclough (2003) has demonstrated how media discourse normalizes particular power relations, which is why CDA is a crucial tool for studying the politics of representation in play.

Yousaf et al. (2023), an article using the CDA model of the fair clough the study looks at how social status affects language change in Pakistani dramas. Data were gathered from two geo-Pakistani channels, Syani and Grift, with the goal of identifying hidden meanings in drama and power in shifting lexicon. Among low-income people, social mobility, wealth, education, and Job opportunities influence language use.

Television dramas have historically served as a vehicle for both the subversion of prevailing beliefs and the reinforcement of traditional values, especially in South Asia. When CDA is used to analyze Pakistani dramas like *Ishq Murshid*, it becomes clear that these works serve two purposes: they can serve as a mirror to societal norms and a platform for criticism and opposition. These dramas become places where competing discourses of power and resistance play out in the context of postmodern political power, enabling audiences to interact with intricate social concerns through narrative. According to Said (2006), cultural texts like television dramas depict the ongoing contradiction between tradition and modernity that characterizes postcolonial environments like Pakistan.

This study looks at how taboos are shifting in Pakistani TV dramas as a result of the media revolution of the twenty-first century. The merits and cons of these ideological trends are revealed by the study's analysis of six Pakistani dramas that deal with forbidden subjects. It identifies critical taboo elements common to nearly every play, emphasizes the role that drama plays in forming and recontextualizing ideas, and makes recommendations for how to ease the situation. The study also underlines the necessity for more investigation and advancements by revealing the hidden ideologies that the words conceal in larger social and cultural contexts.

Noor et al. (2022) study on the representation of women: A Feminist Critical Discourse Analysis of Pakistani Drama asserts the language employed in the Hum TV drama "Ou range," which focuses on feminist ideology, is examined. The feminist viewpoint (FCDA) was explicitly used in the analysis. Utilizing qualitative conversation analysis, the researcher conducted her investigation. Four types are identified through analysis of 40 discussions from different episodes: male chauvinism, underestimating women, patriarchy, and self-reliance. The distribution of

power, male characters' domination, and female characters' submission are all evident from the results.

Tahir et al. (2021) study on Discourse and Power Relations: A Critical Discourse Analysis of a Pakistani Drama highlights the relationship between power and discourse in Pakistani social, political, and bureaucratic contexts through the analysis of Pakistani drama Ehd-e-Wafa. Using Critical Discourse Analysis, Michel Foucault's theory of power, and De Saussure's semiotic analysis, the study reveals that producers deliberately develop discourse to convey their desired ideology and power relations.

Shabir et al. (2013) explore the cultural effects of Urdu TV dramas from Pakistani channels HUM and GEO Entertainment on women in Bahawalpur. It reveals that HUM TV Urdu dramas align with traditional and cultural values, while Geo TV Urdu dramas do not. The study also finds that these dramas improve women's education and modernization through modelling styles. The findings confirm that both channels are effective mediums for cultural exchange in society. These related studies provide a validation of the present study. Thus, this study fills the gap and proposes postmodern political power in the Pakistani Urdu television drama "Ishq Murshid" (2023), employing Critical Discourse Analysis (CDA) as its theoretical framework that is utilized to examine how the drama reflects, reinforces, and critiques political matters and power dynamics within Pakistani society.

Theoretical Framework

Discourse analysis is a research ground of study in which a discussion and conversation break down in different thinking perspectives. It can be exceeded in the form of written or spoken, but there should be a discussion or dialogue in the language. Moreover, it's about the language beyond the sentences and the analysis is typically concerned with the study of language in the text and conversation. Discourse analysis is a criterion where social sciences and their allied branches are compiled together with communication texts for analysis. It is a progress in the construction of language in texts and takes into account the relationship between language and the socio-cultural context in which it is used (Paltridge, 2006).

In the research, discourse analysis also evokes the ways in which language represents different world views and provides diverse understandings. Moreover, it reflects on how multiple world views are produced through the discourse of both spoken and written texts. This research covers the different areas of it and various perspectives that can produce different strategies to analysis the conversation. Furthermore, there is the discipline of media communication studies as well as the studies of culture. In this discipline, discourse analysis involves studying various knowledge sources and deconstructing the language attached to a particular phenomenon. According to Phillips and Jorgensen, discourse analysis consists of an examination of the patterns "people utterance follow when they take part in different domain of social life". Bernardez (1999, p. 342) explains the core tenets of some crucial disciplines, which are underlying here, as follows:

- a) Language is a source of communication and interaction. That fulfils certain functions in human interaction that are required for communication.
- b) The language used is necessarily cultural and social.
- c) Language is ambiguous but not autonomous. It simply shares some characteristics with other social and cognitive phenomena.
- d) The description of language must account for the facts of language. It should not postulate hidden entities only motivated by the needs of the formal system utilized.
- e) Linguistic structure should be closely linked to the specific conditions of language use.

- f) Language is natural and necessarily vague and inaccurate; therefore, any prediction can only be probabilistic.

Research Methodology

The study employed non-empirical research based on the analysis of the characters' dialogue and the political themes of the drama. This study utilized all the episodes of the drama as a sample for analysis. The dialogue interprets through the help of Critical Discourse Analysis (CDA). Critical Discourse Analysis (CDA) is a method used to analyze dramas, focusing on the relationship between language, power, and ideology. It involves identifying objectives, selecting material for analysis, analyzing script, dialogue, themes, and visual elements, interdiscursive analysis, social analysis, contextual analysis, and multimodal elements. The goal is to understand the drama's political discourse, identify supported ideologies, and reflect on its interaction with its political and social context.

Selection of the Material for Analyzing

1. Script/ Dialogue
2. Characters
3. Narrative Structure
4. Themes
5. Visual and Symbolic Elements

Political Discourse Analysis

It is a field of discourse analysis which determines discourse in political forums (such as debates, speeches, and hearings) as the phenomenon of interest. Policy analysis requires discourse analysis to be effective from the post-positivist perspective. Moreover, Political discourse is the formal exchange of reasoned views as to which of several alternative courses of action should be taken to solve a societal problem. An example of an analysis of political discourse is Roffee's 2016 examination into speech acts surrounding the justification of the legislative processes concerning the Australian federal government's intervening in the Northern Territory Aboriginal communities. The intervention was a hasty reaction to a social problem. Through this analysis, Roffee established that there was, in fact, an unwillingness to respond on behalf of the government, and the intervention was, in fact, no more than another attempt to control the Indigenous population. However, due to the political rhetoric used, this was largely unidentified.

Critical Discourse Analysis of Drama "Ishq Murshid"

"Ishq Murshid" is a Pakistani Urdu drama that explores romance and emotional narratives, often focusing on deep-rooted cultural and spiritual themes of love, dedication and compassion.

The drama operates within a patriarchal framework, with male characters often dictating the lives of female characters. Female characters usually display subtle forms of resistance, challenging traditional gender roles and power structures. The drama also touches upon the influence of socioeconomic status on power dynamics, with characters from wealthier backgrounds often wielding more control and influence. Power struggles usually arise between characters of different social standings, revealing how class can dictate relationships and individual agency.

Interpersonal relationships and manipulation play significant roles in power dynamics, with characters often using emotional leverage to influence others. The concept of love is portrayed as a powerful force capable of transforming individuals and altering their social status.

Cultural and religious norms also shape the behaviour and power relations of characters, often reinforcing or challenging the status quo. The analysis of political discourse is based on the characters, themes, and events of the drama. There are certain aspects of the political system highlighted through the narrative.

Characters' List

- Shahmeer (Hero)
- Shibra (Heroin)
- Salman (Shibra's father)
- Mehreen (Shahmeer's lover)
- Zohaib (Shahmeer's close friend)
- Sofia (Shibra's mother)
- Sukaina (Shibra's younger sisters)
- Haroon
- Nargis
- Dawood (Shahmeer's Father)

Clue: Political Rivalry and Stereotypical Thoughts

This theme can be defined as the depiction of political disputes in Pakistan's politics and how dominant individuals are saved and people belonging to lower class and with honest heart are kept at backward positions and how they face challenges while living in a Pakistani society. It is our societal man-made stereotype that a pious man can be corrupt and can be a hypocrite. This is one-sided thought. In a broader sense, one cannot judge someone by his/her piety rather an inquiry is necessary for resolution of a blame.

1. **Nargis (character):** "Your uncle who used to act pious before the people is actually corrupt" (Episode: 01).

Urdu translation: "Tumhara wo saga mamu jo sharafat ka labara orhey farishta bana phirta tha sab k samne asal men wo rishwat khor he".

Clue: Such a dialogue is said for Salman. It represents political discourse. It reflects the mindset of Pakistani society with respect to politics, often pious persons are blamed of corruption while the high-class people particularly political leaders are saved for not condemning corruption. This dialogue uttered by Nargis, reflecting the stereotypes made by the society including one's own family. Our relatives do not even believe on the reality. Rather than searching about the truth, they prefer their own understanding and societal prejudices. The dialogue emphasizes power struggles and political rivalries in context of political discourse. In political contexts, accusations of corruption are often employed as tools to determine opponents or discredit individuals. Salman, in this drama, is represented as honest and respectful man, he is so strong enough to oppose a challenge to established power struggles. Salman, might face such allegations and taunts due to threats he imposes to political elites.

2. **Shibra (Episode 2)**

"My father does not drink tea bought from government's money".

Urdu translation: mere baba government k pesson ki chae nhi peety".

Clue: This dialogue represents resistance to corruption and moral responsibility.

3. Dawood (Episode 1)

“Money and faith cannot travel on the same path”.

Urdu translation: Pesaa or iman kabhi ek raste k musafir nhi hote”.

Clue: It represents corruption, arrogance and moral conflict in politics.

4. Shahmeer (Episode 1) to his father

“I thought I should meet you but the heart needs to be clean and alive for that, yours has died long ago”.

Urdu translation: Mene socha tha k mujhe tumse milna chahye, lekn dil ka saaf or zinda hona zaruri he, tumhara dil to kab ka mar chukka he.

Clue: In a political context, such a dialogue represents emotional destruction in relationships while following a wrong path, particularly of corruption in politics. Shahmeer’s dialogue represents that he is honest and clean hearted regarding politics and corruption. His mother Zubaida Sikandar was an honest politician like Benazir Bhutto, same as Shahmeer is the second face of bilawal Bhutto who talks the perspectives of his mother.

5. Dawood (Episode 2)

“Circumstances are not same anymore. Those who could not face us, are standing before us.

Urdu translation: Halaat ab pehle jese nhi rahe, jo kabhi hmara saamna nhi kr sakte the, wo ab hmare samne khare hen.

Clue: It reflects politician sense of superiority and entitlement (a shifting and changing political dynamics).

6. Sulaiman (Episode 3)

“Safia, do you want me to ruin my hereafter for your sake and for the sake of the world? Do you want my girls to get settled with corrupt men who earn illegal money while on the other hand have worked hard all my life to earn legal money”.

Urdu translation: Safia, kia tum chahti ho k men tumhari khatir or dunya ki khatir apni aakhirat barbad kardun? Kia tum chahte ho k meri betyan ese badunwaan logon k sath bas jaen jo haram pesa kamate hen jb k mene sari mehnat kr k halal roti kamai he.

Clue: It highlights rejection of corruption in politics, personal morality and political power.

7. Dawood (Episode 4) to another politician

“The conspiracy you are hatching against me to topple the government remember one thing, when the opposition comes into power, it will throw you like a fly from milk. You will neither be among the living nor the dead. Don’t break the party, give it a thought”.

Urdu translation: Jo saazish tum mere khilaf kr rhe ho hukumat girane k lye ek bat yad rakhna, jb opposition jb opposition iqtidar men aegi to tumhen to doodh se makhi kit rah nikal phenkegi, tum na zindaon men rahoge na murdon men, party na torho, thora socho.

Clue: Clue behind this dialogue is power dynamics and threat in politics, Dawood warns another politician (father of faraz) in order to demonstrate veiled threads with consequences for betrayal and harsh nature of political alliances.

8. Shahmeer (Episode 5) to Faraz’father

“When my mother was changing my diaper, you were learning the basics of politics sitting by her feet”.

Urdu translation: jb meri maa mera diaper badal rahi thi na, tum unki qadmon men beth kr syasat k bunyadi asool seekh rahe the.

Clue: It represents dynastic politics and legacy.

9. Shahmeer to his father (Episode 5)

When his father asks him from where did you learn this new kind of politics?

He replies, "I am Zubaida Sikandar's son, I have not learnt politics, I was born with it".

Urdu translation: men zubaida sikandar ka beta hon, mene syasar nhi sikhi, men is k sath peda hua hon.

Clue: It highlights political legacy.

10. Sulaiman Sikandar to Shahmeer (Episode 6)

"This is actually the problem with Pakistan. The entire system is corrupted due to a few corrupt politicians".

Urdu translation: Yahi to almia he Pakistan ka, hum corrupt syasatdanon ki waja se poora system kharab he.

Clue: It highlights the reality of politics in Pakistani society.

11. Shahmeer in views of his mother (Episode 6)

"Not all the politicians are bad, some are good too".

Urdu translation: Sb syasatdan bure nhi hote, kuch ache bhi hote hen.

Clue: It highlights political perspective of Shahmeer for his mother.

12. Shahmeer (Episode 8)

"The higher the status of person, the bigger the questions are raised".

Urdu translation: jitna aala kisi shaks ka maqam hota he, utne hi bare sawalat uthae jate hen

Clue: This dialogue highlights his personal struggles with power and responsibility. Shahmeer holds a significant social or political position, in this drama, the scrutiny and pressure he faces might reflect broader political dynamics, where leadership comes with the weight of public opinion, so people may question his motives and decisions.

13. Shahmeer to his father (Episode 9)

There is a pond, the pond is bigger than our house. You are drowning in that pond, you have people around you, you are calling for help, but nobody is helping you, everybody is laughing at you, you are calling me too but I am also not there, you are drowning.

Urdu translation: Ek talaab he, we tallab hmare ghr se bara he, ap us talaab men doob rhe ho, ap k ird gird log hen, ap madat k lye pukaar rhe ho, lekn koi apki madat nhi kr rha, sb tum pr has rhe hen, ap mujhe bhi pukaar rahe lekn men wahan nhi hon, or ap doob rahe hen

Clue: It represents how an honest son warns a corrupt father in politics.

14. Dawood (Episode 11)

"The business I am in, I catch a person before he lies, and once I catch it I does not leave that".

Urdu translation: Jis karobar men mn hon, men aadmi ko us k jhoot bolne se pehle pakar leta hon or jab ek bar pakar lun to use chorhta nahi.

Clue: It shows superiority of politics.

15. Shahmeer to his father (Episode 11)

“Check the poor and know about their problems, father do you have any idea”.

Urdu Translation: gareebon ko dekhun un k maslen dekhun, baba ap ko koi idea he.

Clue: It highlights the reminder of taking care of public as being a politics.

16. Haroon to his daughter (Episode 11)

He is somewhere attached to some saint, spiritual guide or a mentor. This matter is deep rooted everywhere in this country from the elite to the common but you don't worry whoever is Shahmeer's spiritual guide, I will show you, how I make him obey me.

Urdu translation: Wo kahin na kahin kisi buzrig, roohani rehnuma ya murshid se jura hua he. Ye mamla is mulk mn hr jaa gehri jarhen rakhta he, chahe wo ashrafya ho ya aam log. Lekn tum fiqr na kro jo bhi shahmeer ka roohani rehnuma he men use dikhaonga k men use kese apni bat manne pr majboor karta hon.

Clue: It shows power dynamics VS spiritual influence in politics.

17. Dawood (Episode 12)

Actually this VIP cultures, this protocol, I don't like all this, I am not supporter of this, I move around without it. The traffic situation is before you, and that too far but I have come and I have come because Zubaida Sikandar always used to say you should always go, when the students call us.

Urdu translation: Asal men ye VIP cultures, ye protocol, mujhe ye sb pasand nhi, men iska paband nhi hon, men bina is k ghoomta hon. Traffic k halaat hamre samne he, or wo bhi door he lekn men aagaya hon, or men islye aaya hon k zubaida sikandar hmesha kehti thi k hmesha jaana chahye, jb students bulate hen.

Clue: Politicians can also speak lie for promoting their fame and false honesty. It also demonstrates hypocrisy of politicians in Pakistan.

18. Dawood to Shibra (Episode 12)

“It seems like the opposition has given her an even bigger check than me”.

Urdu translation: Esa lagta he k opposition ne ise mujhse bara check dya he.

Clue: Superiority and material disposition in politics.

19. Shibra to Dawood (Episode 12)

Should I accept this cheque and this award from th man who turned a deaf ear to father's cries? Or ignored the death of a child. You guys can buy weakness and helplessness vut this is a present day youth; you cannot fool them.

Urdu translation: kya mujhe us insan se ye cheque or award qabool karna chahye jisne ek baap k aansu ko nazarandaz kiya, ya jisne ek bachi ki mot ko nazar amdaz kiya. Ap log kamzori or beyasiyat ko khareeb sakte hen lekn hm aj k dor k nojawan hen, ap inhe bewakoof nhi bana skte

Clue: A voice of accountability, youth activism and the rejection of corrupt or superficial political gestures.

20. Dawood to his son (Episode 14)

This is a very ordinary issue, and I don't take social media seriously. It is not the real world. It is a virtual world. And the people who are abusing right now. The same people were honoring me in the past and same people will honor me in the future as well.

Urdu translation: ye boht mamooli si bat he or social media ko men serious leta hi nhi hon konsi asli dunya he wo, sirf virtual world to he or yahi log jo gaalyan de rhe hen kal yahi log sar pe bithae hue the or kal ko yahi log sar pe bithaenge.

Clue: It represents superiority, power and fearless life of politicians in politics.

21. Shahmeer to his father (Episode 14)

Two things... I have hired social media team, It will control the damage which has been done. But before that, we will have to see that girl. The social media which is nothing to you. The same youth considers it their real world. And our party's vote bank is decided on that basis only. Father, we are losing our party 63% vote bank by doing this mistake.

Urdu translation: Do cheezen... men eek social media team hire ki he, jo k hmare is nuksan ko control kregi mage is se pehle hmen us larki ko dekhna prhega, jo social media ap k lye kuch bhi nhi, yahi nojawan ise haqeeqi dunya samjte, or hmari party ka vote bank isi basis pr decide hota he, baba ye galti kr k hm apni party ka 63% vote bank gawa denge.

Clue: Damage control and electoral impact in politics.

22. Shibra to her father (Episode 14)

“Don't you know these politician? He is doing all this for merely political gain, nothing else”.

Urdu translation: Kia apko in politicians ka nhi pata, ye sirf apne mufaad k lye ye sb kr rahe, or kuch nhi.

Clue: Cynicism towards politicians.

23. Shibra to Shahmeer (Episode 16)

The politician of our country will never let this happen. They have only destroyed our country. All of them are corrupt. There is not even a single politician who would have done something for the betterment of this country. They and their kids live a lavish style and too with our tax money and they don't do anything themselves. Look, what have they done to this country. I feel like arresting all the politicians put them into jail. I hate them.

Urdu translation: hmare mulk k syasadan kabhi ye hone nhi denge. Unhon ne sirf hmare mulk ko tabah kiya he. Sb k sab corrupt hen. Ek bhi politician esa nhi jo is mulk ki behtari k lye kuch kiya ho. Wo or un k bache hmare tax k pesson se shandar zindagi guzarte hen or khud kuch nhi krte. Dekhen, unhon ne is mulk ka kya haal kiya he. Mera din krta he k sb politicians ko arrest kar k jail men daal dun. Mujhe in se nafrat he.

Clue: Political distrust, corruption, economic destruction, class division, public voice.

24. Shahmeer to Shibra (Episode 16)

“It is not that there is not even a single good politician in this country”.

Urdu translation: Esan hi he k hmare mulk men ek bhi acha politician na ho.

Clue: Hope for reform, acknowledgement of complexity in politics.

25. Shibra (Episode 16)

There is not even a single one. There is not even a single politician far and wide that I can say would do better for this country. There is not even a single politician who has done something for the betterment of this country. Everyone has thought of his own interest. Why are you discussing politicians? My mouth feels bitter. I hate them! Swear, forget it.

Urdu translation: Ek bhi nhi he. Door tak koi ek esa bhi politician nhi he jis k bare men men keh sakon k wo is mulk k lye kuch acha krega. Ek bhi syasatdan esa nhu jisne mulk ki behtari k lye kuch kiya ho. Har kisi ne sirf apne faide k bare men socha he. Tum syasatdanon ki bat kyun kr rhe ho? Mera mun karwa ho gaya he. Mujhe in se nafrat he kasam se, choro is bat ko.

Clue: Total disillusionment with political class, self-interest and corruption, alienation from harsh political system.

26. Shahmeer (Episode 16)

“Would I have been able to do anything about Dawood Ali Khan. If I would have been here? I am a poor man what can I do?”

Urdu translation: kya men dawood Ali khan k bare men kuch kar sakt tha agr men idhar hota. Men ek gareeb aadmi hon, men kuch nhi kar skta.

Clue: Sense of powerlessness in politics.

27. Sulaiman (Episode 17)

“There is no escape from the orders of a ruler”.

Urdu translation: Hakim k hukm se koi bach nhi sakta.

Clue: Authority and control in politics.

28. Sulaiman (Episode 18)

“Writing a column, the topic is rich people of the country. It I about the people. They are the ones who run our country”.

Urdu translation: Column likh raha hon, or iska unwaan he mulk k ameer log. Ye logon k bare men he, jo is mulk ko chala rhe.

Clue: Economic power domination.

29. Sulaiman (Episode 18)

“It’s almost 75 years, Fazal Baksh. It is the same public, the same exploitation, the same debts, nothing has changed. May God have mercy on Pakistan”.

Urdu translation: Taqreeban 75 saal hogae hen fazal baksh, wohi awaam , wohi istehsaal wohi qarze, kuch nhi badla, Allah pak is mulk par rehem kre bs.

Clue: frustration and systematic failure.

30. Haroon (Episode 19)

“It would be better if you don’t take my advice in this regard, because I deal with such betrayers in a manner that I would not even wish upon a murderer even”.

Urdu translation: Behtar hoga k tum is silsile men meri salah na lo, kyun k men ese dagabazon se is traha nimat ta hon k jo men ek qatil k sath bhi nhi karna chahta.

31. Mehreen to Shahmeer (Episode 21)

“Politicians always understand the blackmailing language. Otherwise, I would have exposed you way earlier by revealing your truth to the entire world”.

Urdu translation: Syasatdan hmesha blackmailing ki zubaan samjte hen, warna men tumhen boht pehle hi dunya k samne tumhari haqeeqat faash kar k be-nakab kar chuka hota.

Clue: Betrayal and retribution in politics

32. Dawood (Episode 22)

“The chairman of the largest party of this country will serve semolina pudding and fried bread to the daughter of the cheap man”.

Urdu translation: Is mulk ki sab se bari party ka chairman sasti soch walay aadmi ki beti ko suji ka halwa or puri khilaega.

Clue: Class disparity.

33. Shahmeer to Shibra (Episode 22)

“This is Zubaida Sikandar. It is because of her blessings, grace and generosity that whatever I have asked God for I have received it”.

Urdu translation: ye Zubaida Sikandar hen. Unki duaon, karam or rehmat ki waja se jo kuch men ne Allah se mange he mujhe mil gaya he wo.

Clue: Intertwines of political power with personal loyalty.

34. Shibra to Shahmeer Episode 23)

“How should I forgive? Where I found evil enemy like Dawood Ali Khan, there I found a best friend like you”.

Urdu translation: Kese maaf kard don? Jahan dawood Ali Khan jesa badtareen dushman mila wahan tum jesa behtareen dost to mila.

Clue: merging of hatred and friendship in politics.

35. Shahmeer (Episode 23)

“Obviously, Dawood Ali Khan is no one to be compared with you. Think about it. Dawood Ali Khan is no match for you. He is a useless man; I am telling you”.

Urdu translation: Haan na tumhara kia muqabla Dawood Ali Khan se sochna kahan tum or kahan wo, bekaar aadmi he men tumhen bata raha hon.

Clue: Loyalty and rivalry in politics.

36. Head of Sulaiman’s office (Episode 23)

Sulaiman, what I am hearing. All our running project in South and East division.

There is a long list of your mistake in all of them. Yes, I would definitely want to go through them because this entire matter has reached the ears of our party’s president. Do one thing, come to Dawood Ali Khan’s house with all those files. I will meet you there. Do you get it?

Urdu translation: Secretary bata raha tha south or east division men hamara jitney projects chal rhe hen un sb men tumhari taraf se kotaiyon ki lambi kataar lagi hui he. Han men blkul dekhna chahon ga kyun k ye sara mamle hmari party k sadar tak puhnch chukka he tum esa karo k files lekr dawood Ali Khan saba k ghar puhncho. Men tum se wahin milta hon samjhe.

Clue: Intricate dynamics of power and relationships in political context and accountability of scrutiny in politics.

37. Sulaiman to Zubaida Sikandar (Episode 23)

“I just want my daughter to be different like you, sensitive and should serve her country”.

Urdu translation: Men chahta hon k meri beti bhi apki tarah bane, naram dil ki or apne mulk ki khidmat kare.

Clue: Aspiration and idealization of civil duty in politics.

38. Zubaida Sikandar (Episode 23)

“When have I ever served anyone, Sulaiman brother? I just don’t get it, take a look. The poverty persists and so do people’s troubles”.

Urdu translation: mene kahan kisi ki khidmat ki he sulaiman bhai, kuch samjh hi nhi aata dekh hi len, gurbat bhi apni jaga he logon ki pareshanyan bhi apni jaga.

Clue: A desire for genuine service and accountability in politics.

39. Sulaiman to Zubaida Sikandar (Episode 24)

“Don’t you think people around you give you positive report but they are not doing anything good for the citizens”.

Urdu translation: Apko nhi lagta k ap k ird gird jo log hen wo achai ki report dete hen lekn wo khud awam k lye acha nhi krte.

Clue: Illusion verses reality in politics.

40. Shibra to Shahmeer (Episode 23)

“Because you are a son of such a corrupt man who if gets all the power and wealth in the world, father will not let me go in his house”.

Urdu translation: tum ese corrupt aadmi k bete ho jis k pas dunya ki sari dolat or taqat bhi ajae na baba mujhe us k ghar nhi jane denge.

Clue: legacy and the impact of corruption in social relationships and familial issues.

41. Dawood to Sulaiman (Episode 23)

“What would you like to have? Tea or coffee? Why would you have it? My money is unlawful. You don’t even come close to something forbidden but whatever is happening at your home? Is that permissible?”

Urdu translation: kia lenge ap chae ya coffee, kyun lenge ap, haram ka pessa he na. ap to haram k qareeb bhi nhi aate pr is waqt jo ap k ghr men horha he, kia wo halaal he?

Clue: moral ambiguity and self-defense in politics.

42. Shahmeer to Faraz (Episode 24)

“Education for these children is meaningless unless there are good teachers. If even a single child among all these children become capable and a good human being. Our purpose will be fulfilled”.

Urdu translation: bachon ki is taleem ka koi faida nhi jab tak ache ustaad nhi honge. In bachon men se ek insan bhi qabil insan ban gaya na .hmara maqsad poora hojaega.

Clue: Critical role of quality education for country’s progress.

43. Sulaiman (Episode 24)

“My problem is that I have not forgotten the difference between permissible and impermissible. Don't lie Nargis. You know if you are aware of it that Zohaib has got job with Shahmeer Sikandar's recommendations”.

Urdu translation: Mera masla ye he k men halal or haram men farq nhi bhoola, jhoot mat bolo nargis, pata he tumhen janti ho tum, Shahmeer sikandar ki sufارش se zohaib ko nokri mili he.

Clue: Corruption in politics.

44. Sulaiman (Episode 24)

“This does not mean that you should climb the stairs of success through cheating”.

Urdu translation: Iska matlab ye nhi k tum kamiabi k raste se imaan ki seerhi pr charho.

Clue: Condemnation of unethical practices in politics.

45. Dawood (Episode 25)

“Next year, elections are scheduled and honestly speaking, our party is in a very bad situation, only Zubaida Sikandar's slogan can save it and that will happen only when Shahmeer Sikandar becomes the chairman”.

Urdu translation: Agle saal elections hen or sach bat ye he k hmari party k boht bure halaat hen, ise sirf Zubaida Sikandar k naare hi bacha sakte hen, or ye tab hoga jab shahmeer Sikandar Chairman Banega.

Clue: Political strategy and legacy in electoral politics.

46. Haroon to Dawood (Episode 25)

“If the media finds out that the party's chairman is sitting outside a girl's house like a lover. Do you have any idea, what a big scene will be created?”

Urdu translation: Agle media ko pata chala k party chairman ek larki k ghr k aage jogi bana betha he to socha he kitna bara masla hoga.

Clue: Public image and impact of media in politics.

47. Dawood to Mehreen (Episode 25)

“In order to be a successful man, one needs to be cruel sometimes”.

Urdu translation: Ek kamiab aadmi banne k lye thori si berehmi karne ki zarurat hoti he.

48. Dawood to Haroon (Episode 26)

“And me losing the election, you cannot even think about it”.

Urdu translation: Or men elections haar jaon esa tum soch bhi kese skte.

Clue: Media influence and fragility of political setup.

49. Dawood to his servant (Episode 27)

“The loyal servant of this house was your father. Your grandfather was servant of this house. What happened to you? Were you not treated fairly that you kept such a big secret of Shahmeer hidden from me?”

Urdu translation: Is ghar ka Ghulam tumhara baap tha, tumhara dada bhi is ghr ka Ghulam tha tumhen kia hua? Kia tumhen sahi se treat nhi kiya gaya. Tum ne Shahmeer ka itna bara raaz mujhse chupaya”.

Clue: Betrayal and complexities of loyalty in political hierarchies.

50. Shahmeer to Shibra (Episode 27)

Shibra, a forward block is being formed against a party. If I did not stop it, party will dissolve. Now you tell me, should I leave the party? All your concerns will get better with time and I promise you that I will do nothing that harm you or will embarrass you.

Urdu translation: Shibra party k khilaf orward block ban raha he , agr mene ise nhi roka to party toot jaegi, ab tum batao mujhe kia men party chorh dun, tumhare sare concerns waqt k sath theek hojaenge or mn tumse waada karta hon men esa kuch nhi karunga jis se tumhen taqleef puhnche ya tum sharminda ho.

Clue: Threat of dissolution of party.

51. Zubaida Sikandar to Shahmeer (Episode 27)

You should be scared you are about to engulfed in a crowd, crowd of liars, selfish and threaters but meeru you have to stand by the truth in all this. In this dark world, you will have to stand up for justice.

Urdu translation: tumhen darna chahye tum ek hujoom mn girne wale ho jhoote khugarz or makkaar logon k beech, lekn mujhe tumhen sach ka sath dena hoga. Is Andheri dunya men tumne insaaf k sath khara hona hoga.

Clue: Struggle for truth in corrupt environment.

52. News Anker (Episode 29)

“We are updating you with a breaking news. According to details, the anti-corruption unit has just arrested the father-in-law of the ruling party red handed from his house on charges of taking bribe”.

Urdu translation: hum apko is waqt ki ehem tareen khabar se aagah krte hen tafseelat k mutabiq abhi awam dost party k chairman k sasur ko rishwat satane k ilzam men unko ghr se range hathon girftar kiya gaya.

Clue: Blaming an honest man and suppression due to power and control in politics.

53. Shibra to Shahmeer (Episode 29)

When Shahmeer says to her “your father has been accused of corruption, we can’t go”.

Shibra: “So what if he has been accused of corruption?”

Shahmeer: “Shibra, I know him, you know him but the media does not. Media is very alert, consider the situation, consider the party’s situation”.

Urdu translation: Tumhare baba pe rishwat ka ilzaam laga he, hum nhi ja sakte. Kia hua agr un pe rishwat ka ilzam laga he to. Shibra mujhe pata he tumhen bhi pata he lekn media ko nhi pata, media boht alert he, situation ko samjho, party ki condition ko samjho.

Clue: Consolation and managing panic situation in politics.

54. Shibra (Episode 29)

“To hell with your party. Father needs me, I have to go”.

Urdu translation: Jahauum men jae tumhari party, baba ko meri zarurat he mujhe jana he.

Clue: Personal loyalty in politics.

55. Haroon (Episode 29)

“This is politics Shahmeer, here everyone shaking hand is an enemy, every ally is a stranger. That’s why you will have to be very careful”.

Urdu translation: Ye politics he Shahmeer, yahan har hath milane wala ek dushman, apna hi koi ajnabi he islye tumhen sambhal k chalna hoga.

Clue: Mistrusting and misleading in political relationships.

56. Haroon to Shahmeer (Episode 30)

“Do you know a person can dodge death but cannot escape it”.

Urdu translation: Insan mot se bhaag to sakta he lekn bach nhi sakta.

Clue: Threatening in politics.

57. Dawood (Episode 30)

“Haroon Baig, every single stone will fall on you like a mountain which you have thrown on Sulaiman”.

Urdu translation: Haroon baig, hr wo pathar tum pr paharh ban k girega jo tum ne Sulaiman par phenka he.

Clue: Consequences of retribution and brutality in politics.

58. Shibra to Shahmeer (Episode 30)

“This country needs politicians like you”.

Urdu translation: Is mulk ko tumhare jese politicians ki zarurat he.

Clue: Hope and desire for better politics.

59. Dawood (Episode 30)

“Take care of yourself Haroon, he is exactly like his mother, he hates the corrupts”.

Urdu translation: Apna khayal rakhna Haroon, ye blkul apni maa par gaya he, ise nafrat he rishwatkhoron se.

Clue: Moral integrity, legacy values and warning in politics.

60. Shibra to Shahmeer (Episode 31)

“My father whom you used to praise as very honest, today he left this world with the title of a corrupt man”.

Urdu translation: Mere baba jiski imandari ki tum tareefen krte the, aj wo corrupt aadmi ka laqab lekr ye dunya chorh k chale gae

Clue: Overshadowing of life because of blame of corruption

61. Shibra (Episode 31)

“Why have you come to a corrupt man.? Go, if someone sees you it will tarnish your party’s image”.

Urdu translation: Tum kyun aaye ho ek corrupt aadmi k pas, jao , age kisi ne dekh lya to tumhari party ki image kharab hojaegi.

Clue: Consequences of association in politics.

62. Shahmeer to Dawood (Episode 31)

“Go and dedicate your life to politics, neither did you value my mother, nor did you value my love, rule now, because I am not with you anymore, you are alone now”.

Urdu translation: Jaen or apni zindagi syasat k lye jeeyen, na ap ne meri maa ki qadar ki na meri muhabat ki qadar ki, jao hukumat Karen kyun k ab men ap k sath nhi hon, ab ap akele hen.

Clue: Emotional toll of political ambition.

63. Dawood (Episode 31)

What have I done to my son? My son! I have ruined his face pushing him into this world, the face you hated was not Shahmeer's face and you should surely hate that but Shibra Shahmeer is breaking, and if there is someone who can save him, it's only you.

Urdu translation: Mene kia kardia apne bete k sath? Mera bacha, is dunya men dhakel k mene us k chehre ko tabah kardya, jis chehre se tumhen nafrat he wo Shahmeer ka chehra nhi wo mera chehra he, or tumhen nafrat karno chahye lekn shibra Shahmeer toot raha he agr koi he jo use bacha sakta he to wo sirf tum ho.

Clue: Regret, realization and burden of expectations in politics.

Conclusion

The study concluded Critical Discourse Analysis of Pakistani Urdu drama "Ishq Murshid" that explores how postmodern political power is depicted in Pakistani television. The drama challenges traditional narratives of political stability by highlighting individuals negotiating power through various ideological lenses. It critiques how religious authority can be manipulated for political gain and how gender plays a crucial role in the discourse of power. The language used in the drama reflects the subtle ways in which power is exercised and contested.

Future research could include comparing the drama with other Urdu dramas or media forms, analyzing audience reception studies, expanding the geopolitical context, exploring gender and power dynamics, focusing on linguistic and rhetorical strategies, contextualizing the drama within Pakistan's historical context, analyzing similar political discourse in other South Asian countries' dramas or media, and investigating the influence of religious ideology on political power. A longitudinal study of political themes in Pakistani dramas over time could reveal trends and shifts in the portrayal of political power. The findings can also serve as a basis for policy recommendations in media regulation, ethical broadcasting, and promoting political literacy through television content. By expanding the scope of the research, future studies can deepen the analysis of media's role in shaping and reflecting political discourse, providing a more comprehensive understanding of both the specific context of "Ishq Murshid" and the broader South Asian media landscape.

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