

CHARACTER DEVELOPMENT THROUGH SIGNS: A MULTIMODAL ANALYSIS OF PAKISTANI DRAMA PARIZAAD

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ABSTRACT

Semiotics, a field of Linguistics, is employed to study various modes of communication. It is a science with multiple layers of meaning embedded in different forms and objects. In this research, the primary focus is on how the development of a character is scrutinized by using semiotic strategies to communicate meaning. The goal of this study is to identify the development of the character through various modes and how these multi-modes help in the participation of meaning. The current study implemented a descriptive qualitative method using a multimodal theoretical framework by Gunther Kress and Van Leeuwen (1990) with purposive sampling. A multimodal incorporates various modes of communication including visual, spoken, spatial, aural etc. A renowned Pakistani drama named 'Parizaad' released in 2021 is selected as primary data source. The purpose of the research work is to identify semiotic signs and to examine social and cultural implications of semiotic elements to portray character development. In the light of the objectives of the study and with the help of multimodal theory, findings highlight diversity is purely evident in Parizaad's character, ranging from social inequality to economic inequality and societal hypocrisy. Different social and cultural modes can also be witnessed as how money, class and financial equality impact cultural implications, personal relationships and values. From multimode perspective, various aspects are analysed. A drama contains culturally and socially rich symbolic elements such as if the protagonist is taken for instance, hero's distinctive placement and attire in the cover art highlight his individuality and marginal status in comparison to others, while the supporting characters' varying expressions and poses reveal how societal pressures shape his experiences.

Keywords: *Semiotics, Character Development, Multimodality*

INTRODUCTION

The foundation laid by the researchers in this study focus on how the development of a character is scrutinized by using semiotic strategies to communicate meaning. Pakistani dramas are very popular and commonly viewed across the globe. The characters in these pieces of arts are very complex and diverse, containing layers of information to be unfold by its audience. Having such diversity in characters, the development of a character contains so much detailing and information that common audience cannot unfold the message and interpretations hidden in the form of different signs and this requires some professional guidance to look into it which is provided by semiotic analysis that analyses everything that holds meaning. For that purpose, this study conducts multimodal analysis using Kress and Leeuwen's multimodal framework (1990) as a tool to analyse the progress and development of the character in the drama .

There are various modes of communication that work hand in hand to construct meaning in context. These modes include not just words but also pictures, sounds, signs, and symbols. Semiotics or semiotic studies is a field of linguistics that is employed to study these modes of communication. It is the study of signs and how people use them. A sign, in the field of semiotics, is anything that conveys meaning or emotions to the interpreter of the sign. Saussure (1916) takes the position that a sign is not only a sound-image but also a concept. He defines a sign as any movement, expression, image, pattern, or event that conveys meaning. The field was established by Ferdinand de Saussure, C.S. Peirce and Umberto Eco in late 19 and early 20th century. According to Saussure; it is the study of “the life of signs within society”. (Saussure, 1916). Semiotics is classified in three basic elements i.e. icon, index and symbol (Peirce, 1903). Semiotics gives us the deeper understanding of the world around us including the media we see e.g. dramas, films etc. It focuses on the creation of meaning not just through words but also through visuals, expressions, sounds and different symbols. It is indeed the power of semiotics that help a performer on stage to create meaning for the spectators through sign and symbols.

Multimodality, also referred to as Multimodal analysis (MA), or Multimodal Semiotics (MS) is a basic theory of communication and social semiotics, proposed by German-born Linguist Gunther Kress and Dutch-born Semiotician Van Leeuwen in their book “Reading Images: The Grammar of Visual Design” in 1996. The rise of multimodal framework spots a remarkable turn in analyzing meaning. It involves use of various modes of communication other than just language (Azab, 2022). It explores the interlinkage of verbal and non-verbal modes of communication (Waugh et al, 2015). It explores how various modes of communication i.e. images, sounds, and language collaborate to create meaning in multimodal texts. Because of its significance, it has proved to be instrumental in fields like films, print media, education and communication.

This research examines a Pakistani drama named ‘Parizaad’, written by Hashim Nadeem and telecasted in July, 2021 on Hum Television. The protagonist/main character of the story is Parizaad who is a dark-skinned college student struggling with confidence and self-esteem issues his entire life. He is extremely kind, respectful, and hardworking, leaving a lasting impact on everyone he meets. He is insulted by his brothers and their spouses because of his looks. His only sister loves him, who had to get married to an aged man due to family’s poor financial conditions. As Parizaad travels through life, he encounters both friends and foes, and wrestles with his inner conflict over whether to pursue his true passion of poetry or a practical career that would end his financial struggles. Amidst all this, two girls, Lubna and Naheed come into his life who later leave him for some reason or the other. Later, Parizaad moves to Karachi and begins working for Behrouz Karim, a well-known businessman. Behrouz was married to a very beautiful girl named Layla who was disloyal to him. Layla betrays Behrouz by taking advantage of Parizaad's naivety to meet her partner. When Behrouz finds out, he murders Layla and her lover and gets arrested in that murder case. To prove his loyalty to his boss, Parizaad takes full responsibility of the murder and hands himself over to the police. But then Behrouz, after being found guilty, commits suicide and gives all his wealth to Parizaad as a reward of his loyalty. After getting out of jail, Parizaad becomes wealthy because he is now the heir to all the assets

of Behrouz Karim. Parizaad discovers that suddenly everyone respects him and even others don't mind that he has black skin. Because of their poverty, his brothers and sisters-in-law exhibit love and care for him. Parizaad once again meets Lubna and Naheed and helps them both due to their certain problems, even though both left him in his difficult times. At the end, he meets Annie, a blind radio hostess who is in passionate devotion to Parizaad, not because of his wealth, but for his poetry. Once Annie regains her vision, Parizaad starts to feel affection for her as well, but he worries that he might be rejected again because of his looks. Parizaad leaves Karachi, taking all his wealth with him, after becoming heartbroken again realizing that he cannot win true love with wealth and power alone. To heal his broken heart, he relocates to a hilly area, far from the suffering of the outside world. There, he starts working as a teacher in a school in the mountain community and finds calmness in assisting the kids in learning and being ready for the world. Parizaad quietly disappears, leaving no trace of his location. While working as a news anchor, Annie somehow runs into Parizaad, but she doesn't recognize him because he has changed his identity. The tale concludes with Parizaad ultimately winning his affection after she recognizes him by hearing his voice and feeling his face. They both declare their love for each another. Annie and Parizaad intend to build an Urdu academy in that village. Annie starts her radio program from the village and work as an assistant for the Urdu academy. The overall theme of the drama is a case study of the protagonist. This drama is a heart-warming story of a middle-class man who is treated unfairly and receives illicit behaviours. The values of Pakistani society are explicitly criticized in this great work. It also demonstrates how people interact with those who cannot match to society's set beauty standards. It covers a wide range of topics, including racism, inequality, and class differences. Pakistan's grim reality is depicted in Parizaad. In this civilization, many people are subjected to the colour race that is referred to as the "gutter bugs," a system that Parizaad's writer has satirically condemned.

Research Objectives

- I. To identify the multimodes to represent Parizaad's character throughout the drama.
- II. To examine the cultural and social implications of the multimodes in Parizaad's character development.

REVIEW OF LITERATURE

Language is a framed system of signs and communication that deliver ideas. It is the primary mean by which people convey and receive messages. It has different forms i.e. written, spoken, signed etc. Basically, it is a term that is used for any complex communication system used by humans. According to Pierce in Chandler (2007), "Nothing is a sign unless it is interpreted as a sign." According to him, "We think only in signs" and anything can be a symbol if it interprets or refers to anything other than itself (Chandler, 2007, p.13).

The term 'semiology' is derived from the Greek word 'semeion' that means sign. Semiology shows how signs are made and what are the laws that govern them. Semioticians have analyzed facial expressions, hairstyles, and hair colours, fashion in clothing and other accessories like jewellery, glasses, body piercings or just anything that can generate meaning and can reflect one's culture and custom. The Swiss Linguist Ferdinand De Saussure (1857- 1913) is the founder of semiology, and American philosopher and semiotician Charles Sanders Pierce

(1839-1914) is the founder of semiotics. Both sciences are involved in interpreting and analyzing different signs. According to

C.S Pierce (1958) semiotics is the 'doctrine' of signs. The word doctrine is not used in its religious sense but a system of principles. According to Saussure (1916) a sign is not only a sound-image (signifier) link but also a concept (signified) that these sounds and images bring to one's mind. Semiotics is concerned with everything that can be taken as a sign. Visual representations can also be referred as signs because they aid in the comprehension of meaning through images, pictures, graphics, symbols etc. All these visual elements carry culturally and socially relevant connotations that can be recognized consciously and unconsciously. Joshi (2012) states that the theory of semiotics is built to study language and communication. It is divided into two levels that are denotation which is the surface meaning of signs and connotation which is the secondary meaning and is restrained to personal and sociological associations of the sign.

One of the most magnificent agents of media is drama industry. The key to a successful drama is its semiotics because it grabs the attention of spectators. Semiotics analysis, particularly a character's growth through semiotic analysis is an unexplored area in the context of Pakistani dramas. The recurring themes in the present literature is gender roles and female identity. Following is the existing research in Pakistani context with a specific focus on semiotic analysis. Ahmed, Tariq, and Akram (2020) used semiotic analysis to explore the presentation of women in Pakistani advertisements, both in print and electronic media. The research was conducted to can construct different beliefs and meanings. The study picked 5 commercials from different Pakistani channels and newspapers. Specifically, those commercials were picked that objectified women. The analysis discussed different ways of women objectification. Barth's semiotic approach of denotation and connotation was used to interpret hidden meanings. The results showed that whether the commercial is of a soap, tea, or mobile phone, women were presented as showpieces, and the focus was on the physical appearance of women.

Siddique, Abbasi, and Shah (2023) presented a semiotic investigation on non-communicative features of title pages of two Pakistani dramas that were telecasted in 2019 by using a multi-modal framework. Kress and Leeuwen (1996) are the founders of non-communicative analysis in semiotics. This qualitative study showed the submissive role of women in Pakistani dramas through different nonverbal communicative techniques. The actual theme, overall frame of the characters and the roles of each character was examined through its title page. The findings revealed that the title pages tend to depict the submissive roles of women in this male-dominated Pakistani society through nonverbal communication techniques.

One more study, provided by Mushtaq, Shah, and Naureen (2021) conducted semiotic analysis on the title images of 2 Pakistani dramas. Kress and Leeuwen (2006) model were used as tool for analysis. The multimodal used in this research is considered as a principal tool for interpreting meaning from images. The research also used discourse analysis to explain the ideologies behind these title pages. The analysis was done in three dimensions of meaning i.e. representational, interactive, and compositional. The results proved that visual images play the same role in communication as language, because the images used in dramas title

are extremely attractive and catchy. Furthermore, the study claims that the multi-modal discourse analysis present multiple ways to interpret visual images.

Research conducted by Iftikhar and Islam (2015-2016) that investigates how identify of a woman in constructed in TV commercials. The study sheds light upon the un- realistic beauty standards made in the name of perfection that eventually effects mental health and perpetuates self-esteem problems among youngsters. The researchers employed semiotics as analytical tool. For this purpose, ten most popular commercials were selected over the period of six months from renowned Pakistani channels. The examination yielded how advertisers portray women as attractive sex object with reference to the concept of femininity in the minds of people. The overall finding revealed that most of Pakistani TV commercials depict women as a glamorous object that eventually that conceals actual identity of a Pakistani woman.

A semiotic analysis study on social class, that aims to investigate upper- and lower-class concept in Pakistani society was presented in 2024. The study is qualitative in nature. The study's theoretical framework is based on Dyer's (1982) theory of semiotics, which he presented in his book *Advertising as Communication*. Non-probabilistic sampling technique is used to gather commercials from well-known Pakistani television channels for the study's data, which only includes commercials that depict representations of different social classes. The study's analysis demonstrates how different social classes—upper and lower classes—are symbolized in various spheres of life, with the upper class dominating and superior in the chosen commercials. The commercials' depictions of both the upper and lower classes reinforce ideological claims that discriminatory practices based on social class are pervasive in Pakistani society.

Riaz and Rafi (2019) conducted a gendered socio-semiotics analysis of honour killing in Pakistani art. This study looked at the grammar of paintings through the lens of gender roles expected in the setting of honour. Kress and Leeuwen's social semiotic framework were utilized to conduct a qualitative analysis of the grammar of visual design in five paintings. The study's findings found that women were portrayed as outsiders, defenceless, and oppressed, whilst men were shown as oppressors.

Sajid and Khan (2020) investigated semiotic discourse analysis through a study of the Pakistan-US interaction. The goal of this study is to critically assess the semiotic discourse of the Pakistani English newspaper Dawn (daily), with a special emphasis on the representation of the

Pakistan-US relationship using semiotic discourse analysis. The data for the study were obtained from the newspaper. The study was descriptive, with a qualitative research approach. The study's data-driven analysis revealed that nothing is absolute in politics when it comes to Pakistan-US ties through semiotic discourses.

Rubbani, Sarwar, and Ghaffar (2021) tried to represent social issues through cartoons. The makers of newspaper's cartoons construct satire on social and political issues by using different images and pictures. They use linguistic choices to frame reader's opinion on social issues. The prime objective of this research is to identify persistent social themes in these cartoons. The study collected data from different Pakistani English newspapers like daily times, dawn and The Nation. The researchers employed Barth's (1974) semiotic model for interpreting social satire in those cartoons. The results revealed that the makers use specific linguistic

devices like irony, symbolism, and exaggeration to build satire in their work. Additionally, they exposed common social issues of our society like corruption, terrorism, feudalism, poverty, child abuse, unfair governance, and poor democracy. A recent semiotic study by Kanwal, Arslan, and Ullah (2024) was done on advertisements of multinational Pakistani brands. The brands included Pepsi, Coca-Cola, Tarang, Surf Excel, Warid etc. The study conducted an in-depth analysis on both, verbal symbols i.e. slogans, textual messages and non-verbal symbols i.e. visuals, colours etc. The main goal was to uncover cultural associations and hidden meanings to be conveyed behind those advertisements. The research was guided by Roland Barth's semiotic framework. The results provide significant implications for advertisers and researchers attempting to create constructive communication approaches.

The above presented literature is the comprehensive examination of semiotic studies within Pakistani context. By examining various studies and scholars, it is seen that character development through semiotic lens is yet to be explored. This gap offers opportunity for future scholars to uncover deeper layers of meanings in a character's portrayal.

Semiotic Studies on Media

Research was conducted in 2023 on semiotic analysis of Pakistani dramas. The goal of this study is to use semiotic analysis to uncover the various levels of meaning and interpretations of meaning found on the cover pages of Pakistani dramas. Six cover pages from various Pakistani dramas were chosen for this purpose, and their semiotics was examined. The clothes, sizes, colours, and facial expressions were all carefully examined. The examination revealed that the audience was given several interpretations by the various colour schemes, attire, and stylistic choices used on drama cover pages. A variety of significant societal facets, including religious, social, cultural, and others, were also examined. The representation of these elements on drama cover pages was examined. According to the study, semiotic analysis aids in the audience's comprehension of the hidden meanings. Also, it was beneficial for the audience to completely understand the theme of the story. (Arslan, Fatima, & Haroon 2023).

One such study was conducted on a Movie's poster named 'Gundala'. This research argued the visual significance of the Gundala (an Indonesian superhero) poster. Ferdinand de Saussure's semiotic approach was the methodology employed in this study. The poster's ominous appearance is heightened by the lightning and rain. Elements like rain and lightning were added because this Gundala gets strength from the lightning. The purpose of this research is to provide a visual understanding of the audience so that the audience can understand the meaning of the poster. (Persada 2019).

A semiotic analysis on children's cartoons was conducted by Dweich and Ghabra in 2022. Even though children are the primary viewers of cartoons and that cartoons play a significant role in the development of children's language and culture, the researchers found a research gap in the literature pertaining to cartoon language. The objective of the current qualitative, descriptive study is to determine the non-verbal cues in two of the chosen "Tom and Jerry" episodes as well as the positivity and negativity of the verbal and visual-verbal indications. The researchers classified signs into icons, indices, and symbols using Peirce's theory of semiotics. They discovered that the two episodes' prevailing feature is negative.

An animated film by Walt Disney Animation Studios called "Raya and the Last Dragon" depicts Southeast Asia culture. The study's objectives are to identify the cultural elements and to explain the stories, meanings, and denotations associated with each element as it is mirrored in the film "Raya and the Last Dragon." This study is classified as qualitative descriptive research since it provides a thorough analysis of the cultural elements included in the film *Raya and the Last Dragon*. Researchers utilize semiotic theory to analyze the movie's content. (Susanto & Ayoela inggir 2021).

One study on Chinese TV dramas was conducted by Yujie, Yasin, Alsagoff & Hoon (2022) since China's TV drama market is expanding. Because of its adaptability in producing and distributing content, it is the top exporter of Chinese television shows. This study analyses Chinese

internet dramas that have been imported to Malaysia using semiotic techniques and Fiske's TV culture theory. The narrative framework of Chinese web dramas. This study describes Chinese internet TV plays using semiotic analysis and Fiske's TV culture theory. For export TV dramas to gain traction in Malaysia, they need to raise the bar on quality and draw in new viewers. The public's opinion must be considered by the Chinese export TV industry to strengthen its position and competitiveness. The competitiveness of China's film business is increased by Fiske's TV Culture hypothesis. Achieving the goal was aided by assessing the results in the chapters on recommendations and conclusion.

A very comprehensive study on character development was conducted by Nsolibe (2021), explores the process of character development and symbolism in two drama works. Two plays provide the study's data: *Eriri mara ngwugwu* (EMN) by male playwright Goddy Onyekaonw and *Nke M Ji Ka* (NMJK) by female playwright Gabreila Nwaozuzu. The survey method is employed, and Sigmund Freud's psychoanalysis theory is applied to analyze the results. It has been noted that characters, whether male or female, can have realism, idealist, or centrist tendencies. It is also noted that both characters may experience mentally from a loss of self-worth, which can affect an individual or a group.

Sara and Massinisa (2017) state that semiotic theories focus on sign systems as their subject of investigation. Language remained the primary means of communication, but visuals, gestures, textual interaction, and even music are starting to gain traction. In many facets of daily life, visual expressions are essential.

Research on gender representation in print and electronic media is being done in Pakistan; some of the studies that come to mind are those by Nasir (2018), Ullah and Khan (2014), and Shahwar (2013). The studies' findings show that in social interactions and activities, women are more frequently portrayed as marginalized, victims, and neglected.

Bezemer, Jeff, Kress, et al. (2010) used a social semiotic technique to identify changes in English secondary school textbooks and their social implications. Researchers examine textbooks for English, Science, and Mathematics in the English National Curriculum. Researchers discovered that all modes of operation in textbooks, including visuals, words, and layout, contribute to comprehension. The study's findings also show that the employment of these modes has evolved throughout time, and that while reading paths were originally defined by creators, it has now been allowed to learners to build according to their interests.

Waqar, Naz and Ghani (2020), investigated the portrayal and persuasion of the national interest agenda. It sought a broad comparison of semiotics as depicted in two Pakistani English newspapers, Dawn and The Nation. The study was developed by combining two analytical frameworks: Barthes' (1957) semiotics theory and Fairclough's (1995) three-dimensional CDA model for the interpretation and explanation of semiotic speech. The study indicates the frequent usage of numerous persuasion modes in political cartoons from both newspapers' semiotics and discourse. Despite comparing the two newspapers' semiotics and language, the study found that the daily 'Dawn' semiotics played a very little effect in persuasion on the national interest agenda of establishing military courts. On the other side, 'The Nation' semiotics made a constructive contribution to national interest agenda-setting.

Movement performance is a component of character development, and one of the outcomes is dance. Anthropologists feel that "dance" is analogous to language, which may represent one's thoughts without being falsified or abstract. Furthermore, they define "dance" as "culture," which refers to "human" idea, custom, belief, norm, and behaviour. Lee and Chiu (2003) investigated semiotics on the character development of choreography, in which Roland Barthes' two orders of signification thinking mode was used into character development and choreography for the Women's Mind dance. To strengthen internal and external validity, semantic data from the public were gathered using qualitative approaches such as descriptive papers, conversation records, diagram development, work practice, and an assessment scale. The findings revealed that cultural signs are hidden in everyday life, this coding link still requires the creativity, beautification, and sublimation of character developers and choreographers, this study aids in determining the source and awareness of sign coding; and Roland Barthes' two orders of signification process not only serve the purpose of spreading creativity but also serves as an auxiliary function in providing creation methods.

Nugraha (2019) conducted research on semiotic analysis on drama script 'Nyanyian Rimbayana' in which a qualitative descriptive approach with Roland Barthes' semiotics as the primary tool for data analysis. The theatre screenplay "Nyayian Rimbayana" is primarily a collection of sign systems, which are expressed inherently through plot, character, and place. When interpreting sign systems, it is important to keep in mind that they are at the level of linguistic conventions (denotation) and literary conventions (connotations).

Eriana (2015) conducted research on Peirce's semiotics analysis of icon and symbol on perfume advertisements. This study aims to interpret perfume advertising and explain their semiotic processes. This study used a descriptive analysis strategy. Using Charles Sanders Peirce's theory, the researcher analyses the meaning of signals and their semiosis process. This study analyzed female perfume commercials on Sephora's website, which has 510 advertisements from 72 brands. However, only advertising in English is picked. There is a total of 194 perfume adverts from 29 brands. The researcher used random sampling method. The study identified 29 icons and 23 symbols across 29 commercials. The researcher identified 29 meanings for the advertising by analyzing 29 icons and 23 symbols. The researcher discovered that the image (icon) leads to the message of an advertisement, followed by the language used (symbol). Each advertisement had its own unique sign and significance. These variances had resulted in various

interpretations. Semiotics research of 29 adverts reveals that consumers can easily convey the advertiser's complicated message.

Tumuju, Iroth and Polii (2024) aim to characterize the moral lesson found in Kwon Do Eun's film "Twenty-Five One" using Charles Sander Peirce's semiotics. Using Charles Sander Pierce's semiotic analysis, the method is descriptive qualitative and uses representational elements (icons, indices, symbols) of objects and interpretants. Semiotics theory, developed by Charles Sander Pierce, is used in the data analysis technique. The methods for gathering data that were employed were taking notes and documenting. According to the findings, the drama Twenty-Five Twenty- One gives the message to be confident, to have a serious study commitment, to help and never give up. It gives the lesson to have high responsibility and initiative, to be humble and always be optimistic, to have determination and high enthusiasm

Dewi (2023) seeks to identify the symbols used by Robert Frost in his poem "Love and a Question" and to explain the importance of these symbols using Peirce's triangle theory. Using descriptive and qualitative research methods, the researchers investigate the meaning of the symbols utilized in Robert Frost's Love and a Question. This study focuses on the interpretation of symbols utilized in the poem. This library-based study relies on books and other scholarly publications to ensure objectivity. Finally, using a semiotic method and Peirce's triangle theory, the researcher explains the meanings of the symbols utilized in Robert Frost's poem Love and a Question. The meaning of the symbolic words in the poem Love and a Question can be explained using Peirce's triangle theory. The symbolic words have the following meanings: the green-white stick represents the lengthy path of life, the stranger represents life's uncertainty, the wealthy curse represents life's value, and the sky represents life's unknown future. All the poems represented words have meanings that are closely tied to the essence of existence. The true purpose of life is how to live as a newlywed couple and establish a household. It also contains the purpose of life, which is no longer defined by wealth because wealth is frequently associated with greed, which can lead to sorrow in life.

This research aimed to investigate the development of character in a drama through various modes of communication. The researchers selected a Pakistani drama 'Parizaad' and analyzed it through the five modes (Linguistic, Visual, Aural, Gestural, Spatial) of Kress and Van's semiotic Multimodal. There is numerous research on social values, cultural issues, and stereotypes through thematic analysis but character development especially, through a Multimodal lens is yet to be explored. This research intends to close the gap by conducting an extensive Multimodal analysis on character development in a drama, investigating how various signs and symbols contribute to the construction of a character. By delving in this unanswered area, readers can gain deeper insights about Pakistani traditions, societal norms and cultural values

However, the research is narrow in terms of data source as it selected only one drama. Also, there are abundant theoretical frameworks like Saussure's theory of signs, Peirce's triadic model and cognitive semiotics that can be applied to gain a more comprehensive view of the drama. This study opens the path for the future researchers to have a comparative analysis of more than one character.

METHODOLOGY

The current study implemented a descriptive qualitative research design for analysis. The sample of the current study is Pakistani drama “Parizaad” which was broad casted on Pakistani TV channel in July, 2021. All the scenes, dialogues, expressions, and settings that address the questions under discussion are collected as sample. The researchers have selected purposive sampling for this research. The purposive sampling technique is also known as judgment sampling. Research data for current study was collected from drama “Parizaad”. To get precise, accurate, and relevant data, the researcher did it in following steps;

- Searched the drama from YouTube and downloaded all the episodes.
- Watched the complete drama to better identify the signs presented in drama.
- After that researcher took screenshots of the scenes that depicts the use of linguistic, visual, aural & spatial signs which he will analyze later following Kress & Van’s multimodal of semiotics.

According to American philosopher and logician, Charles Sanders Pierce, a sign can be a word, sound, color, image, action, event or objects (1902). These signs may include sounds, words, and everything that could give guidance as a process of communication (Liszka, 1996). In short, semiotics can basically become an appropriate theory to analyze the hidden meaning beyond the sign. The semiotics study has various discussions related to signs. Therefore, the writer uses semiotics to help interpret textual and visual data correctly. Additionally, present study emphasizes on not only the identification of signs presented in “Parizaad” but researcher also illustrates the fact that how these signs reflect the social and cultural norms of the Pakistani society shapes the Parizaad’s character. The multimode analysis aids the researcher for the in-depth study of marginalization prevail in Pakistani society through signs. The main goal of this framework is to analyze language from different modes. The five modes of this model are as follows;

Linguistic Mode

This mode discusses the use of textual and spoken data in communication. It includes our choice of vocabulary and arrangement of sentences to convey information through language.

Visual Mode

This mode of communication uses visuals elements like pictures, graphics and symbols. It mainly focuses on communication by sight.

Aural Mode

This mode of communication focuses on transmission of information through sounds. This not only includes music or the sound effects but also include the tone of someone’s voice, silence, pronunciation etc.

Gestural Mode

This mode of communication occurs through physical actions. It includes facial expression, body gestures or movements and interaction between people. It is non-verbal communication as it doesn’t include speech.

Spatial Mode

The communication that occurs through the arrangement of people or objects is referred to as spatial mode of communication. It includes the overall space, organization and physical layout of elements.

Data Analysis Procedure

The researcher carefully selected scenes from the drama, *Parizaad*, that highlighted key moments in the character's development. Each scene is analyzed to identify and categorize the different types of signs present in the drama. The multimodal analysis using five different modes provide a richer and more comprehensive way of studying communication and creating meaning

DATA ANALYSIS

The drama serial *Parizaad* (2021-22), taken from Nadeem Hashim's 2015 novel *Parizaad*, delves into the intricate racial and economic themes present in contemporary Pakistani culture. It showcases the dominant mentality and social behaviours that offers a deep insight of these aspects. The prime and comparatively less explored theme of this drama is double consciousness. It outlines the internal conflict and identity struggles that are faced by individuals. W.E.B Du Bois, an American sociologist first introduced the term in 1903. According to him, it is a feeling of 'two-ness'. He further describes it as a feeling of conflict that makes it difficult for someone to own a sense of self. This intricate depiction invites spectators to critically involve in the fine distinctions of identity and social dynamics in Pakistani culture.

In general, the drama selected by the researcher for analysis is full of social, cultural, and economic themes that prevail in Pakistani society.



Image 1. Drama cover, Nadeem 2021, Parizaad, <https://youtu.be/fwZ6JNfXezg?si=Cdgr362c4Uv1yf9i>

The cover photo of the drama 'Parizaad' indicates the roles assigned to each character in the series. In the picture above, a man with a brown skin tone and a black dress captures the attention of viewers, which highlights that he must be the main lead of the drama. Then, in the upper left corner of the drama, a beautiful girl holding a sculpture in hand presents innocence, purity, and beauty altogether as

the female protagonist of the drama. Furthermore, another character in an enlarged frame indicates that he must be an essential supporting character. His expression, attire, confidence, and gaze signpost the empowered and authoritative personality. Lastly, four girls in different costumes, styles, and body language are also displayed in the poster. These women elucidate the various phases of struggles and happiness in the life of Parizaad.

Linguistic Mode of the Drama ‘Parizaad’.

After carefully watching the drama, the researcher analyzed that formal and informal discourse is used in the drama “Parizaad” to show the social class and personal aspects. There is the use of Urdu and colloquial language. The protagonist used reflective, poetic, and reserved language. Moreover, Parizaad’s way of communication and behavior toward others showcase the humanity and humbleness in his nature. Parizaad’s conversations are frequently reflective, symbolic, and full of poetry that reflects his philosophical perspective and sensitive nature. The use of poetry represents his intellectual and artistic nature. Parizaad’s pauses and unsaid words show emotional depth and serves as a metaphor for his marginalized condition by making his silence another crucial element. Through his subtle use of words, Parizaad carefully explores issues of identity, social injustice, and unrequited love. To explore these linguistic variations researcher utilized the Gunther Kress and Van Leeuwen multimodality framework to explore the various modes used in selected drama. The linguistic mode aids in discovering the connotational and denotational meaning.

a. Main kya, meri tayarikya? Apni auqaat janta hun achi tarhan

Denotation and Translation: What am I, and what is my preparation? I know my worth very well. Connotation: It represents the humanity and emotional state of the protagonist who is well aware of his social status. Secondly, it also highlights the socio-cultural dilemma of how society treats a guy from a lower middle-class family with limited resources and who is unpretentious. This dialogue shows the Parizaad’s understanding of poor financial conditions and social status in this competitive society. The word “auqaat” indicates the adopted cultural boundaries of the Pakistani society used to analyze the virtue and goodness of a person living in that society. Furthermore, Parizaad’s tone conveys the character’s self-examination, empathy, and the emotional stress of surviving in a society that rejects him at every turn of life but still has unrealized promise.

b. Sach batanay ka kya faida jab merey sagay bhai merey kirdaar aur sachai par yaqeen nahi kartay

Denotation and Translation: What is the point of telling the truth when my own brothers don’t believe in my character and honesty?

Connotation: This dialogue conveys feelings of betrayal, isolation, and despair, as the speaker struggles with the pain of being judged unfairly by those who are his closest ones. This reveals Parizaad’s profound feeling of disappointment and emotional sensitivity. Furthermore, the word “sagay bhai” point up the cultural expectation of devotion and trust within family members, making the doubt even more inconsolable. While talking in a multimodal sense, the tone of voice, the delivery, and non-verbal signs such as despairing expressions and reserved gestures accentuates the emotional depth. On the other hand, the gaps in his speech emphasize the sorrow from betrayal. The dialogues symbolize the major themes of mistrust and the emotional burden of being

misconceived that eventually has a significant emotional impact on a person living in a society that values familial ties.

c. Mujhe apni tazleel ka afsos nahi hai, vo to sarasar mera muqaddar hai

Denotation and Translation: I am not disheartened by my humiliation; it is wholly my destiny. Connotation: The above dialogue delivers a sense of grim and acceptance. The formal poetic Urdu magnifies the dialogue's emotional intensity and draws Parizaad's introspective behaviour. Moreover, words like "*muqaddar*" and "*tazleel*" have a significant impact because they convey a feeling of unavoidable destiny and the belief that suffering is mandatory aspect of life's pre-set path. The assertion "*afsos nahi hai*" denotes emotional strength and suggests that speaker has learnt to differentiate himself from pain and humiliation. This very statement is not just about accepting one's destiny but also a silent inspection on the cruel realities of life. It also reveals that persistent humiliation has become a part of Parizaad's life. The formal tone of the speaker praises the dialogue that makes it less like an objection and more like a universal truth about individual sufferings. It resonates strongly with viewers, especially in a societal context where accepting troubles as one's fate is often seen as a way of dealing with cultural inequalities and individual hardships.

d. Jab say hosh sambhala hai har aik ki aankh main apnay liye tamaskhar hi dekha hai

D. Denotation and Translation: Since I grew up, I have only seen mockery in everyone's eyes for me. Connotation: This very dialogue of Parizaad portrays an intense pain and a lifetime of facing criticism from everyone around him. The style of delivery is straightforward but incredibly powerful that makes the audience be in sympathy with the speaker's sensitivity. The phrase "*Jab say hosh sambhala hai*" suggests that the protagonist has dealt with dishonour and refusal for as long as he can remember. Additionally, he used the word '*tamaskhar*' to emphasize disrespect and mortification he endured. It is the reality of how people perceive Parizaad and other individuals like him in our society. The structure of the sentence is well thought off and confidential, constructing a feeling of self-scrutiny as the protagonist shares a raw and open truth about his journey. It is not just a simple statement but also an insight into Parizaad's isolated emotional world. Also, the debate raises the chances of cultural inequity by inferring that the speaker has been discriminated because of certain circumstances. The discourse evokes empathy and at the same time questions a society that often excludes people who don't meet its standards.

e. Mera to koi raqeebnahi, na main kissi ka raqeebban'ny kay qabilhun. Mery liye to raqabatbhi bhut bara aizazhogi Denotation and Translation: I have no rival, nor am I worthy of being anyone's rival. For me, even rivalry would be a great honour.

Connotation: This dialogue conveys a great sense of self-perceived worthlessness. The tone of the dialogue is formal, thoughtful and used poetic Urdu language to express humbleness and self-perception. The words like "*raqeeb*" and "*aizaz*" highlight the cultural status of rivalry as a tool to measure one's standing or recognition in society. As the speaker says that he is not even worthy to be someone's enemy, gives out a sense of inability and a belief that he is forsaken by society. The repetition of the words "*raqeeb*" and "*raqabat*" focus attention on his dispassion from rivalry, referring to a life moulded by marginalization. This

dialogue evaluates societal structures that regard worth as the same with opposition and recognition, presenting reflection on theme of self-regard. Parizaad's words invite sympathy while throwing light on the effects of being undervalued in a world that values status and recognition.

f. Behroz Karim: Paisa kamany kay liye khoon bahana partahai, baha lo gy?

Parizaad: Haan bahalunga

Denotation and Translation: Behroz Karim (to Parizaad): To make money, one has to shed blood. Will you be able to do it?

Parizaad: Yes, I will.

Connotation: The above-mentioned conversation between Behroz Karim (one of the leading characters) and Parizaad highlights a turning point in the character development of Parizaad and captures a great mood of resolve and ethical uncertainty. An extremely provocative question "*Paisa kamany kay liye khoon bahana parta hai, baha lo gy?*" by Behroz Karim spotlights the horrible reality of power in an amoral culture. Besides being pessimistic, the question examines Parizaad's eagerness to try the dark side of ambition. The simplicity and conciseness of Parizaad's answer, "*Haan, bahalunga,*" reveal a resolute acceptance of these moral grants. Moreover, this dialogue makes a strong influence through its plainness. The conversation's conciseness reinforces its depth, leaving no room for doubt. The use of conditional phrase by Behroz Karim "*partahai*" refers to inescapability, as if the suffering and humiliation is an unavoidable part to gain wealth. Parizaad's straightforward "*Haan*" points towards his eagerness to this grim reality, representing his evolution from a dreamer to a practical individual who is ready to take part in immoral actions. The conversation shifts from dispute to resolve, and Parizaad's reply verifies that he is prepared to join in dangerous and destructive stage of his life.

g. Kissi nay kaha tha k mard ki asal Kashish uskayrutbay aur paisay main hotihai, phir mainyapnishakhsyat ki kammiyanchupanay kay liye paisa kamanay ka sochnashurukardia

Denotation and Translation: Someone said that the real attraction of a man lies in his status and money, then I started thinking about earning money to hide flaws of my personality.

Connotation: In this very dialogue, the protagonist gives grounds for his search of fortune. In this dialogue, both sympathy and ambition are profoundly integrated in a reflective manner. The beginning line, "*Kissi nay kaha tha k mard ki asalkashishuskayrutbay aur paisay main hotihai,*" represents a typical cultural belief that real value of a man lies in his social status and financial stability. The choice of words like "*asalkashish*" and "*rutba*" underlines the widespread impact of these man-made standards in carving identities and self-perceptions. This dialogue advocates that social tensions and judgments have a profound effect on individuals that force them to doubt their self-esteem through the viewpoint of wealth. This builds a reflective tone as the character discloses the factors of his inner conflict. After that, the statement, "*phir mainy apni shakhsyat ki kammiyan chupanay kay liye paisa kamanay ka sochna shuru kardia,*" transforms to a sense of determination. Parizaad blatantly admits his insecurities by using words like "*shakhsyat ki kammiyan*" to reflect his feelings. The verb "*chupanay*" carries a feel of hiding of these flaws, hinting that his choice to make money stems not merely from ambition but from his thirst to adapt to social standards. This ambition of the protagonist shows his inner pressure to conform to societal norms.

The style of the speaker here is fully composed that underlines his complicated desires behind his actions. Linguistically speaking, the dialogue drifts between introspection to aspiration, building a sense that is both thoughtful and courageous.

h.Behroz Karim about Parizaad: Mamoli pyada nahin hai, meri baazi ka Badshah nikla. Usnay mujhe apna qarzdaar bna lia hai

Denotation and Translation: He is not an ordinary player; he turned out to be the king of my game. He has made me his debtor.

Connotation: This dialogue presents a tone of admiration, surprise, and a shift in power dynamics between Behroz Karim and Parizaad. The opening statement, “Mamoli pyada nahin hai,” sets the mood by dismissing any prior assumptions about Parizaad’s insignificance. The metaphor of a “pyada” emphasizes how Parizaad might have been initially perceived as a minor or insignificant player in a larger game, reflective of societal hierarchies and power structures. However, Behroz Karim immediately contrasts this with the realization that Parizaad is, in fact, “meri baazi ka Badshah”. The use of the chess metaphor, shifting from “pawn” to “king,” highlights Parizaad’s strategic rise in influence and control. It signals a dramatic reconfiguration of their relationship, where the once-dominant Behroz now views Parizaad as central to the unfolding narrative, filled with power and significance. Furthermore, the statement, “Usnay mujhe apna qarzdaar bna lia hai,” further solidifies this change in dynamics. By admitting to being indebted to Parizaad, Behroz acknowledges a reversal of roles, where he no longer holds the upper hand. The word “qarzdaar” conveys a mix of respect and susceptibility, suggesting that Parizaad’s actions have placed him in a position of moral or perhaps even material superiority. Linguistically, the dialogue transitions from astonishment to almost reluctant respect, showcasing Behroz Karim’s recognition of Parizaad’s cleverness, resilience, and ability to topple expectations. The mood is reflective and admiring, tinged with a subtle hint of defeat. Moreover, this dialogue not only highlights Parizaad’s transformation from an underestimated figure to a central force in the story but also mirrors the broader themes of power, respect, and redemption. Behroz’s words convey how societal and interpersonal ladders can be undermined through intelligence and resilience. When analysed multimodally, the interplay of language, tone, body language, and visuals adds layers to this pivotal acknowledgement, underpinning the complex dynamics between the characters.

i.Mujhe apnay naam ki ye khoobi bhut pasandhai k jo isay aik baar sun lay, bhoolta nahi

Denotation and Translation: I really like this quality of my name that whoever hears it once, doesn’t forget it. Connotation: This statement depicts the transformation and a change in Parizaad’s attitude. It reflects a mood of self-awareness and quiet pride, showcasing the protagonist’s growing confidence in his unique identity. The statement, “*Mujhe apnay naam ki ye khoobi bhut pasand hai,*” begins with a personal reflection, as Parizaad acknowledges the distinctive quality of his name. The word “khoobi” conveys a tone of appreciation and pride, suggesting that he recognizes the strength and individuality embedded in his identity. By focusing on his name, Parizaad highlights its symbolic importance as a marker of uniqueness and resilience, hinting at a deeper understanding of how it shapes his interactions with the world. The second part of the statement, “*k jo isay aik baar sun lay, bhoolta nahi,*” strengthens this attitude while subtly asserting his presence and impact. The idea that his name leaves a lasting impression on others suggests a

transition from self-doubt to self-assurance also reflecting the protagonist's belief in his growing influence. Linguistically, the repetition of "naam" and the direct statement of its effect on others create a tone of subtle decisiveness without arrogance. It reflects Parizaad's recognition of his value and uniqueness in a world that often underestimates him. The dialogue's mood is introspective yet empowered, illustrating a balance between humility and self-affirmation. Additionally, this dialogue highlights the Parizaad's journey of self-discovery and self-acceptance. It celebrates individuality and the impact of identity while subtly challenging societal norms that often dismiss uniqueness. Kress's multimodal theory highlights how the interplay of language, delivery, and visuals enhances the depth of this moment, making it a significant reflection of Parizaad's character growth and the evolving narrative.

Visual Mode of the Drama 'Parizaad'

a.Setting and Cinematography

Pakistan and Colour Palettes: The drama 'Parizaad' is filmed in Karachi, Islamabad and Rawalpindi, in the year 2021. The images showcase Parizaad's sufferings and the way he conquered his fears and gained fame and status in that hypocritical society. Throughout the drama, the most used colour palette is dark and muted which symbolize the miserable time of protagonist's life. Also, most of the time he wore brown and grey colour. This, from one standpoint, symbolize his humbled nature and on the other hand, his financial hardships. In the starting episodes, the drama's visual tones are dominated by dim and gloomy colours, skilfully showcasing the protagonist's hardships and inner conflicts. This colour palette is not just an attractive choice but also works as a visual metaphor for protagonist's social and financial challenges and reserved nature. The choice of colours used by the makers is very mindful and go hand in hand with Parizaad's introverted and quiet nature.





Image 2. Brown and Grey colours, symbolize Neutrality, Ambiguity, and a lack of Vibrancy

Nadeem

2021,

Parizaad,

<https://youtu.be/fwZ6JNfXezg?si=Cdgr362c4Uv1yf9i>

Brown and Grey: These colours represent neutrality, ambiguity, and a lack of vibrancy, symbolizing Parizaad's emotional isolation and his place on the fringes of society. It reflects the monotony and hardship of his daily life, as well as the quiet dignity with which he navigates his struggles. Grey captures Parizaad's solitude and the moral ambiguity of his journey. It reminds the audience of the societal neglect he faces and the unspoken emotions that define his character. Brown, as a natural and earthy tone, reflect Parizaad's humble origins and grounded personality. It symbolizes simplicity, stability, and a connection to the harsh realities of life.





Image.3. Surrounding Colour Palette (bus, train station, and open courtyard), showcasing the hand-to-mouth condition of Parizaad)

Nadeem 2021,

Parizaad, <https://youtu.be/fwZ6JNfXezg?si=Cdgr362c4Uv1yf9i>

In these visuals, brown curtains and bus seats evoke a sense of simplicity and rawness, reflecting the everyday struggles of the character. The grey shirt worn by the protagonist symbolizes humility and a lack of pretention, emphasizing Parizaad's unassuming and introverted nature in the drama. These colours, paired with the minimalistic interior of the bus, portray a setting that feels worn and utilitarian, representing working-class life.

Green and Yellow Colour: The green and yellow train is a significant backdrop element that suggests the contrast between ambition and social barriers. The green represents development, hope, and progress, while the yellow adds a sense of fatigue and stasis. These tones collaborate to showcase the dispute between Parizaad's aims and the hurdles that hold back him from fulfilling them.

Green, Blue, and Earthy Tones: A mixture of colours like blue, black, green, and earthy tones carve a subtle yet realistic effect. The green and earthy hues represent continuity of life and the passing of time, while protagonist's black dress symbolizes his loneliness and distress. The cinematography uses still images and complementary colours to pinpoint Parizaad's solitude and detachment from people around him. This delicate balance of hues and natural lighting elevates the drama's fundamental themes of persistency, self-sacrifice, and social challenges.



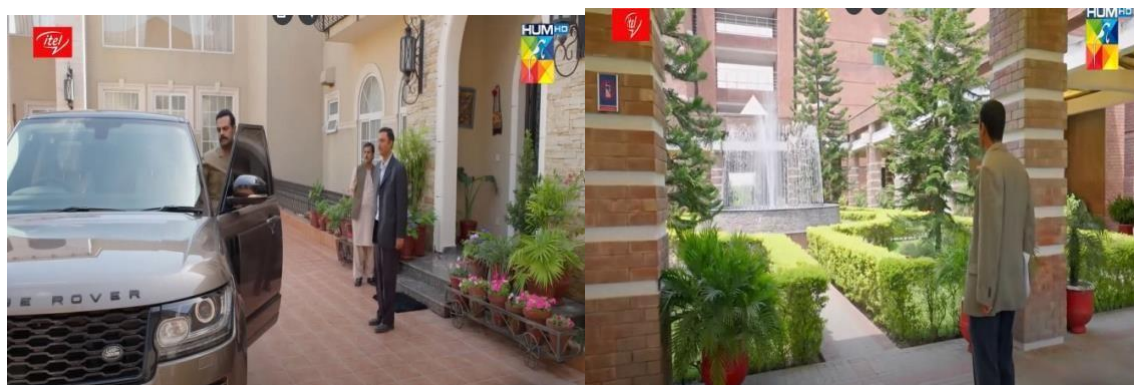


Fig. 4.3

Image 4. Lush Greenery, Brick Architecture and Fountain
Nadeem 2021,

Parizaad, <https://youtu.be/fwZ6JNfXezg?si=Cdgr362c4Uv1yf9i>

Lush Greenery, Brick Architecture and Fountains: The vibrant green courtyard symbolizes opulence, growth and success that is a drastic change in Parizaad's humble and unpretentious surroundings. The use of greenery is a conscious move by the maker to portrays a clean and elite ambiance. This setting is a visual contrast of Parizaad's earlier surroundings and lifestyle. The brick red tones of the building symbolize *stability, and prosperity*. Water symbolizes purity and revival so here it predicts Parizaad's desire for self-development and transformation. Moreover, the shiny hardwood table and elegantly carved seats reflect luxurious lifestyle. The furniture's dark tone looks exceptional against the bright background, symbolizing a balance between modernity and history.



Image 5. Blue Sky and Moon, seashore as symbol

Nadeem 2021,

Parizaad, <https://youtu.be/fwZ6JNfXezg?si=Cdgr362c4Uv1yf9i>

Blue Sky and Moon: The sky and moon are likely symbolic of Parizaad's journey. On one side sky symbolizes his dreams of freedom and wholeness beyond societal judgment, on the contrary, moon symbolizes his isolation, emotional depth, and guiding light in his transformative journey, where he rises above struggles to find his true self. Additionally, sea often symbolizes the vastness, solitude, *unknown, hidden emotions, or unexplored aspects of oneself*. Therefore, here sea is used as a metaphor for the complexity of Parizaad's character and his unvoiced desires, struggles, and dreams.

Costume as Symbol

Costumes and accessories are important in a drama because they show the character's personality, social standing, and development over time. Parizaad is initially seen wearing plain, faded clothing that emphasizes his lowly upbringing, financial difficulties, and outsider position in a society that values appearances. Despite his apparent poverty, his inner richness and depth of thought are reflected in his simple props, such as old books or bags. Cleaner, better-fitting clothing and accessories like watches or formal wear quietly convey his newfound success and rising status as his wardrobe changes with his life.

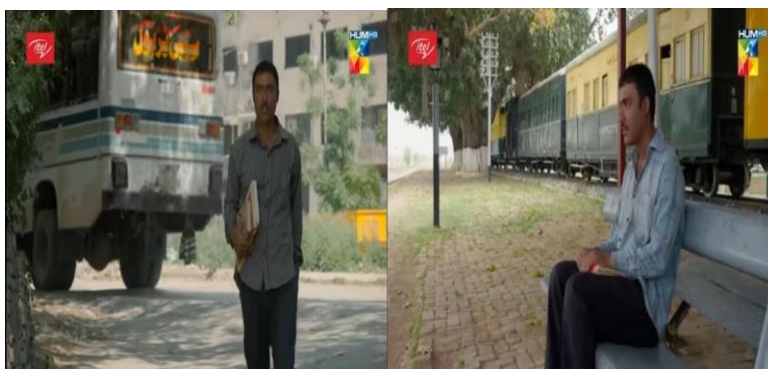




Image 6. Parizaad's Attire in the Early Phase of His Life
Nadeem 2021,

Parizaad,<https://youtu.be/fwZ6JNfXezg?si=Cdgr362c4Uv1yf9i>

Parizaad's attire in the starting time of his life symbolizes poverty, deprivation, and lack of social relationships. The damaged and sloppy shalwar kameez in washed out and dull tones highlights his hand-to-mouth financial status and his standing on the outskirts of society. The dress sense of Parizaad reflects his life that is full of hardships, insufficient resources, and the way society excludes him based on his looks. In addition to that, his old-fashioned clothes represent his simplicity, and quiet personality.

His oversized and shabby grey blazer paired with a striped shirt reflects his attempt to conform to societal norms or perhaps appear more presentable, but the ill-fitted nature of the blazer suggests his discomfort in such environments. The grey in earlier scenes symbolizes humility and emotional restraint, portraying Parizaad as someone who remains grounded despite his struggles. It also represents a kind of neutrality.

Visual Elements



Image 7. Broken decaying environment of Parizaad

Nadeem

2021,

Parizaad,<https://youtu.be/fwZ6JNfXezg?si=Cdgr362c4Uv1yf9i>

Broken and Decaying Spaces: The broken environment reflects his social insignificance and struggles in life as someone born in poverty. The broken window of Parizaad's room represents lack of hope and a need for

transformation. The unpainted walls and run-down floor represent his impoverished condition.



Image 8. Contrast between light and darker mood

Nadeem 2021,

Parizaad, <https://youtu.be/fwZ6JNfXezg?si=Cdgr362c4Uv1yf9i>

Light and Darkness: The darkness symbolizes his feelings of invisibility, loneliness, and societal neglect. On the contrary, light reflects Parizaad's growth, hope, and self-discovery.

In most of the societies, light represents clarity, life and knowledge. It can also be used to depict immorality. While, on the other hand, the dark and gloomy surrounding of the protagonist symbolizes despair and disappointment.

Sea vs Seashore: The sea and seashore are recurring visual metaphors in the drama Parizaad symbolizing contemplation, freedom, and change. In the world of symbolism, 'sea' often signifies borderless cycle of life and death. It stands for both serenity and turbulence depending on the circumstances in which it is used. While, on the contrary, the 'seashore' is used as a metaphor that symbolizes the point of transformation.



Image 9. Seashore a sign of depth and change

Nadeem 2021,

Parizaad, <https://youtu.be/fwZ6JNfXezg?si=Cdgr362c4Uv1yf9i>



Image 10. Behroz Kareem a key character in Parizaad's success story

Nadeem 2021,
Parizaad, <https://youtu.be/fwZ6JNfXezg?si=Cdgr362c4Uv1yf9i>

Behroz Kareem: This character of the serial depicted power, mystery, and hidden pain through his body language stunningly. His body language is a mix of calmness, authority, and unshakable confidence. His facial expressions are minimal yet impactful which adds depth to his enigmatic personality. Moreover, even a slight raise of the eyebrow, a subtle smirk, or a piercing stare conveys his thoughts and emotions without the need for excessive words.

Aural Mode of Drama 'Parizaad'

Title Song: The title song by singer, Syed Asrar Shah is a masterpiece which elevates the mood of the listeners. The music, voice, and tune beautifully capture Parizaad's character's misfortune, tenacity, and quiet dignity. The background music symbolizes the themes of solitude, struggle, and patience that are central to Parizaad's journey. The emotional words highlight his exclusion as someone who does not fit in the societal standards of beauty and success. The lyrics depicts his dreams and ambitions, which are often broken by external judgments but still his quiet determination remains steadfast. Additionally, it reflects the duality of Parizaad's existence; his pain in being misunderstood and his inner strength to keep moving forward. Moreover, the recurring themes of longing and hope in the lyrics remind viewers of his resilience, reinforcing the message that strength often lies in endurance. The music of the drama develops a deep connection between the audience and Parizaad's character. The melancholy of the music reflects not only Parizaad's sorrow but also his unwavering resolve, making him a symbol of quiet heroism. Whenever the song plays, it immerses viewers in his emotional struggles, underlining the drama's themes of societal pressure, individuality, and resilience.

Background Sounds: Parizaad's ambient noises, which mirror the protagonist's emotional development and shifting situations, enriching the drama's narrative. The noises of street life in his early years, children playing, rickshaw horns, and distant conversations illustrate his humble circumstances and emphasizes his loneliness. Ambient noises subside or become distorted at times of rejection or emotional turmoil, signifying his detachment from the outside world. The soundscape changes to affluent cues when Parizaad enters in more affluent areas, such as the hum of luxury cars and gentle echoes, highlighting his uneasiness in this unfamiliar setting. Natural sounds, such as rustling leaves or crashing waves,

provide moments of introspection and symbolize freedom and emotional clarity for Parizaad. These thoughtfully chosen background noises provide a balance between symbolism and realism, expressing Parizaad's setbacks, loneliness, and quest for peace while strengthening the audience's bond with his tale.

Cultural Music: The cultural and Sufi music is usually played in moments of hope, transformation, and success. This fusion of traditional and societal elements enriches the theme of the drama. Also, these auditory cues connect Parizaad's journey with cultural values like resilience, spirituality, and identity.

Spatial Mode of Drama 'Parizaad'

The drama is filmed in different locations (Rawalpindi, Islamabad, & Karachi) in Pakistan. The train station, buses, educational institutes, and other social elements depict the cultural heritage of Pakistan. Parizaad's small, dimly lit home, narrow alleys, and crumbling walls reflect the poverty and limitations he faces. These confined spaces highlight his loneliness and the social constraints that limit his dreams.

Character's Spatial Dynamics: Parizaad's movement from confinement to open spaces, lavish mansions, luxurious offices, and expansive landscapes reflects his growth and desire to conquer the world. These spaces are brighter, more polished, and meticulously designed but often feel cold and detached. The unadorned contrast between wealth and warmth reflects the emptiness he experiences despite his success.



Natural Landscape: The natural surroundings, especially the sea, moonlight skies, and expansive vistas, play a crucial role in establishing the mood of the area. These aspects offer Parizaad periods of reflection and a sense of self-reliance and tranquilly.

The vastness of these spaces mirrors his longing for something beyond material success, his search for meaning, belonging, and emotional fulfilment.

Behroz Kareem's Mansion: This luxurious mansion is the key spatial element in Parizaad's transformation. It introduces him to a new world of power and influence, yet it also foreshadows the cost of success being surrounded by hollow spaces devoid of emotional fulfilment.



Image 12. Behroz Kareem's Mansion, a turning point for Parizaad Nadeem 2021, Parizaad, <https://youtu.be/fwZ6JNfXezg?si=Cdgr362c4Uv1yf9i>

Behroz Kareem's ostentatiously opulent yet inwardly confining surroundings serve as a metaphor for the upper class in the drama's broader spatial mood. Additionally, this portrayal emphasizes a recurrent subject in Parizaad that emotional health is not inevitably mirrored through physical spaces. Loneliness can flourish even in expansive, picturesque environments.

General Discussion on Data Analysis

The primary source of investigation in this study is a Pakistani Drama, named Parizaad. This primary source of data is researched by the using of multimodality theory. With the help of multimodal theory proposed by Kress and Van researcher analyzed five different modes including linguistic, visual, aural, gestural and spatial modes of selected movies. According to the analysis of data, language in the drama shows different social aspects such as like class difference and race, with that there is also use of colloquial, poetic and reserved language. Through visual analysis, a diverse and symbolic color pallet has been seen in the drama. The tone of the drama symbolizes the development of the protagonist by using different colors highlighting the conflicts, fears, hardships and success of the hero. In spatial analysis, a cultural and historical sites have been glorified in the form of transition of protagonist such as, his movements from confined places to lavish and spacious mansions. Through music of the drama, different themes of solitude, patience and struggle is highlighted. The analysis of this study signifies that meaning is layered in different forms and can be of great importance when keenly looked.

In the data analysis, the researchers presented the analysis of a Pakistani drama 'Parizaad'. The data was analyzed using a multimodal that includes linguistic, visual, aural, gestural and spatial modes of the drama. All these modes convey power dynamics and societal struggles. An extensive review of this data analysis is followed in the next chapter.

DISCUSSION AND CONCLUSION

The conducted research investigation aimed to examine character development of the protagonist of the selected data and to analyze how multimodal model theory works in search of meaning which is in the form of a character. It also aims to investigate cultural and social implications of multimodal theory in Parizaad's character. In the light of the objectives of the study and with the help of multimodal theory, diversity is purely evident in Parizaad's character, ranging from social inequality to economic inequality and societal hypocrisy. Different social and cultural mode can also be witnessed as how money, class and financial equality impact culture implications, personal relationships and values. From multimode perspective, various aspects are analyzed. For example, visually drama contains culturally and socially rich symbolic elements such as if the protagonist is taken for instance, hero's distinctive placement and attire in the cover art highlight his individuality and marginal status in comparison to others, while the supporting characters' varying expressions and poses reveal how societal pressures have shaped his experiences. So overall, this research highlights and objectifies the culturally significant production of Parizaad that celebrates human resistance to such an end and the pursuit of self-identity while simultaneously criticizing the conventions and materialism that permeate society and culture.

Findings and Discussion

The drama, Parizaad, was analysed multimodally for insight into how the coming together of linguistic, visual, aural, gestural, and spatial elements may have been used to convey socioeconomic and economic issues of the Pakistani society. Issues such as racism, economic inequality, and societal hypocrisies are presented within the drama, but it is the journey of the protagonist that reflects the societal shift in views driven by materialism and class consciousness. These findings resonate so well with studies that explore how socio-economic hierarchies impact interpersonal relationships as well as the validation of society altogether. For instance, Ahmed in 2024 and Berry in 2009 studied on the portrayal of the marginalized group by the media reveals how these stories typically revolve around material success as the requirement for acceptance in society, as reflected in Parizaad's depiction of the increase in status of the protagonist that leads to societal recognition and regard.

The drama portrays double consciousness, with Parizaad fighting for the right between societal expectations and personal aspirations, which corresponds to the very concept in (Harrison & Waller., 2018) applied to class-based Pakistani society. It reflects the struggle of an individual to cope up with rigid social norms the theme that has been previously explored in many studies related to Pakistani media. It becomes the psychological tension that revolves around the play, filling its drama while giving deeper commentary on the cultural construct that insists on conformity. The resolutions of the protagonists are derived through material success, backing some researchers. (Marx & Cooper., 2018) observed that much of contemporary media measures upward mobility through personal victory. However, the approach has come under scrutiny for reinforcing that wealth will be the end to systemic challenges within society.

Visually, drama uses rich symbolic elements to bring out the depth of narration. The hero has placed and dressed in the cover art uniquely, setting off his uniqueness and marginal position against others, and the difference in expression

and poses for the supporting characters illustrates the influences of the forces of society on his experiences. These results are also in line with (Zhang., 2023) work on visual grammar published in 2006, in which they assert that the spatial arrangements and symbolic representations are essential to convey depth in a narrative. A similar study on South Asian media has highlighted the way motifs of clothing and setting form cultural signifiers. So is the case with Parizaad. The muted tones in the early life of the protagonist and the gradual shift towards brighter, more refined visuals indicate his growth.

The linguistic elements, most particularly poetic Urdu in the case of Parizaad, do represent the inner fight or sensitivity of the character, and dialogues such as "Main kya, meri tayari kya? Apni auqaat janta hun achi tarhan" depict the aspect of humility with social rejection as discussed by the study undertaken (Naeem & Zaidi, 2024). It discusses the presentation of identity conflicts and society's pressures through the discourse of language in Pakistani serials. Besides that, paralinguistic elements and body language of Parizaad from controlled movements to pauses really add more emotion to it. Siddique et al., (2023) have pointed that in situations where subtlety is required to emphasize the strong feelings, nonverbal elements are the most dominating element in narration.

The aural elements of Parizaad, with its sorrowful music combined with moments of hope, add more depth to the story because they represent the duality of the protagonist: his strength and inner conflict. Other areas in which the cultural values relating to spirituality and resilience are supported also revolve around traditional and Sufi-inspired music used with transformation scenes, as stated in comparable research for South Asian media (Butler & Bick, 2023). Auditory layering, as well as completes visual and linguistic modes with which to enhance the total audience experience.

Therefore, the play is imbued with gestural and spatial dynamics that are sensitively constructed to mirror the economic as well as emotional life of the hero. While the spatiality of the childhood years of Parizaad has been tight, constrictive, this can be considered a symbolic expression against his limited possibilities; in contrast, a sumptuous spacious and affluent setup will be a hallmark of promotion in status for him though the emotionally arid quality of these very sumptuous locales contrasts this richness. This juxtaposition supports findings by (Ahmed., 2024), where they noted similar themes in Pakistani narratives where success came at the cost of emotional fulfilment.

While the play was highly effective in deconstructing social mores, it ends with Parizaad's material success, giving it the impression that money was the cure for all social ills. This is partly consistent with previous studies by Umer et al in 2024 wherein it is claimed that Pakistani media commonly presents economic ascendance as the overarching storyline of individual victory, which might thereby restrict other forms of discussions on resilience and self-realization. Such representations are reflective of societal realities but perpetuate the notion that material success is the only validation one can get from society.

Overall, the analysis brings out a culturally important text in the form of Parizaad that reflects as well as comments on society's constructs considering individual resilience. Findings are in alignment with, as well as an extension of, previously conducted studies; in this case, demonstrating how multimodal storytelling through South Asian media utilizes layered techniques of narrative to explore identity,

class, and other societal dynamics. The fact that the drama must rely on material success as a plot resolution indicates a pattern of occurrence in cultural storytelling wherein alternative portrayals need further exploration to challenge such constructs.

Conclusion

The multimodal analysis of Parizaad unfolds its profound depth as a narrative that weaves linguistic, visual, aural, gestural, and spatial modes together into the representation of complex themes on socio-cultural and economic matters. Through Gunter Kress's framework on multimodality, it further draws attention to the different modes through which each mode contributed to the layered storytelling, creating a critical commentary for the Pakistani context in questions of identity, societal expectations, and personal transformation. Linguistic and nonverbal expressions of this theme of marginalization, resilience, and societal rejection have been mastered by Parizaad. The change of character from being socially invisible, introspective to becoming assured and successful represents many struggles and aspirations within the Pakistani society in socio-economic spheres. Yet, it remains the case that such material success does not negate emotional depth and vulnerability throughout Parizaad's character.

The visual and spatial elements really give the drama richness with the muted tones and the cramped spaces speaking of the hardship and isolation, which in turn is contrasted through the bright, expansive setting for success in the external world and emptiness of heart. Symbolic usages of natural landscapes come up with poignant contrasts involving freedom, introspection, and a desire for fulfilment that transcends material acquisitions. Gestural and aural modes add more emotional depth, from the minute body movements of the characters to background music that underscores the background of the protagonist. These elements therefore make for a deeply immersive view, bringing the viewer within the broader critique of society encapsulated in the narrative.

Ultimately, Parizaad is a culturally significant production that not only critiques the norms and materialism that abound in society but ends up celebrating individual resistance towards such an end and searching for self-identity. Thereby, the drama renders fine criticism of societal constructs without leaving room for exploration of narratives that challenge wealth with societally justified success, opening viewers further to think about the depth of relationships and what success might have really meant.

Implications

The study shows that applying multimodal theory to dramatic character development provides a thorough method for character development and analysis. A deeper and more realistic depiction of characters is made possible by the study's consideration of several communication modalities, including language, gesture, tone, visual aspects, and spatial dynamics. In addition to increasing audience participation, this offers insightful information to authors, playwrights, and filmmakers that want to develop compelling and realistic characters. The results also have pedagogical implications since teachers can use this strategy to better instruct character development in literature and theatrical studies classes. In the end, the study advances the subject of multimodal theory by applying it to literary

and theatrical settings, showcasing its applicability and adaptability in character analysis and narrative.

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