

THE ANATOMY OF SOCIOLINGUISTIC MANIPULATION: A CRITICAL DISCOURSE ANALYSIS OF HYPOCRISY AND SOCIAL DOMINANCE IN PAKISTANI DRAMA SHARPASAND

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Abstract

This study investigates a comprehensive Critical Discourse Analysis (CDA) of the Pakistani television series Shar Pasand, concentrating on the sociolinguistic construction of hypocrisy within the domestic sphere. Farasat Ali's language and signs over the course of 52 episodes in attempt to figure out the "Anatomy of Hypocrisy." and find out how language that focuses on status is used as a weapon to keep men in charge and hide domestic abuse. The study employs a dual-theoretical framework in its methods. Initially, it employs Fairclough's (1995) Three-Dimensional Model, focusing on the first layer (Textual Analysis) to examine conversational dominance and pronominal choices, and the third layer (Social Practice) to explore the overarching patriarchal beliefs governing South Asian households. The second part of the study explores at the "Name Plate" as an important multimodal signifier of power using Kress and van Leeuwen's (2020) Social Semiotics. By looking at this physical object as a semiotic resource, the study shows how nonverbal symbols reinforce the main character's public persona of Usool (principles) and Izzat (honour). The analysis indicates that Farasat Ali establishes a household hierarchy using a "Sociolinguistic Siege," which is a systematic blend of high-prestige discourse and visual semiotic signals. But the data demonstrate that this constant reliance on symbolic status instead of relational reality will eventually terminate on its own. By the end of Episode 52, the main character's speech has created a "Semantic Void," which means that they are completely alone socially and mentally. This work moves the field of media linguistics forward by showing how the "Name Plate" is a static sign of virtue and how family conflict is always changing. In the end, the study gives us a good idea of how reputation-based hypocrisy can lead to the breakdown of the family unit.

Keywords: *Critical Discourse Analysis (CDA), Sociolinguistic Manipulation, Patriarchy, Name Plate, Social Status, Household Control, Mock Politeness*

Introduction

Pakistani TV shows are beginning to explore more deeply at how class, patriarchy, and moral identity are all connected. The drama SharPasand stands out among these for its in-depth exploration of "Sufaid-Posh" (white-collar) anxiety and its clever use of language to keep social status. Usool (principles) are very important to Farasat Ali, the main character in this work. But underlying this appearance of grandeur is a sophisticated system of manipulating language and society. This study aims that how Farasat uses specific ways of talking to deal with problems in the neighbourhood, keep the family hierarchy in place, and build a public image that is very different from the "Discursive Decline" that is happening in his family.

Fairclough (2013) calls it "Critical Discourse Analysis," which is the study of how power is transmitted down via everyday speech. This is why Farasat Ali is so strong. Farasat employs a "Piety Shield" to obtain moral influence in the "Mohalla," which is

a middle-class neighbourhood of a city. He uses a lot of religious honorifics and high-register Urdu in his speech to create an Ideological Square where he is always the "Sharif" (noble) and his critics are always "SharPasand" (mischievous). This dual logic lets him keep control of society while pretending to protect the community, which stops any opposition before it may hurt his carefully built image.

The study explores that how micro-level household hierarchies are kept from the public entrance to the private dining table. Pronominal asymmetry and conversational dominance make it possible for manipulation to take on a more intimate and harmful shape. Farasat's insistence on being called the polite Aap while his wife and kids are called the rude Tum or Tu is a language barrier that makes it hard for everyone to communicate equally. The study shows how Farasat gaslights his family by using "Mock Politeness" to make his psychological claims seem like "fatherly guidance," while also taking away his subordinates' ability to know what they know, as Brown and Levinson's (1987) Politeness Theory says.

This study explores the semiotic meaning of the "Name Plate" on Farasat's gate. According to Kress and van Leeuwen (2006), the Name Plate is a "Visual Text" that sends a message of honour and stability to the outer world. But as the 52 episodes of the play go on, this object turns into a Simulacrum (Baudrillard, 1981), which is a sign that doesn't really mean anything. The "Front Stage" performance of the Name Plate hides the "Back Stage" reality of family problems. The study explores that how Farasat completely ignored the "Signified"—the real well-being and voices of his family members—because he was so focused on the "Signifier"—his name and reputation.

The main goals of this study are: (1) to look at how Farasat uses gaslighting and pronominal shifts to keep family hierarchies in place; (2) to look at the sociolinguistic strategies he uses to settle neighbourhood disputes from the point of view of moral authority; and (3) to keep track of the contradictory "Improvement of Public Image" and "Discursive Decline" of family relationships. This article says that Farasat's "success" in public life is a direct result of his "tyranny" in private life, using a longitudinal data analysis of the full series.

The study uses the idea of Silence as Resistance (Jaworski, 1993) to help explain why the family is becoming less and less interested in talking to each other. The family knows that language is becoming a trap instead of a method to connect as Farasat's "Usool-based" speech becomes more authoritarian. The "Discursive Decline" of the household is a tragic journey that leads from lively conversation to a "Chronic Silence." This silence is the last sign that Farasat's sociolinguistic project failed. Even though his Name Plate is still well-kept and liked by the neighbours, the house behind it is now a blank.

In the end, this work makes an important contribution to the study of South Asian media by bringing attention to the "Dark Side of Sharafat." By showing how language works in domestic confinement, it goes against the classic image of the "principled patriarch." The study of Farasat Ali shows how "honorific registers" and "moral vocabularies" can be used as tools of psychological warfare. It's evident by the end of this discourse that Farasat's Name Plate is not a symbol of a noble home, but a monument to a man who preferred a polished brass portrait over the real love of his family.

Research Questions

1. How does Farasat Uncle's speech exploit cultural norms, moral superiority, and politeness to make practice power?
2. How does Farasat Uncle's language affect relationships at home and keep micro-level hierarchies in place in Pakistani culture?
3. How does the guy exploit his obsession with his "Name Plate" to improve his public image while damaging his personal relationships?

Research Objectives

1. To identify and categorise the specific politeness strategies and moral high-ground indicators (such as *Usool* and *Izzat*) employed by Farasat Uncle to fabricate a veneer of hypocrisy and enforce social control.
2. To investigate the role of sociolinguistic manipulation mechanisms, such as conversational dominance and pronominal asymmetry, in sustaining micro-level household hierarchies and transforming relationships.
3. To analyse the semiotic significance of the "Name Plate" as a symbolic instrument for controlling his public persona and its role in the discursive decline of his familial relationships.

Litratue Review

Discourse and Power: Theoretical Foundations

To look at sociolinguistic manipulation in Pakistan's public and private spheres, we need to apply a multidisciplinary approach to find out how language is used to maintain power. According to Van Dijk (1993), authoritative persons keep social domination going by "management of the mind," which means that the dominant group's speech always makes it harder for the subordinate group to talk. Foucault (1972) called this "Power/Knowledge," and the character of Farasat Ali in the play *SharPasand* is a little example of it. In this case, the person in control of a community's "truth" and moral message is in charge of its members. The easiest approach to look at this manipulation is through Fairclough's (2013) Three-Dimensional Model, which says that every communication event has a text, a discursive practice, and a social practice. Not only does Farasat's statements have power, but so does the way he leverages the social custom of *Barapan* (eldership) to back up his lies. However, while these foundational theories explain macro-level power, there is a lack of research on how these dimensions specifically intersect within the contemporary Pakistani dramatic medium to manipulate traditional domestic hierarchies.

The "Piety Shield" Paradox and Being Polite

The "Weaponization of Politeness" is an important part of this study. Recent research in South Asia by Banu and Sussman (2021) indicates that politeness can be coercive in hierarchical organisations, contradicting Brown and Levinson's (1987) characterisation of positive politeness as a means to diminish social distance. Farasat Ali uses what Culpeper (2011) calls "Mock Politeness," which is when someone acts polite but is really trying to hurt others. He builds what Mumtaz (2023) calls a "moral shield" by always using the words *Usool* (principles) and *Izzat* (honour). Because of this language trick, victims can't speak out against it in a way that doesn't make them look like they are going against societal norms or being rude. The idea of Epistemic Injustice (Fricker, 2007) makes things even more convoluted. In this case, Farasat uses religious interjections to quietly put doubt on the moral standing of others,

especially younger characters, making sure that their "truth" is never heard by the community. Previous studies have investigated patriarchal authority in the media (Nawaz et al., 2023; Ahmed, 2024), mostly focusing on static representations of dominance. Previous studies have investigated patriarchal authority in the media. Despite these insights into politeness, existing literature has yet to fully explore how religious lexicon is specifically co-opted as a "shield" to silence the youth in Pakistani family structures.

Household Asymmetry and Pronominal Hegemony

The "T-V Distinction" (Tu/Tum vs. Aap) is a key part of the domestic manipulation in *SharPasand*. In addition to being linguistic choices, pronouns are also strong signs of micro-level stratification in Pakistani culture. Khan and Ahmed (2022) say that one of the key ways that sociolinguistic control works is by letting the patriarch switch between Tu or Tum at home to stay in charge and Aap in public to keep a "Sufaid-Posh" (white-collar) image. "Conversational Dominance" often goes along with the pronominal asymmetry. Diamond (1996) asserts that the capacity to communicate is synonymous with the capacity to govern. Farasat makes sure that his story is the only one that is true by employing competing overlaps and interruptions to control the "floor" of the house. Family members send mixed messages of "love" and "threat," which puts the victim in a "Double Bind" (Bateson, 1972) where they can't reply without risking being kicked out of the family. While pronominal shifts are well-documented, previous research fails to account for how the "Double Bind" effect is intensified when combined with the specific socio-economic pressures of maintaining a "Sufaid-Posh" identity.

Semiotics of Public Persona and Name Plates

The third purpose is to look at the semiotic meaning of the "Name Plate" as a way to control public persona. Kress and van Leeuwen (2006) say that things in a person's environment act as "visual texts" that show who they are. Goffman (1959) posits that the nameplate exemplifies "Front Stage" behaviour, signalling to the community that the residence is held by an orderly individual. But this creates a "Dichotomous Identity" in which the internal reality doesn't match the external signifier (the Plate). Based on Lotman's work from 1990, the Name Plate acts as a "Boundary Marker" or "Filter" that stops the public from seeing the family's private "Discursive Decline." As the play goes on, the Name Plate goes through a semiotic transition. It ceases being a sign of pride and becomes a "Gravestone" for the identities of the family members who have been absorbed by Farasat's rigid and inconsistent ideas of nobility. However, semiotic studies often focus on commercial or urban spaces, leaving a gap in understanding how domestic artifacts like nameplates function as instruments of psychological entrapment in South Asian literature.

Concern Regarding Class and "Sufaid-Posh" Linguistic Labour

Another reason for Farasat's lies is anxiety over "Sufaid-Posh" (white-collar). Rahman (2011) says that language in Pakistan is a sign of status. Farasat uses "Linguistic Labour" by using a high-Urdu register and strict phonological control to set himself apart from the "common" or "SharPasand" people he is trying to reach. He can utilise "Gaslighting" in this way as a useful tool. He makes his victims doubt their own comprehension of reality by using vague terminology and making them wait. Academics like Stokoe (2012) say that this framing of detrimental purpose as helpful makes it hard for subordinates to point out the manipulation without seeming ungrateful. So, the family finally goes through the worst "Discursive Decline," when

they go from talking to each other to being quiet as a kind of resistance (Jaworski, 1993). In this last phase, the family avoids talking to each other totally because they know that Farasat's "Usool" logic will use anything they say against them. Because of this, the home is now a quiet, broken location behind a shiny, public Name Plate. Existing research focuses on the economic aspects of the "Sufaid-Posh" class, but there is a significant gap regarding how "Linguistic Labour" and high-Urdu registers are used as specific mechanisms for gaslighting within the household.

Psycholinguistic Deterioration and the Binary Social

Farasat also uses a false binary to divide the neighbourhood into "Sharif" (Noble) and "SharPasand" (Mischievous). He gets the "Benefit of the Doubt" in social issues since he lives in the linguistic heart of the "Sharif" identity. This is supported by Face-Work (Goffman, 1967), in which he "depletes the face" of his children by "borrowing face" from his ancestors and public reputation. Exhaustion is the psychological result; his victims feel Communication Apprehension because they worry that any shared meaning would be distorted. Ultimately, the Name Plate remains a static, decontextualised text, a monument to a public persona that has significantly encroached upon the personal lives and linguistic agency of the individuals residing behind it. While the "Sharif/SharPasand" binary is a known cultural trope, there is little empirical analysis on how this linguistic binary leads to the actual "Communication Apprehension" and long-term psychological exhaustion of family members.

Discursive Manipulation and "Usool" in Synthesis (Principles)

The literature review needs to explain how Farasat Ali's "Text" (his specific words) is closely related to the "Social Practice" of Pakistani patriarchal power. This builds on the previous discussion of Fairclough's (2013) Three-Dimensional Model. Farasat does more than merely talk, as was said before. He uses a "High-Urdu" register to put distance between himself and the "common" or "SharPasand" folk he criticises in this performance. This is an example of language gatekeeping. In Pakistan, Rahman (2011) says that language is a sign of class. Farasat keeps his "Sufaid-Posh" (white-collar) position by utilising a formal, poetic, and religiously charged vocabulary. This makes sure that any challenge to his authority will be seen as a "Linguistic Deficit" or a lack of Tehzeeb (culture) on the part of the person who disagrees with him, not as a rational disagreement. Nevertheless, the synthesis of "Usool" as both a moral and a linguistic gatekeeping tool remains under-theorized in the context of CDA (Critical Discourse Analysis) applied to Pakistani drama.

The Micro-Physics of Energy: More than asymmetry in pronouns

The previous study found that the T-V Distinction (Aap/Tum) was a way for Farasat to keep his power at home. However, a closer look shows that "Prosodic Dominance" also helps him keep his power. Farasat uses "Calculated Pauses" and "Soft-Spoken Threats," which are based on Diamond's (1996) ideas about how to talk to people. He doesn't raise his voice much at home; instead, he speaks in a calm, rhythmic way that reminds me of the "Piety Shield" that Mumtaz (2023) talks about. Because of his "Quiet Tyranny," victims can't say he's "abusive" in the usual way, which makes them unable to speak. The victims, especially the women in the house, are in a "Double Bind" where they have to respect the "Polite Father" while being scared of the "Manipulative Dictator." This conflict leads to the family's discursive deterioration. Current scholarship often equates power with overt aggression or loud speech, leaving

a gap in the study of "Quiet Tyranny" and rhythmic, soft-spoken manipulation in domestic settings.

The Semiotic Name Plate and the Neighbourhood Panopticon

We should put the "External Gaze" in the same category as social surveillance, using the Semiotics of the Name Plate as a guide. Farasat Ali thinks of the outside of his house as his "Front Stage," which is in line with Goffman's (1959) Dramaturgical Theory. The name plate is more than simply a way to identify someone; it's a defensive text made for the community. As was said in the previous allusion to Baudrillard's Simulacrum, the Name Plate represents an internal "Noble Family" that is no longer there. This creates a "Sociolinguistic Vacuum" where the private reality is one of decay and silence, yet the public image is perfect. The Name Plate is a border marking that keeps the "Shar" (mischief) that Farasat himself causes inside his own walls from being seen by the "SharPasand" (mischievous) elements of the outer world. This shows that the goal of Improving Public Image (Objective 3) is directly responsible for the breakup of homes. Though the "Front Stage" theory is widely applied, its specific manifestation through the "Name Plate" as a tool for creating a "Sociolinguistic Vacuum" has not been explored in existing South Asian literary criticism.

How "Silence as Resistance" Has Evolved

Finally, the literature review should talk about the change from Communicative Action to Strategic Silence. Jaworski's (1993) study on the power of silence says that the family's last unwillingness to talk is the ultimate "Discursive Response" to Farasat's manipulation. To start, the family talks to each other to try to reach an agreement (Habermas, 1984). But as Farasat keeps gaslighting and pretending to be polite to use their words against them, the family learns that "Speech is a Trap." The drama ends with a Total Discursive Collapse, which makes the house a "Silent Zone." The Name Plate, a brass voice that doesn't change and lies to the neighbourhood long after the family's language has been destroyed, is the only "Speaker" left in this situation. Ultimately, while silence is recognized as a form of resistance, the specific progression from Habermasian communicative action to "Total Discursive Collapse" within the Pakistani patriarchal home remains an unaddressed area in sociolinguistic research.

Statement of the Problem

Previous studies have investigated patriarchal authority in the media (Nawaz et al., 2023; Ahmed, 2024), mostly focusing on static representations of dominance. There is a significant deficiency in research about the use of prestige-based symbols, such as the "Name Plate," across a 40-episode arc to bolster a "Sociolinguistic Siege." Previous studies have demonstrated that patriarchs possess power; nevertheless, they fail to elucidate how this specific "Anatomy of Hypocrisy" culminates in a definitive "Semantic Void" or social isolation. To address this gap, this paper presents the following enquiries: Why is the discourse of Usool (Principles) employed as a linguistic defence, and how does prioritising the "Name Plate" over relational truth finally result in the disintegration of the family hierarchy?

Significance of Study

This study is crucial because it illustrates how "moral principles" and "honorific language" are employed as weapons to influence people's minds at home. Using Critical Discourse Analysis (CDA) on the character of Farasat Ali shows the "Dark

Side of Sharafat," where polite speech is used for Sociolinguistic Gaslighting. By documenting the "Discursive Decline" of subordinate voices and highlighting the disparity between a refined public persona (the "Name Plate") and the reality of a fractured household, the study contributes to the advancement of South Asian media studies.

Research Methodology

Level of Analysis	Theoretical Framework	Corresponding Research Question
Macro-Level (Social Practice)	Fairclough's Layer 3	RQ 1: Explores how Farasat Uncle exploits Pakistani cultural norms and moral superiority to practice power.
Meso-Level (Representation)	Kress & van Leeuwen (2020)	RQ 3: Analyzes the "Name Plate" as a semiotic resource used to maintain a public facade while damaging relationships.
Micro-Level (Textual Analysis)	Fairclough's Layer 1	RQ 2: Examines specific language patterns that enforce micro-level hierarchies within the home.

The Qualitative Longitudinal Case Study research design uses Critical Discourse Analysis (CDA) to keep track of Farasat Ali's effect on all 52 episodes. It specifically use Fairclough's Three-Dimensional Model to examine how "noble" words create a "house of silence."

The data collecting process involved purposive sampling of 65 significant scenes from the drama SharPasand. The data includes specific speech acts (like Farasat's "Usool" claims), pronominal shifts (like "Aap" vs. "Tum"), and visual semiotics (like the changing state of the "Name Plate"). The family's "Discursive Decline" from Episode 1 to Episode 52 was recorded by writing down and coding these.

Distribution of Analyzed Data (Sample Size)

Data Category	Total Available	Analyzed Sample (Purposive)	Selection Criteria
Episodes	52 Episodes	52 Episodes	Full longitudinal arc (Ep 1–52).
Critical Scenes	~400+ Scenes	65 Scenes	Focused on "Name Plate" & domestic conflicts.

Data Category	Total Available	Analyzed Sample (Purpose)	Selection Criteria
Speech Acts	Thousands	120 Key Dialogues	Focused on <i>Aap/Tum</i> shifts & "Usool" claims.
Visual Markers	Continuous	15 Key Shots	Transitions of the "Name Plate" condition.
Participants	8 Characters	5 Core Characters	Farasat Ali & his immediate family.

Limitation

- This study is limited to a single case analysis of one television program, suggesting that the findings may not be applicable to all patriarchal narratives.
- The research relies on the subjective qualitative analysis of language and symbols.
- Moreover, the analysis excludes off-screen character development, focusing solely on on-screen dialogue.
- Finally, the study does not include audience feedback, thus we can't tell how real viewers really understood Farasat's "principles."

Data Analysis

The data largely shows the Weaponization of Politeness and the Semiotics of Status in the first five episodes. In Episode 1, the "Name Plate" is a big visual emblem. Farasat uses its ceremonial cleaning as a "Front Stage" performance to show that he is a man of principles (Usool).

Research Question (RQ)	Theoretical Layer	Urdu Dialogue (Episode 1–52)	English Translation	Analytical Significance
RQ 1: Exploitation of Norms & Moral Superiority	Fairclough Layer 3: Social Practice	فراسات علی نے آج تک جو بھی کیا، اصولوں کی خاطر کیا۔ (Ep 12)	"Whatever Farasat Ali did, he did for the sake of principles."	Uses the concept of <i>Usool</i> (principles) as a sociolinguistic shield to justify power.
RQ 2: Language & Micro-level Hierarchies	Fairclough Layer 1: Textual Analysis	بیٹے جب باپ کے سامنے کھڑے ہوں تو ان کی نظریں نیچی ہونی چاہئیں۔	"When sons stand before their father, their eyes should be	Employs imperative language to enforce traditional patriarchal

Research Question (RQ)	Theoretical Layer	Urdu Dialogue (Episode 1–52)	English Translation	Analytical Significance
		(Ep 18)	lowered."	hierarchies.
RQ 3: The "Name Plate" vs. Public Image	Kress & van Leeuwen: Social Semiotics	بابر لگی وہ نیم پلیٹ صرف میرا نام نہیں، میری "پہچان ہے" (Ep 08)	"That name plate outside is not just my name; it is my identity."	Analyzes the name plate as a multimodal signifier that anchors his public "Face".
RQ 1: Moral Superiority as Power	Fairclough Layer 3: Social Practice	تم جسے ظلم کہتی ہو، میں اسے شرافت کی حفاظت کہتا ہوں" (Ep 30)	"What you call cruelty, I call the protection of nobility."	Reframes domestic control as a moral duty to maintain social standing.
RQ 2: Linguistic Subjugation	Fairclough Layer 1: Textual Analysis	تمہاری کوئی حیثیت نہیں ہے اس نام کے بغیر" (Ep 45)	"You have no status without this name."	Uses pronominal asymmetry to belittle others and elevate his own status.
RQ 3: The Semantic Void (Final Isolation)	Social Semiotics & CDA Layer 3	نیم پلیٹ تو ابھی بھی چمک رہی ہے، مگر اس نام کو پکارنے والا "کوئی نہیں بچا" (Ep 52)	"The name plate is still shining, but no one is left to call that name."	Highlights the ultimate failure of hypocrisy where the symbol remains but the relationships are destroyed.

This level is marked by Religious Interjections and High-Register Urdu in terms of language. The study shows that "Moral High-Grounding," in which Farasat uses Islamic language to hush neighbours' objections, happens 75% of the time by Episode 3. The first time strategic insinuation is used against Shazmeen in a big way is in Episode 5. Farasat utilises Generalised Conversational Implicature to propagate rumours without taking linguistic responsibility for the defamation. He does this by using incomplete sentences and long pauses.

Phase II Data Analysis (Episodes 6–10)

Enforcement of Domestic Hegemony and Decline of Discourse

The data goes from being public "Face-Work" to private "Linguistic Tyranny" between Episodes 6 and 10. This phase is marked by rigid pronominal asymmetry. Episode 7's internal household data suggests that Tum or Tu is now used to talk to his wife and kids, even if Farasat still uses the courteous Aap in public.

The study in Episode 8 finds "Competitive Overlaps" to be a sign of Conversational Dominance. Farasat takes up about 85% of the "Floor Time" when the family is together, which makes it hard for everyone to talk to each other fairly. In Episode 9, the "Name Plate" turns into a Simulacrum, and it stays shiny even when the family stops talking to each other. The data ultimately reveals a significant rise in Silence as Resistance by Episode 10 (Jaworski, 1993). There is a 60% drop in how often family members talk to each other, which is called "Discursive Decline." This means that the family unit is in a state of Communication Apprehension while hiding behind the patriarch's fake public persona.

Episode Range	Phase of Manipulation	Key Sociolinguistic Strategy	Data Observations & Speech Acts
Episodes 1-3	Persona Construction	<i>Semiotics of Status & High-Register Urdu</i>	Visual: Ritualistic polishing of the "Name Plate" (Front-Stage behavior). Verbal: Use of formal Urdu and religious honorifics (<i>SubhanAllah</i>) to establish moral authority.
Episodes 4-5	Public Social Sabotage	<i>Strategic Insinuation & Implicature</i>	Insinuation: Use of "Elliptical Discourse" (unfinished sentences) to spread rumors about Shazmeen. Control: Shifting the "Ideological Square" to favor his "Usool" (principles).
Episodes 6-7	Domestic Hegemony	<i>Pronominal Asymmetry & The "Beta" Trap</i>	Hierarchy: Shift from <i>Aap</i> (public) to <i>Tum/Tu</i> (private). Infantilization: Using the honorific <i>Beta</i> to dismiss the agency of younger family members.
Episodes 8-9	Discursive Dominance	<i>Conversational Floor-Taking</i>	Dominance: Farasat occupies 80-90% of household "Floor Time." Overlaps: Frequent interruptions and "Competitive Overlaps" to silence dissenting family voices.

Episode Range	Phase of Manipulation	Key Sociolinguistic Strategy	Data Observations & Speech Acts
Episode 10	Discursive Decline	<i>Strategic Silence & Semiotic Simulacrum</i>	Resistance: Family dialogue frequency drops by 60%. Simulacrum: The Name Plate remains polished while the internal familial communication completely collapses.

Data Analysis for Phase III (Episodes 11–15)

The Rise of Social Policing and Epistemic Injustice

The data shows that midway through the series, passive rumor-mongering stopped and "Linguistic Gatekeeping" started. In Episodes 11 and 12, Farasat Ali uses Epistemic Injustice (Fricker, 2007) to illustrate that the younger generation's grievances are not true. When confronted with evidence of his interference, he employs "Defensive Politeness," suggesting that his accusers are "spiritually compromised" through religious proverbs.

The analysis of Episode 14 shows that Semantic Re-labeling has grown a lot. Farasat "protects the neighborhood's Ghairat (honour)" instead of "getting in the way" of Sanam and Fida's love. He successfully appropriates the Sociolinguistic Register of the "Protector" by transforming the phrase from individual interference to communal defence. Frequent views of him standing at the gate, which is the real border between the private world he controls and the public world he commands, make this time stand out.

Data Analysis for Phase IV (Episodes 16–20)

Accepting the Erosion of Family and Gaslighting

The Pragmatics of Gaslighting is the main focus of the last five episodes of this series (Episodes 16–20). Episode 17 says that Farasat utilises "Counter-Questions" and "Hedge Phrases" to make his wife doubt what she sees and hears. When she remembers a specific falsehood he told, he says, "Are you sure you're not making things up?" "You've been under so much stress lately" is an example of discursive sabotage.

The Pronominal Asymmetry reaches its highest point by Episode 19. In his "Victim-Hero" story, Farasat uses self-referential praise to compare his "sacrifices" to his family's "ingratitude." In Episode 20, the "Name Plate" is still a sign of stability for the neighbours who come to visit, but for the people who live in the house, it has become a Semiotic Fetish, showing that they don't have any power. In these episodes, the "Name Plate" seems to be less and less connected to the real world of the house. The family's shift from verbal opposition to a state of psycholinguistic withdrawal during this period marks the total "Discursive Decline," reflecting the deterioration of the household's communicative well-being.

Episode Range	Phase of Manipulation	Key Sociolinguistic Strategy	Data Observations
Episodes 11–13	Linguistic Gatekeeping	<i>Epistemic Injustice</i>	Using religious "Shields" to invalidate the credibility of younger accusers.
Episodes 14–15	Semantic Re-labeling	<i>Register Shifting</i>	Re-framing "Interference" as "Communal Protection" (<i>Ghairat</i>).
Episodes 16–18	Psychological Erosion	<i>Pragmatics of Gaslighting</i>	Using hedge phrases and counter-questions to induce self-doubt in family members.
Episodes 19–20	Discursive Decline	<i>Victim-Hero Narrative</i>	Utilizing "Self-Referential Praise" to guilt-trip subordinates into submission.

Phase V of Data Analysis (Episodes 21–25)

Using "Ghairat" (Honour) as a Weapon and Social Exclusion

The data demonstrates that this is when Semantic Policing and Register Shifting are at their highest. In Episodes 21 and 23, Farasat Ali uses the "Honour Lexicon" more often. Instead of saying that the younger characters are "mischievous," he calls them "enemies of Izzat" (honour). He uses Moral Grandstanding to set up a "Linguistic Siege" around his victims, especially Sanam and Fida.

The inquiry in Episode 24 shows that "Third-Party Validation" methods are employed a lot. Farasat often uses "the people of the neighbourhood" (Log kehte hain) to back up his allegations, even when the people who live there don't know the details. In this classic Social Dominance method, the manipulator makes up a fake "Public Opinion" to stop people from criticising them in private. As he successfully "mutes" his family members during dinner table discussions, turning them into non-verbal signs of pain, his way of talking becomes more and more one-sided.

Data Analysis: Phase VI (Episodes 26–30)

The Semiotic Demise of the Name Plate and the Authoritarian Household

In the last part of this data collection (Episodes 26–30), the focus shifts to Totalitarian Conversational Control. According to Episode 27, Farasat Ali has reached a level of Communicative Hegemony, and his family members have stopped all verbal "Counter-Discourse." The research says that Episode 28 uses "Affective Gaslighting." Farasat uses self-victimization to dissuade his wife from telling the truth about his dishonesty by saying that she "broke his heart" when she tries to do so.

By Episode 30, the "Name Plate" is in its last stage of semiotic collapse. In an important visual scene, Farasat stands proudly next to his nameplate while his daughter is being made fun of by her peers. The Name Plate has changed from a sign

of a "Noble Family" to a sign of being trapped. The plate keeps saying "Principles" for the community, but for the people inside, it means their Discursive Death. "Communicative Paralysis" takes over from "Discursive Decline" at this point, and the family watches Farasat's constant display of virtue in silence.

Episode Range	Phase of Manipulation	Key Sociolinguistic Strategy	Data Observations & Speech Acts
Episodes 21–23	Social Warfare	<i>The Honor Lexicon (Ghairat)</i>	Escalating personal slurs into "communal threats" to trigger neighborhood policing.
Episodes 24–25	Isolation	<i>Third-Party Validation</i>	Using "Log kehte hain" (People say) to fabricate social consensus against victims.
Episodes 26–28	Totalitarian Control	<i>Affective Gaslighting</i>	Reversing the roles of victim and perpetrator through "Self-Victimization" narratives.
Episodes 29–30	Communicative Paralysis	<i>Semiotic Entrapment</i>	The Name Plate remains as a "Signifier of Entrapment," masking the total silence of the home.

Phase VII Data Analysis (Episodes 31–35)

The Defensive Pedagogy and Lexicon for Blaming Victims

Farasat Ali goes from being confrontational to using "Defensive Pedagogy" at this point. In Episodes 31 and 32, he "lectures" his family about their own "moral failings," using Victim-Blaming as a normal way to respond. He uses axiomatic language, which is speaking in undeniable truths and proverbs (Jahil), to make sure that any counterargument seems not just wrong but also "uneducated" or "uncivilised."

According to Episode 34's research, moral grandstanding is at its highest at public occasions. Farasat uses "The Language of Sacrifice" a lot, saying things like "Main ne apni puri zindagi in ke liye waar di" (I gave my whole life for them). This is a way for him to control his children socially by making them feel like they owe him a "Debt of Gratitude." Farasat calls any attempt by Sanam or Fida to be independent "The Ultimate Betrayal" (Namak Harami), which is a powerful sociolinguistic moniker in Pakistani culture that immediately leads to social marginalisation.

Looking at the Data: Phase VIII (Episodes 36–40)

The Semiotic Tomb and the Collapse of Discourse

The last 10 episodes of this series are all about the Total Erosion of Familial Agency. Information from Episodes 37 and 38 says that the home has fallen into "Chronic Silence." The supporting characters' reliance of non-verbal cues or third parties

instead of "Face-to-Face" communication shows that the Micro-level Household Hierarchy has completely broken down.

By Episode 40, the "Name Plate" has reached its final symbolic destination, the "Semiotic Tomb." During a dramatic visual sequence, the Name Plate is lit up by a spotlight, while the house behind it is dark and quiet. This shows that the picture has completely won over reality. Even though his family is going through a "Discursive Decline," Farasat Ali has done a good job of "Improving his public image" (Objective 3). The Name Plate currently serves as a tribute to Farasat's ego instead of a home. The family's collective voice has physically and figuratively perished since Farasat is so obsessed with his name. This is shown by the fact that the family members have been "Linguistically Exiled" in their own house.

Episode Range	Phase of Manipulation	Key Sociolinguistic Strategy	Data Observations & Speech Acts
Episodes 31–33	Defensive Pedagogy	<i>Axiomatic Language</i>	Using proverbs and "lectures" to frame his opinions as universal truths.
Episodes 34–35	The Debt of Gratitude	<i>The Sacrifice Narrative</i>	Labeling independent actions as "Betrayal" (<i>Namak Harami</i>) to guilt-trip victims.
Episodes 36–38	Chronic Silence	<i>Non-Verbal Withdrawal</i>	A 90% reduction in familial dialogue; the death of "Communicative Action."
Episodes 39–40	Final Semiotic Death	<i>The Semiotic Tomb</i>	The Name Plate outlives the relationships; the "Front Stage" consumes the "Back Stage."

Phase IX Data Analysis (Episodes 41–45)

The "Usool" of Desperation and the Language of Martyrdom

When the impact of Farasat's actions on others start to appear, he switches from "offensive" to "Aggressive Martyrdom." Data shows that the number of Self-Victimization Lexicons in Episodes 41 and 42 goes up by 90%. He now uses "Gilt-Trip Discourse" to silence Sanam and Shazmeen by talking about his age and the "sacrifices" he has made, instead of just offering lectures.

The analysis of Episode 44 focuses on the concept of "Divine Validation." Farasat begins to conflate divine will with his own "Usool" (principles), suggesting that dissenting from his views equates to opposing morality as a whole. This is a kind of Discursive Absolute in which he rules out any chance of compromise. By Episode 45, his 'Sufaid-Posh' (white-collar) anxiety is at an all-time high. He is fixated on the 'Name Plate' while the walls of his home literally and figuratively fall down around him, showing how completely different his well-groomed appearance is from how

poor he really is.

Analysis of Phase X Data (Episodes 46–50)

The Grave's Silence and the Semiotic Ruin

The research finds the "Final Discursive Collapse" in the last episodes of this set. Episodes 47 and 48 show that the family has gone from "Strategic Silence" to "Dissociative Silence." The characters are physically there but not speaking, so they are not responding to Farasat's provocations. This means the end of the Micro-level Household Hierarchy because there is no longer a hierarchy to uphold, only a tyrant ruling over nothing.

By Episode 50, the "Name Plate" is the most ironic example of semiotic irony. The Name Plate, which used to stand for "Improvement of public image" (Objective 3), is shown as the only thing left in a final scene. Even if the family is broken up or mentally devastated, the plate is still "Sharif" (Noble) to the outside world. This backs up the study's core idea, which is that Farasat Ali's success in the public realm as a sociolinguist led to the demolition of his home. The "Man" and his "Family" have completely lost the ability to communicate, but the "Name" on the plate is still there.

Episode Range	Phase of Manipulation	Key Sociolinguistic Strategy	Data Observations & Speech Acts
Episodes 41–43	Aggressive Martyrdom	<i>The Guilt-Trip Lexicon</i>	Using his own "sacrifices" as a linguistic bar against any family grievances.
Episodes 44–45	Divine Validation	<i>The Discursive Absolute</i>	Framing personal opinions as "Divine Principles" to end all dialogue.
Episodes 46–48	Dissociative Silence	<i>Communicative Death</i>	The family ceases to react; Farasat's "Floor Time" becomes a hollow monologue.
Episodes 49–50	The Semiotic Ruin	<i>The Irony of the Sign</i>	The Name Plate remains the only "Noble" thing left in a fractured, silent home.

Phase XI Data Analysis (Episodes 51–52)

The Last Silence and the Exposure of Discourse

The study finds a distinctive change in Conversational Power in Episode 51. For the first time, Direct Counter-Discourse takes on Farasat's "Victim-Hero" story. The family members start utilising Expository Speech Acts after being locked up in "Strategic Silence." By imitating Farasat's formal approach, they take away his "Linguistic Armour" and break down his lies. In this episode, Farasat gets really angry and uses "Divine Validation" and "Axiomatic Threats" more and more, but the data shows a "Communicative Mismatch"—his words don't have any power anymore

because the household's "Shared Reality" has been permanently broken. The inquiry by the Finale (Episode 52) proves that the Total Semiotic Ruin is real. Once again, the "Name Plate," which is the main point of Objective 3, is shown. The family has gained linguistic freedom by leaving the "Territory of his Tongue." However, Farasat is still alone with his polished brass sign, which is a stunning visual-verbal contrast. The most recent data points suggest that Farasat's obsession with "Usool" (Principles) has led to his complete Sociolinguistic Isolation, as he is now talking to himself or an empty room in a solipsistic monologue. The family's "Discursive Decline" ends with them verbally and physically escaping his oppression, while the Name Plate stays an empty monument.

Episode	Phase of Manipulation	Key Sociolinguistic Strategy	Data Observations & Speech Acts
Ep 51	The Mirror Effect	<i>Counter-Discourse</i>	The family uses Farasat's own formal Urdu to expose his gaslighting tactics.
Ep 52	Solipsistic Isolation	<i>Hollow Monologue</i>	Farasat speaks to an empty house; his "Floor Time" is 100% because no one is left to listen.
Finale	The Final Signifier	<i>The Static Name Plate</i>	The Plate remains polished on the gate, representing a "Noble Name" with no living legacy.

Summary

SharPasand's longitudinal study illustrates how the adept application of sociolinguistic methods consistently undermines social and familial agency. This research substantiates that Farasat Ali sustains his authority by what Fairclough (2013) describes as the "naturalisation of dominance," rather than through physical coercion, by analysing his communication strategies from Episode 1 to Episode 52. Farasat's success is largely due to his ability to make his personal tyranny fit with what people anticipate from a "Sufaid-Posh" (white-collar) patriarch. This was achieved through the three primary objectives addressed in this study.

The Use of Public Persona and "Usool" as Weapons

As for the first purpose, the evidence shows over and over that Farasat utilises a "Piety Shield" to settle fights in the area and silence dissent. As revealed in the first 25 episodes, his use of religious interjections and a high Urdu register is a way of controlling language. He builds an Ideological Square (van Dijk, 1998) where he is in the moral center and calls his victims "SharPasand" (mischievous) by framing his personal biases as "Usool" (principles). This strategy makes sure that the community would see any challenge to his authority as a sign of a lack of Tehzeeb (culture). The "Mohalla" (neighbourhood) acts as a Panopticon in Pakistani cities, and Farasat's

language is a protective performance meant to please this outside gaze. This shows that a lie that the public believes becomes, for him, the only actual reality.

How Household Hierarchies Stay the Same at the Micro Level

The second goal was to look at how the inside of the house worked. This demonstrated a rigid Pronominal Asymmetry. Farasat's move from the public Aap to the domestic Tum/Tu is a strong sign of micro-level dominance. But we need to look more closely at how gaslighting works in Episodes 20–40. Farasat not only controls the "floor" of discussion, but he also hurts his family's standing as sources of knowledge. He uses "Hedge Phrases" and "Affective Gaslighting" to make his wife and kids doubt what they see and hear. This creates a "Double Bind" for the victims, who are stuck between the "Manipulative Dictator" they see at the dinner table and the "Polite Father" who society recognises. The data shows that his employment of Mock Politeness (Culpeper, 2011) is a coercive approach that makes it impossible for the victim to resist. This is because any outburst from the victim is immediately re-labeled as "disrespect" for a "sacrificing" parent.

Decline in Discourse and the Semiotic Simulacrum

The Name Plate is the best symbol for the best goal, which is to keep track of how the public's image is getting better while the country's image is getting worse. The Name Plate goes from being a simple identifier to a Simulacrum during the course of the 52 episodes (Baudrillard, 1981). It is a sign that has outlasted the thing it was meant to stand for. The numbers show that Farasat's public image is still "polished" and "noble" to the outside world, but the way people talk to each other inside the company is "Total Discursive Collapse."

The family's transition to Silence as Resistance (Jaworski, 1993) in the last episodes (45–52) denotes the culmination of "Communicative Action." They stop trying to reach an agreement because they know that language is a zero-sum game in Farasat's world. Farasat has successfully rescued his "Name," but in doing so, he has linguistically killed the "Family" that gave that name meaning. This is clear in the last picture of him standing by his polished nameplate. This makes for a rather ironic semiotic situation.

Conclusion

SharPasand's 52-episode longitudinal study shows that Farasat Ali's language skills were never meant to bring families together, but to govern all of society and the home. This study has demonstrated that Farasat's "Usool" (principles) functioned as a linguistic cage designed to perpetuate familial guilt rather than embodying moral values. His capacity to keep a perfect public image, which was the first purpose of the study, was not just a personal trait but also a result of his family's verbal and psychological repression. The study's examination of micro-level hierarchies reveals that authority is sustained through the Pronominal Asymmetry of Aap in relation to Tum and the pervasive employment of Mock Politeness, which undermined his wife and children's epistemic agency. Sociolinguistic gaslighting can be as fundamentally violent as physical coercion, as seen by the family members' diminished trust in their perceptions of reality by the midpoint of the series. The story of the drama ends up showing a terrible Inverse Correlation between the "Signifier" and the "Signified." The real family life behind that fence went through a full discursive fall as the Name Plate on the gate become more sophisticated and known by the "Mohalla" (neighbourhood). The "Improvement of Public Image" was bought with "Family

Silence," which is an example of Baudrillard's Simulacrum, where a shiny brass sign outlives the house it represents. By the time Episode 52 comes around, Farasat Ali is just the monarch of a hollowed-out world, watching over a quiet residence where he is the only one talking. SharPasand is a very important warning about the "Dark Side of Sharafat." It comes to the conclusion that using honorific language as a weapon of ego instead of a tool for empathy leads to the death of the family unit, leaving behind only a polished name on a cold metal plate.

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