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## Who are They: Language Used for Transgenders and their Representation in Pakistani Drama *Guru*

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**Abstract:** The study analyzes the use of language specifically pronouns for transgenders and power dynamics within transgender community in Pakistani drama, *Guru*. Pierre Bourdieu's theory of language and symbolic power (1979) is used for this study. The present study focuses on attitudes of characters through language and use of pronouns for transgenders and power dynamics within transgender community. This study examines how society, externally imposes language and how transgenders use language to overpower Chelas, these patterns are identified by qualitative content analysis. The research illustrates that oppression is not only imposed externally but also internally, within the community through cultural validation. This study finds that other characters in the drama use disrespectful language for/with transgenders and use of incorrect pronouns for them delegitimizes their identities. Similarly, guru-chela relationships also perpetuate because Gurus dominate their chelas through language and restrictions, while chelas are obedient and submissive to their gurus. By exposing both external and internal symbolic powers, this study focuses on how language plays a significant role in maintaining the hierarchies in society and the power dynamics within trans communities.

**Key Words:** Pronouns, Attitudes, Transgenders, Power Dynamics, Pakistani Drama

### Introduction

Half of transgender population experienced some form of harassment and violence within their life (Miller & Denise, 2015). Social attitudes towards transgender communities are shaped by the media. Particularly in Pakistani societies, transgenders are called khwaja siras and hijras. These people face a lot of discrimination and exclusion despite having rights. Transgender people are stigmatized in Western societies that are characterized by a binary gender system (Miller & Denise, 2015). Transgender characters are treated badly by the other characters of the drama. They are addressed using derogatory and insulting language and incorrect pronouns. Pierre Bourdieu's theory of symbolic power emphasizes how this is normalized and accepted by the people. "When transgender people enter bathrooms that are not considered consistent with their perceived sex by social onlookers, which often leads to trans people experiencing harassment and bodily harm (Miller & Denise, 2015)." Additionally, external discrimination, Pakistani dramas also show the guru-chela relationships. Gurus hold power and assert it on their chelas. Chelas are obedient and submissive towards their gurus. It also reproduces unequal power relations within society. Television series represent trans characters in the context of changing their gender. They are often shown as trans males as females and vice versa. It creates a restricted view of what a transgender means (Miller & Denise, 2015). Such kind of research is not done before in which both the attitudes of people through language, use of incorrect pronouns and power dynamics within transgender community are combined. This study addresses this gap. By applying Bourdieu's theory, this study illustrates how the media plays a significant role and shapes the identities of transgender people in Pakistani society through Pakistani dramas. "Transgender people frequently face subtle, day-to-day expressions of discrimination, including others' expressed discomfort, as well as physical threats, and harassment (Miller & Denise, 2015)."

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### Significance and Delimitation

This study examines the use of language and especially pronouns used for transgenders in Pakistani drama, *Guru*. It contributes to understanding the media's role in shaping people's perceptions, attitudes, and hatred towards trans people. It also highlights how power dynamics affect transgenders mentally. It is delimited to the attitude shown through language and use of pronouns and power dynamics within transgender community in above mentioned Pakistani drama. Transgenders are neither considered men nor women. They are recognized as regard to both genders (Naeem & Khushi, 2021).

### Problem Statement

Language, specifically pronouns for transgenders and power dynamics among transgender community is the focus of the study. They are looked down upon as if they are not humans. Transgenders are facing this behavior in real life and is portrayed in the drama too. The people affected by this behavior are transgender community and the majority of people in the society. This kind of behavior is deteriorating them mentally and physically. This study focuses on the language and words used for Transgenders and power dynamics among transgender community in Pakistani drama, *Guru*. People should stop showing attitudes towards transgenders because they are humans too. They also need respect to survive in this society and live their life without any complex.

### Literature Review

The existing body of literature on the language and pronouns used for Transgenders and power dynamics among transgender community in Pakistani drama, *Guru* provides a rich foundation for exploring the language used for them and power relations among them.

According to Khan et al. (2025), a comparative study shows that print media like Pakistani Dawn News and British Daily Mail portray trans people in different ways. Dawn News depicts both positive and negative aspects of transgender people, while The Daily Mail emphasizes the positive aspects. This shows how media frames different national narratives impacted by the policies, societal norms, and culture. This represents how differently national and international press concoct and construct the identity of transgender people and their experiences.

Additionally, Ullah et al. (2024) analyze the portrayal of violence against trans people in Pakistani Urdu dramas. These dramas influence the attitudes of society. Thematic analysis is used to depict trans people characters and their mistreatment by other characters in drama shows how they are treated by society. These characters are played by famous Pakistani actors who are portrayed as confident, insightful, and tolerant. Their incorporation in dramas portrays their struggles and the discrimination they face in real life from society. These dramas are raising awareness and enlightening the struggles and problems faced by transgender people.

Furthermore, Ullah et al. (2024) explore how the drama *Khuda Mera Bhi Hai* presents trans people, also highlighting problems faced by these people and promoting gender equality. The research shows the role of media in preparing public opinions about personal identity and adhering to social norms. The main role of Noor in the drama unveils everyday difficulties of trans people in society. It also preserves certain generalizations, contributing to both criticism and mirroring of their problems. By the Noor character, the drama shows how trans people undergo quest for their identity, face profound loneliness, and have to emotionally pay for the undesirability/ unacceptability.

However, Waheed et al. (2021). *Storyline Depiction of Transgender Issues in Pakistani Dramas* the research highlights the effect of watching dramas about both main storylines centered on trans people and the impact of seeing them in other dramas as in minor roles, on the audience perspective. The research purposive sample of two different channels' dramas, named *Khuda Mera Bhi Han* and *Alif Allah or Insan*, portrays the issues of trans people in society as the storyline revolves around them. Both dramas represent disrespectful social behavior, sexual harassment, use of bad words, and discuss the label jobs with the trans community. The characters of Shamu and Noor widely advocate the transgender people and thoroughly discuss the transgender cultural, economic, discrimination, societal, educational,

communications, shelter/Protection, and congregation issues that they face in society. No law could protect them; they are objects of entertainment and ignorance, as shown in both dramas.

More, McGlashan and Fitzpatrick (2018) argue how in school trans pupils show their identities. It also highlights how people use pronouns for trans students. The use of pronouns helps them identify as who they are, but they might perpetuate gender norms. This study uses different scholar's concepts, Foucault and Butler to understand the role of language in shaping marginalization and acceptance in schools.

Also, Dubey and Mahapatra (2025) study the Guru-Chela system, especially in India, and how they pursue the community's assistance when they are disapproved of by society. The Gurus hold power, and they often intimidate their Chelas and use abusive language and beat them for even their minor mistakes. Sometimes they grab Chela's income and often pressurize them into labor or prostitution. In regions like Odisha, abuse is very common within their own group. These enmities between them lead to bloodshed and attacks. This study actually unveils the in-group conflict with out-group oppression.

Consequently, Abbas (2019) uses qualitative content analysis and shows that there is a clear distinction in the prominence of trans people on Pakistani Urdu dramas between 2010 and 2018. It follows the 2009 judicial amendments, despite their representation still sticking to disparaged and working-class occupations. The main focus of this study is "trans identity discussions". All the characters of the selected dramas are Muslims, but they are being called "Hijra". Media plays a role in challenging the stereotypes and supports their rights, including theological language for acceptance. It illuminates the need for more shows that can raise awareness for transgender struggles and challenges they face in their lives.

More, Faheem et al. (2024) argue that the media is misrepresenting transgender people and their discourse in Pakistani society. It explores the variety of media content to discover the common themes and depiction of differences between the personal experiences of trans people and their portrayal. It also plays a role in understanding the media's influence as dual nature in maintaining the stereotypes. It further uncovers the same themes, labeling, disempowerment, and deadnaming, portraying them as someone to make fun of and often belittling them. But from 2012 and 2018, there is a clear difference in their representation as they are shown as respectful individuals and having equal rights as other humans. Also, the media has a vital role in representing them as either poor, beggars, or bold and intelligent.

Therefore, Clifford and Orford (2007) discuss the circumstances of trans people in the UK, highlighting the impact of power dynamics on the lives of transgender people. It includes a three-step process for the identification of transgender people, which incorporates identifying emotions, manifesting discomfort, and settling into a new life. It also sheds light on the influence of societal authority on their lives, involving a lack of control, disregard, and limited opportunities. It also highlights the challenges and struggles transgender people face in their daily lives and exhibits the importance of social power in raising awareness about what's happening to them and also understanding their experiences.

Subsequently, Kelien and Karjo (2023) highlight the characteristics of language used by trans people and in what way they are shown in digital media like YouTube. As Language has a major role in society, it differentiates gender roles. The data is composed of four videos: Jimmy Kimmel, Allure, About Ethan, and Netflix. The research has analyzed the characteristics of women's language (Lakoff), men's language characteristics (Coates), and gender presentation in digital media (LaFrance and Vial). The research analyzed that trans women use 6/10 female language features and 2 male features. On the other hand, a transman uses 3 women's features and 4 men's features. Both adjusted their language and nonverbal behaviors to combine with the virtual audience.

Meanwhile, Jamaluddin et al. (2024) highlight how Pakistani print media addresses the problems of the trans people community. The research has taken 106 stories reported in the two English newspapers, The News and Dawn, published in one year. It shows that trans people receive less attention from the media. The research shows that the Pakistani media adopted a gentle approach as they present the transgender problems more positively. Positive representation helps reduce a cynical mindset and change traditional attitudes. The finding of the research shows that

50% of the news coverage is in support of trans people, and 43% is neutral. This advocates for the safety and equality of trans people in society.

Similarly, Zakriya et al. (2023) Scrutinize that the media has a crucial role in empowering transgender individuals by fostering respectable representation and also in raising awareness among people. 385 literate students in Lahore. Most of the participants accepted that the media is representing both positively and negatively, but majorly respondents think that the media can empower trans people because the media is the most authoritative source, as it promotes the rights of transgender people positively. Moreover, participants also advocate for equal rights and protection from unfair treatment and any kind of discrimination for trans people.

### **Research Gap**

The present study focuses on the language and especially pronouns used for Transgender individuals in Pakistani drama, Guru, and power dynamics among transgender individuals in the selected sample, which are unexplored in the previous studies.

### **Research Objectives**

- ▶ To understand in what ways language, specifically pronouns are used for transgenders and in what ways Pakistani drama, Guru perpetuates power dynamics among transgenders.

### **Research Questions**

1. What kind of language, specifically pronouns are used for Transgenders in Pakistani drama, Guru?
2. How do Pakistani dramas perpetuate power dynamics among transgenders?

### **Methodology**

#### **Theoretical Framework**

Pierre Bourdieu's theory of language and symbolic power (1979) has been selected for this study. His ideas of language and symbolic power provide a valuable framework for understanding how uncivilized language is used for/trans people particularly in Pakistani drama, Guru. It is chosen because it uncovers the power dynamics among transgender community, and attitudes and the language towards transgenders. So, language plays an important role in this regards it shows that how the people of high symbolic degrade trans people by using language and how trans people, gurus use language to further show power over their chelas.

#### **Research Design**

This research uses the qualitative content analysis for the exploration of language use for transgenders and power dynamics among trans people in the selected Pakistani drama (Guru).

#### **Data collection**

The data for this study is selected from the Pakistani drama Guru which is broadcast on express channel in 2023. This channel is selected as a source of study because it is a popular platform and showcases a wide range of dramas, including the one chosen for this study, allowing for an in-depth analysis for the use of language and pronouns for transgenders and power dynamics among them. This drama has 29 episodes in total.

#### **Sample**

The sample for this research involves purposive sampling. The Pakistani drama guru is written by Likhari. The sample is selected as it comprehensively addresses the language use and pronouns for transgenders and power dynamics among them.

## Data Analysis

Guru is a Pakistani drama aired in 2023. Pierre Boudieu (1979) talks about how language works as a way of how people use language to dominate others. In this sample, the main focus is on language attitudes and pronoun usage for transgenders and power dynamics among them.

### Language Attitudes and Pronouns used as Symbolic power

Man: *"Oh come on continue dancing don't try to be so sensitive"*. (Episode 1: 3:35-3:37)

When Guru, Surriya, Kashish, and Bijlee are dancing in a wedding, one man mocks them and asks them not to try to be sensitive. This makes them uncomfortable and then they have started dancing again because they don't have other options. This is how they are treated by people.

Woman: *"Now I will have my child wear clothes bought by transgenders"*. (Episode 3: 13:34-13:36)

Guru: *"You can take a child from a transgender but not the clothes"*. (13:40-13:42).

When Guru has given Maryam to a couple who doesn't have children. She again and again goes to that house to know if Maryam is alright. When she goes to that woman's house to give Maryam's clothes to that woman. That woman ridicules her by saying she can buy good clothes for her daughter instead of taking them from transgenders. So, here this woman is treating Guru as she is not human, and she can't take the clothes from her.

Zaman: *"I will set Guru's life on fire just wait"*. (28:51)

Zaman: *"what are you doing this is the neighbourhood of good people"*. (Episode 4: 10:43)

In these dialogues, Zaman is jealous of Guru, and he does not want him in the same society where he lives as he thinks it as his insult living in the same society. He tries his best to get him out of the neighborhood.

Guru: *"I didn't come here to fight with you"*. (Episode 7: 7:50)

Zaman: *"You will fight with Zaman; how do you have a gall to fight me"*. (7:57)

Zaman: *"First spot Guru, I won't even give you the last spot. I won't ever let you be a part of the committee... Get lost. Why do you let these transgenders in"*. (8:40)

When Guru needs Zaman's help because he wants money for some reasons, so he has gone to Zaman. He is in a barber shop where he is getting his hair cut and then he asks him about the help. Zaman strongly disapproves helping him and he says he will not help him in any way and then he asks him to get lost and then to the barber he says, why do that why do you let these transgenders in. He shows very rude behaviour towards him, and he just does not even like to talk to these people because he thinks that they are not worthy enough to be talked to.

Contractor: *"O man, come on don't stop finishing your work as soon as possible... I already told you this is not something you should be doing, but you insisted that now hurry up come on"*. (12:12)

When Guru is working as a laborer and he is lifting very heavy vegetable's boxes on his back and he feels dizziness because it is a very painstaking work and then the contractor said that you are supposed to complete this work earlier and he then asks him that this is not the work you can do and you insisted me that you will do this work. In this dialogue, the contractor scolds Guru for showing tiredness.

Jooraa Daddy to Bijlee with anger: *"And what you have been doing to me for the last one year isn't unfair?"*(27:43)

Bijlee has taken loan from Jooraa daddy, and he has come to her house to take the money and when she has refused as she does not have money then he threatens her and gives her one day to return the money. So, here Jooraa daddy is showing his power over female transgenders as he knows they cannot do anything and they cannot say anything to him.

Jooraa Daddy to Guru: *"I am telling you nicely to get lost from here... No man has ever dared to touch Jooraa daddy and this transgender did it... Beat him"*. (14:55-15:22)

When Joora daddy sells Maryam to another woman and when Guru gets to know that he is the person who did this and he has gone to him to ask where Mariam is then he says wrong things about Mariam and Guru gets angry and he attacks him. Then Joora daddy calls his people and asks them to beat him as he a transgender dare to touch Joora daddy. Joora daddy is unable to accept that a transgender person has attacked him. So, in anger he beats him so that he can get a lesson not to touch him again.

Joora Daddy: *"Madam how can he be her guardian. He does not even have his guardian"*. (Episode 10: 20:39)

When Guru has said that Maryam is his daughter and he is a guardian of Maryam. Joora daddy has quickly said that these kinds of people do not have their guardian and how can he be the guardian of someone else. So, here he is treating him as he is not a human because he does not accept that a transgender can be a guardian of a child.

Zaman (at shop of Surriya/ now Salman): *"Whatever I have said is right just because you are wearing men's clothes does not mean they transform from a transgender..."*. (12:40)

When Guru, and Surriya have left the old society and everything that transgenders do. Because he has the responsibility of Maryam. One day Zaman has gone to the shop of Surriya, Salman and he has started saying wrong things about them like by wearing men's clothes how can you say that you are a man instead of a transgender how can you transform from a transgender to a man. So here he is just making things difficult for them because Sattar(Guru) and Salman have a very good relation to all the people in this society and they are being respected in this neighborhood. So, he wants to ruin their lives and get them out of this society as well.

Zaman: *"Does she know you guys are transgenders and she was found in a garbage disposal site of someone's illegitimate child"*. (13:49)

Guru: *"Mariam is my daughter. Woman: transgender's daughter"*. (Episode 19: 26:05)

When Guru along with the Salman go to boy's house regarding Maryam's marriage proposal. When he says that he is a father of Mariam, the woman quickly said is she a daughter of a transgender because Zaman went to her house and has told her everything about Guru, Salman and Maryam. So, people do not want to let transgenders live their lives instead they make their lives difficult.

Zaman to Guru: *"You have forgotten who you are Guru, a transgender a father, look at him insulting me you are a transgender not a father"*. (Episode 20: 6:34-6:57)

Zamaan wants to disclose the truth of Guru Sattar and Salman. When he sees Guru going to his house, he asks him why are you forgetting that you are a transgender you cannot be a father. Then Guru gets angry and Zaman, you a transgender is insulting me. So here Zaman is insulting him so badly just because they he is a transgender.

In the above dialogues from the drama different characters like, majorly Zaman, Joora Daddy, and contractor use insulting language towards transgenders specifically Guru, Bijlee, and Surriya. They use such derogatory words because treating transgenders like this is normalized by society. The dialogues show symbolic violence seen as natural and normal. They are called (hijry) transgenders. Characters use this dirty language with/for transgenders to look down upon them as they are considered and called half man by people. Pakistani dramas portray transgenders as marginalized groups through verbal abuse, incorrect pronouns, and ridicule. This mistreatment reflects how power structures are immersed within society. Pierre Bourdieu's theory of symbolic power provides a model for comprehending how this inhumane attitude is normalized through language.

Pronouns Master: *"He is a very noble man he has lived in our neighbourhood for a long time"*. ( Episode 3: 23:17)

Here, the pronoun He is used for Guru because he is the leader. Guru looks like a female transgender from her appearance but instead of addressing she everyone calls Guru he.

Police officer: *"Sir, they have kidnapped a little girl"*. (23:22)

Here, the police officer uses an incorrect pronoun for Guru instead of using he or she he uses pronoun They to address Guru. So, people use incorrect pronouns for transgenders.

Zaman: *"He has beaten them so brutally that wild Guru"*.( Episode 4: 11:40)

In this dialogue, Zaman uses the pronoun he to address Guru.

Policeman: *"Bijlee, she has been brutally beaten"*.(15:28)

In this dialogue, the policeman uses the pronoun she for Bijlee.

Zaman: *"He has ruined the atmosphere of the whole neighbourhood. I think he has become the leader of the beggars"*. (15:54)

Zaman does not want Guru and his chelas in the neighbourhood and he uses the pronoun he and he said that he is the leader of beggars. He criticizes Guru because he is a transgender.

Police officer: *"Get him in the car and take him to the police station"*. (17:26).

Here, the police officer uses the pronoun he for Guru.

Jooraa daddy: *"What will they do"*.(20:53).

Jooraa daddy: *"Madam why are you listening to him why are you wasting your time these people are not worth anything let them be"*. ( Episode 10: 21:59)

Here, Jooraa daddy uses the pronoun he and him for Guru and he also uses the incorrect pronoun for Guru as them that these people are not worth enough that they can take care of a child.

Zaman: *"Man, he is not a man he is the Guru of transgenders"*. (Episode 16: 30:37)

Zaman says, Guru is not a man he is the guru of transgenders.

In these dialogues, incorrect pronouns are used for transgenders, like for Guru people use He as opposed to this personality because she is a female and calls herself she but as she is a guru. So, that's why people call her as him because males are the leaders. Specific pronouns are being used for them ( he, she, her, him, they). The people who do not like to be surrounded by transgenders. They want to kick them from the neighborhood. This mirrors language power, where powerful people try to question transgenders identities.

### Power dynamics

Guru: *"slaps Surriya what were you doing"*. (Episode 4: 3:00)

When Surriya and Bijlee take Mariam with them to the signals for begging. Guru reaches home and he asks Surriya where Mariam is. Surriya says that Bijlee and Kashish have taken her with them and don't know where they are. Guru slaps Surriya and says you are not responsible enough to take care of a little girl. Guru shows his power over Surriya. She is submissive and she doesn't say a word in front of Guru. Guru has power as he is a leader

*"I swear to God Surriya, if something happens to Mariam, I will kill them"*. (7:25-7:28)

When Guru gets to know that Bijlee and Kashish have taken Maryam with them. He says that if anything happens to Mariam Guru will kill both Kashish and Bijlee. So, here a Guru is Guru shows his power over his chelas without afraid of anyone.

Guru: *"Slaps Kashish and Bijlee, I hope you get ruined you thought. why did you take her... Beats them badly I will bury. Get lost from here. Go away! Get lost"*. (9:41-10:34)

Guru: *"Beats Surriya and Bijlee badly, get lost from my house. Guru has kicked them out"*. (24:33)

Guru to Kashish and Surriya: *"If you ever have an ill thought about my daughter ever again, I will kill you, go"*. (Episode 5: 0:57)

In these dialogues, Guru slaps Kashish and Bijlee. He curses them and he says he will kill them. Then he asks them to get out of the house while beating and he kicks both of them without being afraid of anyone. As he has the power and he is the leader of the community.

Guru: to Bijlee *"oh, stop nonsense... pushes her, go get water"*. (18:39)

Guru shows his anger with Bijlee and when she asks for forgiveness. He stops her and pushes her to get water.

Through these dialogues it is analyzed how guru although loves his sidekicks (chelas) but on their mistakes how guru dominates them. Guru's authority is acceptable within transgender community because Guru is considered as the leader and guide for Charles. The dialogues also depict that if chelas want to overpower the situation. Guru stops them and they are obedient to their leader. Guru tries to overpower them not only verbally but also physically. When guru shows strictness then Chela retaliates him as they are just fed up with the restrictions. Language plays an important role as guru uses authoritative and direct language, but Chelas use respectful language. In the instances from the selected drama, Chelas like, Surriya is submissive towards Guru because she thinks guru is her father. On the other hand, Bijlee and Kashish do not like guru much as they think guru gives commands and never helps them when needed. So, they have bad perspectives for guru. These examples show unequal power dynamics within transgender community.

## Result

The selected drama is analyzed the language attitudes towards transgenders and pronouns used for them. First, it has also analyzed the power dynamics within transgender community.

The analysis indicates that transgenders are addressed using bad language and incorrect pronouns. The people mock them and place them in an inferior position. This kind of language used by the people often questions transgenders identification. The repeated use of insulting language is normalized by society that's why people openly destroy their image.

Second, the analysis depicts that there is a clear distinction of hierarchies within transgender community. There is a concept of a guru-chela relationship in which guru holds power over Chelas. Guru is the one who makes decisions of Chela's lives. They are obedient and submissive towards Guru. This is acceptable in transgender community, so no one questions the authority of the guru.

## Discussions

The analysis of the language used by the characters for transgenders and power dynamics within transgender community. According to Bourdieu (1991), language is a tool of power and social distinction. In the selected drama, verbal abuse, derogatory words, and incorrect pronouns are used profoundly by other characters. This kind of language delegitimizes the identities of trans people.

The transgender community has a guru chela relationship which shows that power is not only external but also internal. Guru upholds power and controls everything through the cultural recognition, whereas chelas maintain obedience and respect their guru as a leader. This guru chela concept shows that socialized behaviors are internalized within a community (Bourdieu, 1989).

These show the external and internal dominance in which the identities of transgenders are limited socially and collectively. The analysis also depicts how deeply these kinds of power hierarchies are embedded in day-to-day communication.

It suggests that these societal attitudes and language need to change whether towards transgenders or power dynamics within them. Pakistani dramas represent the attitudes towards trans people and the hierarchies within their group need to be changed so that every individual can live the life freely.

## Findings

Derogatory words, verbal abuse and dirty language are used for transgenders. Incorrect pronouns (he, she, they) are used for transgenders just to make them feel half humans. Other characters in the drama use such language and overpower them because they are the marginalized community and no one questions that as it is considered normal. Pakistani dramas perpetuate power dynamics among transgender community because it is analyzed that transgenders

have guru-chela dynamics so one(guru) dominates over the others(Chelas). This is considered normal in the transgender community.

### **Conclusion**

The present study has discussed the use of language, specifically pronouns for transgenders and power dynamics within transgender community. Pakistani drama, guru is selected as a sample. Pierre Bourdieu's theory is used as a theoretical framework. The analysis shows that language plays an important role through which transgenders are shown as marginalized. Social hierarchies are made in society and within communities that show that transgenders are not equally treated rather they are treated as they are no humans. Furthermore, findings reveal that the relationship between guru-chela also shows dominance through language imbalance. This internal violence is also accepted as normal. The combination of external power and internal dominance shows that complex power dynamics exist among Transgenders that operate their lives. This study recommends that such types of dramas should be made so that they can be watched and such behaviors and language for the marginalized community, transgenders should be seen as respectful and treated as humans.

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