

REVIVAL OF PAKISTANI CINEMA



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Abstract

Revival Of Pakistani Cinema

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People prefer going to the cinemas to watch movies over going to the theatre because of the way ideas are executed and performed in the former. A number of factors attract people in movies; background music, storyline, dialogues execution but most importantly emotions and stories that people can relate to. No one can deny the fact that movies play a significant role within our lives. People watch movies to escape reality and to feel and experience emotions that are impossible to feel in real life all at once.

The aim of this study is to study the historical journey of rise and decline of Pakistani cinema over 70 years. In addition to this, revival of Pakistani Cinema in late 2000s will also be discussed. During Pre partition era, Mumbai and Karachi were the centers of movies production. After gaining independence in August 1947, Pakistani film industry was renamed to “Lollywood”. Lahore, Karachi and Dhaka become the new centers for film production. They used to release movies in both national language (Urdu) and regional languages of Pakistan.

In this research report, we will explain in detail historical evolution of Pakistani cinema and the factors that contributed to its rise and fall during different eras. The objective of this research paper is to recognize the potential of Pakistani film industry and to propose new ways and dimensions for its growth.

Keywords: Revival, Lollywood, Pakistani Cinema, Demographic results, Post-Independence

ÖZ

İnsanlar sinemaya gitmek yerine film izlemek için sinemaya gitmeyi tercih ediyorlar, çünkü fikirler eskiden yürütülüyor ve icra ediliyor. Filmlerde insanları çeken bir dizi faktör vardır; arka plan müziği, hikaye, diyalog yürütme ama en önemlisi insanların ilişki kurabileceği duygular ve hikayeler. Hiç kimse filmlerin hayatımızda önemli bir rol oynadığı gerçeğini inkar edemez. İnsanlar gerçeklikten kaçmak ve gerçek hayatta hissedilmesi imkansız olan duyguları bir anda hissetmek ve deneyimlemek için film izlerler.

Bu çalışmanın amacı, Pakistan sinemasının 70 yıllık tarihsel yükseliş ve düşüş yolculuğunu incelemektir. Buna ek olarak, 2000'li yılların sonlarında Pakistan Sinemasının yeniden canlanması da tartışılacak. Bölünme öncesi dönemde, Mumbai ve Karaçi film yapım merkezleriydi. Ağustos 1947'de bağımsızlığını kazandıktan sonra, Pakistan film endüstrisi "Lollywood" olarak yeniden adlandırıldı. Lahor, Karaçi ve Dakka yeni film yapım merkezleri haline geldi. Filmleri hem ulusal dilde (Urduca) hem de Pakistan'ın bölgesel dillerinde yayımlarlardı.

Bu araştırma raporunda, Pakistan sinemasının tarihsel evrimini ve farklı dönemlerde yükselişine ve düşüşüne katkıda bulunan faktörleri ayrıntılı olarak açıklayacağız. Bu araştırma makalesinin amacı, Pakistan film endüstrisinin potansiyelini tanımak ve büyümesi için yeni yollar ve boyutlar önermektir.

Anahtar Kelimeler: Canlanma, Lollywood, Pakistan Sineması, Demografik sonuçlar, Bağımsızlık sonrası

Dedicated
To
My Family and Parents and to the Pakistani Film Industry



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CHAPTER 1

1. INTRODUCTION

The importance of media as a knowledge distribution medium has grown in the new world of technology and media, and it now represents the interests of a single party or class, shaping ideology according to authoritarian rule. Media play an important political role in the overall power game, forming social relationships (Nguyen, 2015). In addition to being a source of entertainment, cinema or film serves as a source of intelligence, education, propaganda, and opinion creation. Cinema's importance cannot be ignored in modern world. In coming times, Cinema can become the most powerful mode of mass communication. Cinema has a number of distinct benefits over other modes of advertising. It largely blends visual and audio, which makes it really pleasing to both the eyes and ears (Elsaesser, 2021). It also has a significant advantage over printed media, thanks to the invention of color in cinematography and stereo.

Pakistani film industry has dwindled as a result of a number of reasons. During partition, a number of talented artists moved to India as Hindustan had previously been the film industry's center. (Yousaf, 2017). After separating from Hindustan, the Pakistani film industry, known as Lollywood, redeveloped itself with little capital and support. Pakistani film industry received another shock during the partition of Bengal from Pakistan in 1970s. Many talented artists moved to Dhaka leaving Pakistani film industry in chaos. Movie directors and film producers then worked hard for Pakistani cinema revival and in order to do that they directed and produced movies based on social, political, and religious issues and realities. From 1960s to 1980s Pakistani Cinema was on its bloom, releasing around 80 movies per year. (Dadi, 2010). Many other notable changes also happened over time. For example, during an era, Urdu was the main language used in top rated movies. Since Urdu is the national language of Pakistan, therefore, the central idea of movies was easily understood by viewers. During 1980-1990, many top hit movies were produced in Urdu (National Language of Pakistan). Javed Fazil, a film director, produced "Bulandi" meaning height in 1990. This movie was highly praised by audience all over Pakistan. Then Film directors moved their focus to Punjabi language (Language spoken in North Pakistan). Movie "Ghandasa" (which means a large axe) was released in Punjabi language in early 1991. This created a language barrier among

Pakistani viewers as people residing in other cities weren't able to understand Punjabi clearly.

Another major factor which contributed to the fall of Pakistani cinema is gender based discrimination. Women remained underrepresented in films, regardless of the medium or prevailing theme. Women are sexually objectified which strengthened the social status of women as subordinate to men. Women were portrayed as lovely and delicate gender always ready to appease and serve men. Their sole purpose of existence revolves around men. Although in one of the Punjabi films, Lead actresses Anjuman played an incredible powerful role, but it was inflated and far from reality.

The downfall starts in 2000s when Pakistan was rarely producing any movies. It was until in year 2007, that Shoaib Mansoor released movie "Khuda Ke liye" meaning for God sake that marks the start of revival of Pakistani Cinema.

1.1 Background

In Collins dictionary, the definition of cinema is "a place where people go to watch movies for fun" (Collins, 2022). Building where live performance is shown to audience is known as theater. (Phonethibsavads, 2020). Whereas place where movies are screened is known as Cinema. People who are not artistic in nature find themselves getting bored easily in cinema and theater. Execution of art and creating entertainment for public are the top similarities between cinema and theaters. Pakistani cinema has suffered a lot lately. Pakistani cinema significance can be measured by the fact that it was considered as the fourth largest featured film producing country. We can finally see flourishing of Pakistani cinema in this era. Pakistani cinema aims to provide entertainment and education to its audience (Naz F. &., 2017).

The concept of cinema has evolved from 1600; the decade in which stories were used to be delivered with the help of moving shadows. Later, in the 1830s, people started finding ways to move any picture with the help of a scientific concept known as "persistence of vision". This area caught interest of art promoters and they started figuring out many ways to develop this area even further. Edward Muybridge in 1878 created a moving picture of a horse which he termed "moving horse". It was created by capturing movement of many pictures. Thomas Edison and assistant William Dickson invented the first camera to record movement in 1891 (Ott, 2005).

The silent era started in 1895 by Auguste and Louis Lumière a.k.a Lumière Brothers (French inventors and manufactures of moving equipment). They screened their first film in 1895 in a private. Their movie was based on moving black and white image concept which to their surprise attract attention of viewers and soon become pretty popular. (Wikipedia, 2022). Movies started to release on a daily basis after LB introduced a package of six films in the subcontinent in 1896 at Bombay. In Hindi language “Raja Harishchandra” was the first silent film made in the subcontinent and until 1930, around 200 films were used to release per annum. The super hit sounded film was “Alam Ara” in 1931.

The history of Pakistani cinema industry started from 1929 in which year Abdur Rashid had set up a studio that turned into establishment “Play art Photo tone” (the foundation of Lahore film industry). During shooting, he not only faced many challenges and also had to bore the loss of equipment and other assets because of the rough traveling area. Finally, he managed to release an action adventure silent film "Husn ka Daku" in 1929 and succeeded. After his success, Roop Lal Shori (1932) decided to set up a business in Lahore followed by Sajjad Gul (1946) setting up the studio in Multan (Naz F. &., 2017).

After gaining independence in 1947, Pakistani film industry faced many problems; some of which are lack of equipment and lack of talent. Lahore, however, turned into the center of silver screening. The first film “Teri Yaad” was released in 1948, one year after independence. It was flopped along with other movies until 1950 (Ali, & Ahmad, 2016). Many people of this industry become famous between the periods of 1950 to 1980. After the 80s, downfall started and the main reason was poor execution and low level writing skills. The renaissance of the Pakistani film industry began in 2007 with the release of “Khuda Kay Liye”, and since then, changes have been seen in every film released until 2019. (PARveen, 2015)

Tom Shirak believe that great movies are not only enjoyed by viewers during screen time but are also remembered for ages. He believes that films and cinemas played an important part in cultural formation of any country.

1.2 Problem Statement

The Pakistani film industry is relatively new. Prior to partition, the major filmmaking cities were Lahore and Mumbai. The cinema industry in Pakistan has gone through many ups and downs due to a variety of factors, including government

policies, a shortage of new ideas, and a lack of qualified personnel, all of which have harmed the industry's reputation. And, as a result of sectarianism and divided ideology, public has shifted its attention to other forms of cultural entertainment. As a result, Pakistan's big screen has become a common and influential means of entertainment (Rasul, 2012). After a long time, Pakistani audiences and movie theaters were given choices to choose movies from, that dealt with a number of social problems such as insurgency, extremism, male dogmatism, discrimination against females, human rights, female status, moral standards, religious convictions, illiteracy, poetry, music, literature, adultery, patriarchy, and bribery. So the problem of this study is to identify and study the development of Pakistani cinema industry while also discussing whether Pakistani audience consider these movies a truly source of entertainment or not.

1.3 Significance Of This Research

Art, in any form, has the potential to influence people. The execution of art and performance create a long lasting change in the mindset of people on both national and international level. International level refers to Hollywood and Bollywood films. Although, we can't compare Pakistani movies with Hollywood since Pakistani culture and social values are totally different from that of West. But we can compare it with Bollywood as both Lollywood and Bollywood share same cultural history. The main question is whether Pakistani cinema is in survival phase (for not to lose its identity) or in revival phase (re-energizing).

1.4 Aim Of The Study

The main aim of this research is to study development of Pakistani film industry over time. We will be overviewing 70 years of Pakistani cinema in detail and will identify reasons for downfall in different eras. Secondly, as people comment that watching movies can be reenergizing. Therefore, this article will also focus on whether Pakistani films fulfill the criteria of refreshing one's mind or not. Furthermore, this research will clarify that whether improvement in films is due to advanced technical resources or other factors. Lastly, we will discuss whether people in Pakistan prefer Pakistani movies over others.

1.5 Research Question

2. The major question is whether 70 years old Pakistani cinema is in striving or reviving phase.

3. Major reason for the downfall of Pakistani cinema despite talented people and resources.
4. Whether Pakistani people prefer Pakistani movies over others or not.

CHAPTER 2

2. Film Industry in Pakistan

Introduction:

In this chapter, I have discussed in detail film industry before independence of Pakistan from Hindustan (before 1947) and then decline and revival of cinema industry post-independence. In this study cinema history is described in detail decade wise. Before independence, British rule was implemented in the sub-continent which was also reflected in the movies produced during those times. Post-Partition language barrier divided the audience in two segments. Urdu and Punjabi viewers. In the beginning, movies were produced in Punjabi language which proved to be top blockbusters, however, gradually with time, Urdu became the focus of attention.

In the middle of the century, directors tried to show social issues in their movies. These include rights of women and the current state of affairs. With the passage of time, cinema industry came under the influence of politicians and influential people and lost its charm. Then, with the introduction of VCR, audience started watching pirated movies from the comfort of their homes. Thus, impacting new movies success on box office.

I have discussed each era in detail and how these eras helped in shaping and reforming Pakistani film industry.

2.1 Films Industry before Partition

The history of early Indian cinema was recorded by Barnouw and Krishnaswamy in 1980. (Barnouw & Krishnaswamy, 1980). They claim that the tradition of documentary films in the subcontinent began with the production of "factual films" in the 19th century. The 'Factual Films' or 'Topical' documentaries can be traced back to the subcontinental documentaries. Harisch Chandra Sakharam Bhatwadekar, a.k.a Save Dada Bhatavdekar referred them as truthful films. Pundalik Dada and Krishna Navi are two reputed wrestlers whom wrestling match was photographed by Harisch Chandra in 1899 (Saran, 2014)

First documentary in sub-continental region was called "*Antics of Monkeys*," (1899). Harichandara (Save Dada) produced the first sub-continental 'newsreel' in 1901 (Herbert, 1996). Rangunath-P-Paranjpye, a Cambridge graduate, was given a public reception, which he filmed. Save Dada protected the actual Durbar, which took place in Delhi in 1903 to commemorate Edward VII's coronation. Initially, the topics covered in these factual films were based on Maharajas' installation functions and weddings, Dusserah festivities, everyday life of people in the subcontinent, snippets from Parsi theater, and so on. (ASHRAF, 2010)

The traditional documentary style began to shift in 1917, and factual films emerged as a distinct genre. Dadasaheb Phalke (2008), known as the "Father of Sub-Continent Fiction Films," was the first to produce documentary films. In 1917, he made a documentary called "*Chitrapat Kase Taya Kartat*" (How Films Are Made), in which he demonstrated himself leading the actors, filming, and editing a video (Hughes, 31-62.).

In 1920, Lokmanaya Tilak funeral procession was captured on film for a newsreel. The Indian National Congress's general sessions were covered quite quickly. The 'Calcutta Film Gazette,' a daily newsreel produced by Aurora Film Corporation, was the first of its kind. All of the filming took place in Calcutta, and included street scenes, river Hoogly bathing, and cock fights, among other things. (Bhattacharya, 2021)

The early topical films were those about the sessions of the Indian National Congress, a solar eclipse, the Victoria Cup Race, the opening of the Tata hydroelectric station, and so on, up to the 1920s. The filming process began with a cameraman shooting scenes, which was followed by the removal of poor shots and camera cuts, and then the joining of scenes under the principle of editing. Narayan G. Devave, Patankar Brothers, and Hiralal Sen were some of the first founders of topical (Abel, 2004)

According to Barnouw and Krishnaswamy (1980), documentary films in the subcontinent were gaining popularity in the mid-1930s, which was the same period in which Robert Flaherty, John Grierson, and Basil Wright were becoming aware of the theory and reality of documentary films. So, in the 1930s, the new documentary film concepts reached the subcontinent by the following individuals: Dr. P. V. Pathy, who studied cinematography at the Ecole Technique de Photography et de

Cinematography (ETPC), the first school of cinematography in Paris, and made films during his time there, K. S. Hirelekar, who studied Cultural Films in Germany, and D. G. Tendulkar, who studied motion pictures in Moscow and Germany. These professionals took the most up-to-date documentary film concepts to the subcontinent, laying the groundwork for the documentary movement. (Kuhn, 2012)

“In the mid-1930s, the Quetta earthquake occurred,” writes Harishchandra Sakharam Bhatwadekar in his essay Harishchandra Sakharam Bhatwadekar (Save Dada) Pre-Independence Period (2012). It had been a complete flop. To commemorate this terrible incident, "The Imperial Film Company of Bombay" produced a film with running commentary. A fund-raising appeal was launched for those who had been affected by the earthquake in 1935. Hirelekar started filming a sub-continent newsreel on 16 mm in 1936, and captured a Congress session in Faizpur. Following that, in 1938, the Haripur Congress session was recorded by Wadia Movietone and Chicago Radio in a joint effort”. (Ganti, 2013)

(Barnouw E. , 1993) published a documentary that chronicles the past of Indian filmmaking. He believes that after World War II ended in 1939, the documentary movement made a breakthrough. The British agreed to invest in infrastructure to help with the war effort. In 1940, the British formed the Film Advisory Board (FAB), which included chief producers J.B.H. Wadia and Alexander Shaw. They both made documentaries to document the war effort, and also made other films such as "Women of the Indian Subcontinent," "Industrial Subcontinent," among others. A. Bhaskar Rao is regarded as one of the first documentary filmmakers. He made a documentary called "The Tree of Wealth," which was one of the first films to receive an award outside of the United States.

When Shaw left the FAB in 1942, Wadia convinced V. Shantaram to take over as chief producer, according to Garga (1987). Shantaram made a few films for FAB before resigning when Mohan das Karamchad Ghandi called for ‘Do or Die’ in 1942. Ezra Mir took over. Ezra Mir was the first Indian to visit America to research the Hollywood motion picture industry, according to Gazdar (1997). When he returned to India, Mir teamed up with Ardeshir Irani to edit Alam Ara, the subcontinent's first sound picture. In addition, he was one of India's first documentary filmmakers. The government found that FAB would not be enough to increase and combine film production and distribution units. The government formed

two more departments for the making of films on February 1, 1943: 'The Information Films of India'(IFI) and 'Indian News Parade' (INP) (Lorenzen, 2008).

The British government was adamant that knowledge about the war could reach as many people as possible, so exhibitors were required to display a total of 2000 feet of government-approved video. The British government used this method to lay the groundwork for mandatory distribution, which fueled the Films Division. Furthermore, the government assessed a nominal rental fee based on the scale and type of theater, which made it easier to raise revenue from movies.

According to Noronha (2005), the two departments, the IFI and the INP, were led by Ezra Mir and William Moylan, respectively. The departments mostly planned and created documentaries to support "war efforts," but a few documentaries on Indian arts and crafts, Indian classical musicians, and the subcontinent's main industries were also produced. The IFI had a large technological and administrative staff under Ezra Mir's command.

Apart from INP newsreels, Garga (1987) claims that FAB and IFI produced more than 170 films between 1940 and 1946. During this time period, documentaries from other countries were borrowed and dubbed in the subcontinent's native languages. IFI, on the other hand, came to a premature end in 1946. The explanation for this was a lack of funds. Because of their position in war propaganda films, the provisional administration, which included nationalistic elements, reduced the grant to IFI and INP to a token rupee after the transition of power. As a result, there was no official documentary output for almost two years. As a result, no official film unit was available to cover the case of the subcontinent's liberation. (ASHRAF, 2010)

On the Pakistan film database website, the Motion Picture Archive of Pakistan (2008) describes the history of film in Pakistan. The ceremonies and subsequent national festivities on the landmark mid-night of freedom on August 14/15, 1947, were covered by cameramen from London, New York, Paris, and other cities. Dr. P. V. Pathy was able to persuade Ambalal J. Patel, a multipurpose film unit with just two cameras and sound equipment, to join him. International newsreel cameramen and independent filmmakers covered Jawahar Lal Nehru's "tryst with destiny" address, as well as Quaid-e-slogan Azam's of Pakistan Zindabad. (Askari K. &., 2020)

2.2 Film Industry after Partition

After gaining independence in August 1947, Pakistani film industry suffered lot of setbacks in term of finances, good actors, storytellers and equipment's. As a lot of talent, belonging from Hindu community left for India and a few from muslim community stayed behind. Indian artists also took away two of the famous cinemas Shorey Studios and Pancholi Pictures to Mumbai, India. This proved to be the major setback as Pakistani film industry was already struggling. Moreover, due to lack of filming equipment's it was nearly impossible to produced movies and lack of financing opportunities made it more difficult to attain them. This is also considered to be one of the prime reasons of setback of Pakistani cinema in initial years. During partition, many prominent personalities decided to sacrificed their careers in Mumbai and migrated to Pakistan. Among them were Dawood Chand, Shaukat Hussain Rizvi, Noor Jehan and others

Prior to partition, Lahore was the third largest film production center, with numerous film studios and numerous super hit films to its credit. According to (Abdurab, 2015) the Lahore studios were demolished during the massacre of 1947, and the film industry suffered a significant setback. Post partition, director- editor Shaukat Hussain along with his singer-actress wife Noor Jehan decided to renovated old studio and rebranded it to Shahnour studios in Lahore. This was the first Pakistani studio after independence and this is how Lahore become the hub of cinema.

2.3 Independence and Growth: 1947-1958

Pakistan got its independence in August, 1947. The first initials months were of course difficult ones because of migration and settlement issues. Resources were also limited which give rise to a variety of economic issues. Hence, film industry was ignored for a good one year. The very first film released after partition was "*Teri Yad*" (Remembering You) in August 1948 which was released in Lahore. Although the production started in 1947 before partition, it was released after in 1948. This was mainly due to the lack of proper finances, talent and the uneven law and order situation in the subcontinent. This movie was premiered at the Parbhat theater in Lahore and was directed by Daud Chand (Pakistani Films in 1948, 2008). The film featured Asha Posley and Dilip Kumar's younger brother, Nasir Khan. It ran for a

total of five weeks but failed to impress audience as they were used to movies offering better content and storyline (Evolution of Pakistani Cinema, 2018).

East Bengal which was part of Pakistan and later got independence in 1970s, also had a vast number of cinemas. They were around 80 in total. Muhammad Ali Jinnah during one of his visits to East Bengal chose broadcaster and filmmaker Nazir Ahmed to produce the informational film "*In Our Midst*", which was the first informational film of East Bengal (now named as Bangladesh).

Over next few years from 1950 onwards, some other movies were released. Top producer Syed Faqir Ahmed Shah produced his first film in 1955 after receiving a healthy budget and then proceeded to release his second movie "*Jagga*" in 1958 which was co-produced by his son Saqlain Rizvi. Both movies, however failed to catch attention of audience mainly because of poor execution and not-so-convincing storyline. Violence was the central idea of their movie which was not appreciated by the audience. The blockbuster movie of this era was "*Do Ansoo*" (Two Tears) which was directed by Anwar Kamal Pasha. Lead actors Santosh Kumar, Sahiba Khanum and Ajmal were casted in this movie. It was released in 1950 and was so appreciated by Pakistani audience that people continuously viewed it for 25 weeks thus becoming the first film to brag a golden jubilee status.

Madam Noor Jehan released her movie "*Chanwey*" in 1951 which was the first movie to be produced by Pakistani women in history (Hussain, 2017). In this era, many movies in regional languages were also released. The first movie in regional language Sindhi "*Umer Marvi*" was released in 1956 in Karachi making Karachi the second film center after Lahore. Soon other producers started producing movies in other regional languages as well. In 1957 "*Yakaky Wali*" was released which was produced by legendary producer Bari Malik. This movie proved to be another blockbuster which earned millions on box office. The central idea revolves around women empowerment which was skillfully played by Musarrat Nazir. In addition to all these achievements in this era, another memorable event was the start of career of legendary playback singer Ahmed Rushdi in 1955. He started his career from an evergreen song, "*Bander raod se Kemari*"

On 17th July 1958, a renowned film journalist Ilyas Rashidi launch Nigar Awards; to recognize and celebrate success of these blockbuster movies. This award is awarded to those who played an important role and have contributed to film

industry in some unique way either through their talent or other resources (Nigar Awards, 2018). This event is celebrated annually and is considered to be the most prestigious award ceremony celebrated till date. Rashidi also introduced weekly newspaper by the name of “Nigar Magazine” which was solely for Pakistani cinema related news and information ("Overview: Lollywood's Oscars"., 2008).

2.4 Golden Years: 1959-1969

During 1960, color technology emerged and soon film industries all over the world shifted to this new technology. Hollywood also stopped producing movies in black and white and shifted to new technology in 1961 (Cinema of Pakistan, 2019). Pakistan also adopted this new technology with the aim of improving films standards and to make Pakistani movies more appealing in the eyes of audience. First colored film “*Azra*” was released in 1960 which was produced by Munshi Dil. In 1964, another two full length color film were released which are “*Sangam*” and “*Mala*”. “*Mala*” is also considered to be the first cinema scope colored film. (Cinema of Pakistan, 2019)

Year 1962 is considered to be the most iconic year of this era as in this year two important events occurred. In this year, movie “*Shaheed*” was released which was based on the actual events happening in Palestine at that time. Audience immediately formed an emotional bonding with this this film making it super hit movie of its time. Another important event that happened in this year was that on 9th March 1962, Mohtarma Fatimah Jinnah (Sister of founder of Pakistan) premiered a movie “*Charagh Jalta Raha*” at Nishat Cinema, Karachi. Many prominent actors were featured in this movie including Muhammad Ali; who started his acting career from this movie. Actress Zeba was also featured in this movie and she later bagged Nigar Award as best supporting actress. Among other talented actors who made their debut from this movie includes: Talat Hussain, Kamal Irani and Deeba. (Seven unforgettable, daring Pakistani films, 2017)

In September 1965, war broke out between Pakistan and India and tension raised between both countries. Consequently, ban was imposed on Indian movies and content. According to (Armes, 1987), although a light ban on Indian movies was still in placed in West Pakistan from 1952 and in East Pakistan (later known as Bangladesh) from 1962; it was strictly followed after 1965 war ("Select Timeline of Key Events in Indian Cinema", 2008). Many assumed that after this ban, people

would lose interest in movies and would move to other entertainment sources for fun. However, all these assumptions were proved wrong as Pakistani audience started taking interest in local movies. This hyped up Pakistani content and directors and producers started taking interest in producing movies. This ban also helped in introducing new and versatile talents in the industry. One example of such talent is Waheed Murad ("History of Lollywood", 2016). Film industry was not new to Waheed Murad as he was the son of Nisar Murad who was a well-known film distributor of Hindustan. Waheed Murad was first picturized in "*Mamta*", a movie directed by Saqlain Rizvi in 1963 (Siddique, 2019). Waheed Murad was a script writer, producer and later on become Pakistani well known actor due to his looks and outstanding expressions. His charismatic personality won hearts of millions of people and they started referring to him as "Chocolate Hero". The term chocolate is due to his dusty brown complexion. Later, he essentially became Pakistan's Marlon Brando ("Lollywood: A Cuban Approach, 2008)

In 1966, Waheed Murad produced movie "*Armaan*" which was directed by Pervez Malik. It was a black and white film that revolved around the life of two families. One lived in village while the other lived in city. It was highly appreciated by audience which led it to receive 6 prestigious Nigar awards in general. This movie also contains Pakistani film industry top songs such as "*Ko Ko Korina*", "*Akele na jana*" and "*Meri Qismat Bata*". These songs are still top favorite songs of Pakistani audience and are cited as classic (Armaan (1966 film), 2018). This soundtrack was composed by Sohail Rana and features voice of Ahmed Rushdi, Mala, Naseema Shaheen and Khursheed Nurali. Sohail Rana won Nigar award for best musician and Ahmed Rushdi won Nigar award for best male singer. Waheed Murad won Nigar award of best producer and best actress award was won by Zeba. This was the only movie to complete 75 weeks on box office and thus achieved the status of first platinum jubilee film. This movie has also laid the foundation of pop songs culture in Pakistan by its song "*Ko Ko Korina*". (Armaan (1966 film), 2018)

Another hit movie of 1966 was "*Badnam*" which was adapted from Saadat Hasan Manto's short story "*Jhumkay*". This movie bagged three prestigious Nigar awards in the category of best supporting actress, best script writer and Alladin award. It was also box office hit and achieved silver Jubilee status. (Seven unforgettable, daring Pakistani films, 2017)

Year 1967 was also an important year of this era as this year introduced star Nadeem Baig through the movie "*Chakori*". Nadeem Baig rose to the heights of fame after his debut in this movie. Pakistani producers and directors decided to explore movies of other genre and produced movie "*Zinda Laash*" that belongs to Horror genre and was first X-rated movie produced in Pakistan (Zinda Laash, 2008). Later they decided to explore adults only content as well to better understand the likings of its audience. Film "*Neela Parbat*" was released which was directed by Ahmed Rasheed. It was Pakistani first movie with an adult only tag which however was unable to run for more than- days on box office (Askari M. H., 2014). The central idea of this movie revolves around Pakistan Freudian system.

In October 1969, director Riaz Shahid decided to deviate from the usual storylines and explore another dimension. He produced a movie based on original events that were happening at that time in Palestine during Palestine and Israel war. This movie instantly became hit movie of 1969 and achieved diamond jubilee status. However, controversies started when Shahid offered distribution rights to the Palestinian organization Al Fatah (Institute, 2006).

2.5 VCR Entry & Start of Pakistani Film Industry Fall: 1970-1978

1970's era started on a positive note with the first movie "*Dosti*" that was released on 17th Feb 1971. Directed by Sharif Nayyar, this movie was the first Urdu film that completed more than 100 weeks of continuous screen across all the big and important cinemas of Pakistan. "*Dosti*" celebrated the first movie to reached diamond jubilee status.

During late 1960 and in the start of 1970, political tension arose and country went into the state of war. Filmmakers were asked to consider the effect of socio-political impacts of their work because of the tension prevailing at that time in the country. One such example was that, in movie "*Tehseeb*" that was released on November 1971, producer Hasan Tariq was asked to changed Egypt name that was in one of its songs. This step was taken to avoid any confusion and misunderstanding between the officials of Egypt and Pakistan.

Pakistan suffered major setback in Nov 1971 when East Pakistan got separated from West Pakistan. East Pakistan after gaining independence changed its name to Bangladesh. Same like the partition that took place in 1947, many talented film makers like Zahir Rehan and others migrated to Bangladesh taking their talent along

with them. It is estimated that around 55% of population was living in East Pakistan at the time of partition and so Pakistani film industry lost 55% of its audience. Not the audience were the only loss that this industry faced but also the number of cinemas that got divided in partition. Before Pakistan had 400 cinemas in total and one fourth of them were in East Pakistan. East Pakistan was also the producer of top Urdu films and around 17 Urdu films were produced there. The most notable Urdu films were “*Talash*”, “*Bandhan*”, “*Milan*”, “*Chakori*”, and “*Kajal*” to name a few. The main reason why producers prefer producing movies in East Pakistan was that cost of production was relatively low there and it cost fraction of the actual cost.

According to 37 Kabir (1968), the first color film “*Sangam*,” the first cinemascope film “*Bahana*,” the first color cinemascope film “*Mala*,” and the first film “*Karwan*” was produced by Bangladesh. Dhaka was the location for the production of both of these films. This condition persisted until 1971, when Bangladesh was founded. (Hoek, 2014)

The East Pakistan crisis erupted in between late 1960s and early 1970s, causing diplomatic instability. Despite these reservations, the film “*Dosti*” that was released on February 7, 1971, become the first indigenous Urdu film to complete 101 weeks of box office success, earning it the title of first winner of a Diamond Jubilee Award (Paracha, Nadeem, 2013).

An angry mob set fire to a cinema in Quetta just before the release of the first Balochi film, “*Hamalo Mah Gunj*”, in 1976, demonstrating how prone the film industry was to shifting political landscapes. Beyond the Last Mountain, directed by Javed Jabbar and released on December 2, 1976, was Pakistan's first foray into English filmmaking. “*Musafir*”, the Urdu version, did not do well at the box office. As VCRs and piracy became a problem in the movie business, signs of trouble started to emerge.

2.6 Decline Period of Pakistan Film Industry (1979-2000):

During the reign of Muhammad Zia-ul-Haq (1978-1988), Pakistani cinema started to decline as the nation became increasingly Islamized. Pakistani cinema was one of the first to be affected by this sociopolitical change (Branigan, 2004). The implementation of new film producer registration laws that required filmmakers to have a degree, which few did, resulted in a significant decrease in the industry's operations. The government forced the closure of the majority of cinemas in Lahore

(Aslam, 2015). The introduction of new tax thresholds has resulted in a further decline in cinema attendance. VCRs and film piracy, for example, had a negative impact on the industry's growth (Imran, 2016). Pirated products resulted in funds not collected enough which was adversely affecting the health of Pakistani cinema resulting in decrease of profits of producers. A large number of middle class audience stopped going to cinemas after the entry of VCR and pirated movies tapes which they can watch sitting at their home. Though the actual loss in numbers is unknown as tools for gathering data were not available, still it was estimated to be in millions. (Paracha, 2013)

The film "*Aina*", which was released on March 18, 1977, marked a symbolic break between the so-called liberal Zulfikar Ali Bhutto years and the newly conservative cum revolutionary Muhammad Zia-ul-Haq government. Bilal, (2015) was a film that remained in theaters for over 400 weeks, with its final showing at Karachi's 'Scala' for over four years. It is widely regarded as the most well-known film of all time (Imran, 2016). In 1979, there were 98 films produced, 42 of which were in Urdu; in 1980, there were only 58 films produced, 26 of which were in Urdu (Branigan, 2004).

People started to turn away from cinema, and the film industry was on the brink of collapsing. The filmmakers who stayed in the industry went on to make super hits like the Punjabi cult classic "*Maula Jatt*" in 1979, which told the story of a gadasa-carrying protagonist fighting a local gangster in a blood feud. Though "*Maula Jatt*" paved the way for films about rural and violent anti-heroes, Maula was at odds with prior depictions of heroes and national-building virtues in terms of dress, behaviour, vocabulary, and beliefs (Sevea, 2014).

"*Aurat Raj*", a feminist drama released in 1979, is another film that has been praised for its feminist storyline (Mokhtar, Shehram 2018). Growing censorship laws against expressions of love, rather than brutality, struck the industry as a setback (Paracha, Nadeem. 2014). As a result, violent Punjabi films triumphed, casting Urdu cinema into the background (The Chronicles of Pakistan, 1984). The 'increasingly dilapidated and rowdy cinemas' were ignored by the middle class (The Chronicles of Pakistan, 1984). Gadasa culture was the name given to this film subculture. Sultan Rahi and Anjuman have become classic figures of Punjabi cinema. To maximize viewing in Pashto cinema, filmmakers were able to circumvent censorship laws by

filling their films with soft-core pornography. With the support of influential leaders, this was accomplished (The Chronicles of Pakistan, 1984).

By the 1980s, Pakistani cinema had devolved from its once glamorous and lovable appearance in the 1960s and 1970s to a world of violence and vulgarity. Ironically, this occurred at a time when the government of Zia ul Haq was attempting to "Islamize" the region. Being associated with the new crop of productions has become an acceptable taboo, and even middle-class people have started to avoid them (Cinema of Pakistan, 2012). Despite this, the influx of Afghan refugees deprived entertainment in their own country held Pashto cinema alive (2007), while Punjabi cinema was fueled by young single men from Punjab's rural areas.

Waheed Murad, the legendary actor died in 1983, and the film industry suffered yet another setback. Some say he committed suicide; although the media blamed his death on his despondent attitude in the aftermath of Pakistani cinema's demise. In order to finish his unfinished film "*Hero*", the director used 'cheat shots' (The Chronicles of Pakistan, 1984) and released it to sold-out theaters around the world. This interest faded quickly, and even Pakistan's first science fiction film, "*Shaani*" directed by Saeed Rizvi in 1989 and featuring elaborate special effects, was unable to save the industry.

Shereen Pasha was the country's first female documentary filmmaker. "*Travelogue of Pakistan*" a film by Shereen Pasha, was released in 1985. She began by elaborating the culture in Karachi, Hyderabad, and Bahawalpur, among other places.

As the most seasoned cameraman, Arif Malik collaborated with Shereen Pasha. Nagra tapes and reversal cameras were used in the production. Shereen Pasha in coordination with Qaisar Ali Shah: who also entered Travelogue of Pakistan in Cholistan, produced "*Walled City of Lahore*". It is a documentary about the city's inner community. She also went on to make another documentary in which she interviewed a variety of people. Qaisar Ali Shah produced and directed the documentary series "*Chanan Hi Chanan*," which consisted of 40 documentaries. In 1986, he created a new series of documentaries featuring Sufi figures such as Abdul Latif Bhattayi, Khabari Baba, Abdullah Shah Ghazi, Lal Shahbaz Qalander, and others. "*Still House of Fortune*," a documentary by Zahir Bhatti that revolved around

sufi and saints. The poetry of Sufi Saint Sultan Bahoo is the subject of the Punjabi documentary "*Lola Reet*," created by Qaisar Ali Shah.

Obaid-Ullah Baig, a filmmaker from Karachi, made documentaries about Pakistan's past. Kelash was the subject of a documentary directed by Nasaar Mirza. From 1987 to 1997, Qaisar Ali Shah received the United Nations collaboration's ten-year best producer award. '*The Ball Name Tango*,' is a documentary, created by Qamar Aftab, was awarded '*Pride of Honor*' by Australia. It was focused on the manufacture of football, which Pakistan exports to South Africa. Salman Saed created '*Nights of Lahore*,' in which he showcased Lahore's cultural events, and '*Tareekhi Virsa*,' a 129-episode documentary series that delves into the city's magnificent architectural techniques. He received an award for his performance in the film "*Nights of Lahore*." Many documentaries were also made by Zia-ur-Rehman, who was a senior producer at the time. Zia-ur-Rehman Amjad was the director of '*Punjab Rang*,' '*Mayras*,' '*Zameen ka Zaher*,' and '*Mighty Indus*.' His career began in 1975 in film industry and received an award from the United States of America.

In the mid-1990s, Lollywood had a brief resurgence. It was around this time that Syed Noor's Jeeva and Samina Peerzada's "*Inteha*" were announced, reviving Pakistani cinema for a brief moment. "*Deewane Tere Pyar Ke*", "*Mujhe Chand Chahiye*", "*Sangam*", "*Tere Pyar Mein*", and "*Ghar Kab Aao Gay*" are some of the other notable films from the 1990s that stood out from the formula films. However, the majority of them failed to make a profit, perhaps due to a lack of viewership, competition from illegally imported cheap Blooywood and Hollywood films, and insufficient publicity.

Another film, "*Jinnah*", was directed by Akbar Salahuddin and released in the late 1990s. Jamil Dehlavi helmed the project. The casting of Dracula actor Christopher Lee in the role of Jinnah, who portrays Quaid-e-Azam, and Indian actor Shashi Kapoor as the angel Gabriel were both criticized in the film (Pakistan governments halts funds for Jinnah film, 2005).

The film's experimental script was even banned by the local press. Despite the criticism, Jinnah proved to be a watershed moment in Indo-Pak film collaborations. In a nutshell, the late 1980s and early 1990s were a trying time for the Pakistani film industry. Anjuman's marriage and exit from the film industry in 1989, as well as

Sultan Rahi's assassination in 1996, were significant setbacks for the Pakistani film industry, which was already in decline. With the passing of its leading figures, Punjabi film output suffered a sudden demise.

In 1987, the director and producer Saeed Rizvi released his first Pakistani science fiction film, “*Shaani*”. Extensive special effects were used in the film, as well as advanced sound and filming techniques. The sci-fi film was recognized at the Moscow Film Festival, as well as in Egypt and Korea, but it was never released in its home country” (Landmarks in Pakistani Cinema, 2007)

There is another film that has piqued the interest of both reviewers and audiences. It was “*International Gorillay*”, a formula film released in the 1990s with all the characteristics of a blockbuster success, including noisy songs, dance sequences, clashes, and disputes. Salman Rushdie, played by Afzal Ahmed, was depicted in the film as a ruthless fanatic who was finally vindicated by divine justice. In the 1970s and 1980s, it was reported that there were eleven film studios in all, producing about 100 films a year, making Pakistan one of the top ten film producing countries in the world. In the 1990s, however, the annual film production was reduced to about forty (40) films, all of which were made by a single studio” (Bradford Telegraph and Argus, 2006). As a result, film production companies and financiers went out of business, leaving only a few indie films to be produced, most of which were self-financed by the filmmakers.

Urdu films were the only hope for Pakistani cinema fans during those trying years, as they were still made in limited numbers due to the deaths of some of the country's leading directors, including Nazrul Islam, who died about the same time, and Sangeeta, who became inactive due to her domestic life.

In this situation, a young director named Syed Noor stepped in and attempted to fill the void with his Punjabi film “*Chooriyan*”, which starred Saima and Moammar Rana and was released in 1998. With its massive popularity, the film helped to resurrect Pakistan's Punjabi film industry, grossing about 180 million rupees. (Bilal, 2015)

Conclusion:

Before partition, Lahore was the central point of Cinema industry of Hindustan. Many notable movies were released in English and Hindi. After gaining

independence, many problems arose because of lack of capital and resources. However, despite these obstacles Cinema industry thrived during early years.

Many excellent movies were being produced which caught the attentions of millions of audience and became largest grossing movies on box-office. Nigar awards were originated in 1959 to celebrate the success of movies and to appreciate the hard work of actors, directors and producers.

1959-1969 also introduced many talented artists and singers. Top most famous among the audience is Waheed Murad; the versatile actor who was also known as “Chocolate Hero” because of his wheatish complexion.

The real downfall started when government of Pakistan started imposing ban in 1970s. Although film directors and producers tried their level best to improve the declining state of cinema however they failed badly in 20th century.

CHAPTER 3

3 Revival of Pakistani Cinema (2007- Present)

Introduction:

The Pakistani film industry received a new lease on life in the twenty-first century. New film directors have entered the industry, bringing with them fresh ideas. After a long time of indifference, investors suddenly noticed the potential for profit and began to show interest in Pakistani films. However, it was later proved that growth in this period was fleeting, as the Pakistani movie industry, which had previously produced more than 100 feature films per year, could only produce 40 films per year by 2003, with only one hit titled “Larki Panjaban”.

3.1 Start of Revival (2001-onwards):

Javed Sheikh's movie “Yeh Dil Aap Ka Huwa” had earned more than 200 million PKR in Pakistan in July 2002. “Salakhain”, an action thriller starring Ahmed Butt that was released in August 2004 and briefly resurrected the activities of studios in Lahore and Karachi, was another hit. Despite the fact that the amount of films produced had significantly decreased. Lollywood has a new lease on life in the twenty-first century, thanks to the influx of new stars with a fresh perspective.

During first decade of the twenty-first century, many competent and new faces entered film industry, proving that better movies can be produced with available resources (Abbas, 2003).

The relentless decline of Pakistani cinema eventually sparked a call for revival that reverberated throughout the country. With the introduction of many private channels, a new channel “Filmazia” was launched which is a 24-hour, Lahore-based general entertainment channel. It broadcast movies and shows from Lollywood and international networks. With the introduction of this entertainment channel, audience

interest moves towards watching movies at the comfort of their homes with friends and families instead of going to cinemas. Around the same time, veteran Indian filmmaker Mahesh Bhatt traveled to Pakistan in search of talent, especially singers who could help in making his movies top blockbusters through their talent. He came to Karachi for the screenings of his film Paap as part of the third Kara Film Festival. Later, Bhatt had enlisted Pakistani singer Atif Aslam for the soundtrack of his new film Zeher, as well as Pakistani actress Meera for a lead role in one of his films (I'm India's Ambassador, 2005).

The case for the lifting of the ban on the screening of Bollywood films in Pakistani cinemas was first raised in 2005 by the Pakistani government. After the release of the colorized remake of the 1960s classic Mughal-e-Azam, the Pakistan Film Producers Association (FPA) and the Cinema Owners Association (CAO) raised the issue (Ghafoor, 2005).

When the government declined investing for revival of Pakistani Cinema, Geo Films, a division of Geo TV, stepped forward to invest in upcoming Pakistani directorial projects under the banner of "Revival of Pakistani Cinema."

On July 20, 2007, Shoaib Mansoor's cinematic directorial debut, "Khuda Ke Liye", was released by Geo Films. Since 2007, when it was released in both India and Pakistan at the same time, the film has been recognized as the first Pakistani film. Since it was shown in over 100 cinemas across 20 cities in Hindustan, the film changed the subcontinent's film history."

The burning theme of "Khuda Ke Liye", which highlighted the socio-political tensions faced by the Muslim community as a result of the rise of extremist movements in Islamic countries and the subsequent war waged in the name of fighting terrorism, made it an instant success (Pakistani film Khuda Ke Liye released in India, 2004). Omar Ali Khan's first film, "Zibakhana aka Hell's Ground", was shown at international film festivals around the world, drawing audiences as the 'first extreme-horror gore flick,' while also receiving positive reviews from reviewers (Hell's Ground aka Zibakhana, 2007)." However, information related to its collection on box office is not available publicly.

In Pakistani cinema, the film signaled a revival of the horror genre. It was also the first Pakistani film to be shot in high definition. In the Pakistani film industry, it

resurrected the horror movie genre. The success of issue-based Pakistani films like “Khuda Ke Liye” in recent years has inspired new directors like Mehreen Jabbar and Saqib Malik to experiment on the big screen with their own distinctive approach and professionalism. Ramchand Pakistani, Mehreen's debut film, is hailed as yet another world-class effort in the revival of Pakistan's film industry.

Ahmad (2016) is positive about box office receipts, but he is cynical that simultaneous screenings of Pakistani and Indian films across the subcontinent have resulted in the latter devouring the former's industry. Furthermore, he argues that although “*Waar (2013)*” have grossed a lot of money in the initial five days of its release, but that Indian movies that were released much earlier like “*My Name Is Khan*”, “*Bodyguard*”, and “*Don 2*” topped all box-office collections. As a result, he concludes that the film industry is volatile, and what needs to be understood is that, in this decade, not only is Pakistan's film industry is at its level best which is directly impacting overall media consumerism in the Pakistani middle class. He also claims that the Modern Cinema economy is complex, but that it will thrive if it is properly organized and supervised by new digital order and the building of new cinemas.

In 2019, movies from different genres like sci-fi, comedy, romance, action, thriller and others were released by production houses of different countries worldwide but in Pakistan only limited number of movies were released according to Subhani (2019). Only 22 Urdu movies were released in theaters in 2019. In each of the years 2018 and 2017, there were 21 Urdu films released. The year 2016 saw the release of 28 Urdu films, compared to 15 in 2015. In 2014, six Urdu films were released in theaters, while seven were released in 2013.

3.2 Audience Response On Revival Theory:

In order to study the impact of revival of the Pakistani film industry on ordinary people, we conducted two researches of qualitative and quantitative nature. In quantitative research, we selected 1000 online users from different areas mainly from Karachi, Lahore and Islamabad since top production houses are located in these cities. We asked them to record their experience and opinions through a self-structured questionnaire. Using Likert scale (1-5), we have designed a questionnaire containing 14 close ended questions. The questionnaire was designed keeping in mind objective of our study i-e to study the impact of revival of cinemas on general public.

Responses of 150 participants (see appendix 1&2) were selected through random sampling approach to study the effect of revival of Pakistani Cinema on people. From our results, we found out that 45% of total population love watching movie in a cinema while 40% prefer to watch at home in their own space. 66% of audience love watching movies while 47% don't feel like watching movies at all. 25% occasionally watch movies. 32% love to watch Comedy and 27% want to watch action movies. The 3rd in the list is Horror movies that around 22% want to watch. 71% believe that content of Pakistani movies is copied from Bollywood while 29% think that the ideas presented in movies are original. Around 52% of Pakistani audience prefer watching Hollywood movies while 22% prefer Bollywood movies. Only 14% of audience trust Pakistani movies. 43% of audience watch movies everyday while 24% watch movies on weekends. 22% find time for movies once in a month. 55% responded that movies don't depict reality while 31% believed that movies do depict reality. 75% believed that Pakistani Film Industry don't need new talent as the current batch of actors are talented enough while the rest 25% believe that new talent should be taken on board. 71% of our respondents believe that our film industry is prospering in terms of quality production, scripts, better execution of dialogues, and overall performance while 21% believe that the performance is declining in post revival era.

From this research, we have comprehended that although majority of the audience love watching movies but they do have little time from their busy schedule for this leisure. Although they believe that Pakistani cinema is prospering in terms of better actors, scripts, Directions and sound quality, they however, still prefer watching international content over Pakistani content.

We then conducted qualitative research in order to find out what people belonging to cinema industry think about the revival of Pakistani Cinema and quality of movies. We have conducted multiple interviews of industry top directors, cinematographers, writers and other technical staff. Top 4 interviews of prominent personalities are described in detail here whereas key points of other interviews are included as a summary. Personnel associated with Film industry are selected for this research. Based on the population of more than 2000 personnel, we have interviewed 4 directors and producers who possessed vast experiences in their field. Due to limited resources and non-availability of other personnel, we were not able to interview others. Many of them were out of country shooting and producing their next movies and therefore we haven't had any access to them. For secondary data, we have

collected reviews of Pakistani Cinema top 13 movies which were produced after 2007 Cinema revival. In film industry, a number of factors play a key role in making any movie a blockbuster. From budget planning to casting actors, script writing, shooting, recording, editing and finally advertising. Firm directors are the ones who visualize the script and organize the team to perform certain duties to accomplish the required result. They work along with screen writers and script editor team. They are responsible for casting actors with the help of casting directors. It is the responsibility of the director to measure the execution of performance against planning. They are also responsible for ensuring about the technical aspects of the movie as well as leading the editors team.

We have interviewed 4 directors that are considered to be the top directors of Pakistani Cinema Industry and have asked them to provide their opinion on the condition of Pakistani Cinema. Their interviews are stated below:

Syed Noor is one of the Pakistani film industry's top director. He joined film industry in 1970 as an assistant director. After providing his services as Assistant Director in 18 movies, he wrote his first movie "Society Girl" which was featured as the best film of 1976. He played a key role in directing Urdu movies during the time when Punjabi movies were prevalent in Pakistani cinema. Some of his top-rated Urdu movies include: "Qasam", "Jeeva", "Sargam", and "Ghungat". He played a major role in reviving Urdu movies in Pakistani cinema. Noor has also opened two studios in an attempt to teach film making to new generation.

We conducted a short interview of 25 minutes since he was having a tough schedule and was able to provide us with 25 minutes during his shooting break on set. During our interview, he commented that story writers have improved their technical skills a lot and this is one of the main factors of improving condition of Pakistani Cinema. He further stated that Pakistani people now have start preferring Pakistani content over international movies. He told us that during one of his visits to international country, he asked Pakistani audience living in that country about their perception of Pakistani Cinema and movies. People provided him with positive feedback and because of those feedbacks, he has concluded that not only in Pakistan but in overseas as well, audience have gained confidence on Pakistani content. According to him, Pakistani cinema will improve its position further in days to come.

Bilal Lashari is also a prominent director of Pakistani Film Industry. He began his career in 2013; post revival era. He directed “War” in 2013 which is the seventh highest grossing film. Another film which gained attention of millions of viewers was “The Legend of Maula Jutt”, which was a remake of movie “Maula Jutt” released in 1979. Movie “Khuda Ke Liye” that revived the dying Pakistani Film industry was assistant directed by Bilal Lashari. played an important part in converting Pakistani Film industry.

We asked one of his ex-colleague to connect us with him as we wanted to know his expert opinion on current status of Pakistani Industry. He agreed to give a brief interview of 15 minutes. During the interview, he commented that story-telling and script writing is one of the most difficult tasks as the success or failure of the whole movie depends upon its storyline. If writer fails to catch audience attention, then the hard work behind production goes in vain. One of the main flaws of Pakistani cinema is that movie writers are ordinary drama writers with no exceptionally talent in content writing.

Another drawback, according to him is the lack of talent and creativity. He commented that if you watch Hollywood and Bollywood movies, they are full of suspense and creativity till the climax. This lacks in Pakistani content. If Pakistani Cinema has to reach its optimal level, then it should focus on creativity and innovation rather than copying contents from other media industries.

Rana Kamran is considered to be one of the best cinematographers of Pakistani film industry. Pakistani movies have showed significant improvement in the quality of their lighting; thanks to the talented Rana Kamran. Some of the top rated movies cinematographed by him include “Na Maloom Afraad (2014)”, “Quetta (2016)”, and “Mah e Mir (2016)”. In 2022, he has cinematographed “Quaid e Azam Zindabad”.

While giving us valuable insights he commented that camera angles and position are the main ingredient of the success of any movie. He added that “Mah-e-Mir” was the best movie in terms of cinematography. This movie also laid the foundation of advanced cinematography in Pakistan. According to him, this is the ingredient of success for even an average scripted movie. Since photography has the potential to capture audience attention and to leave its impact on their mind therefore it is considered to be of critical importance.

Usman Pirzada is another renowned director of Pakistani film industry. He started his acting career from high school and has appeared in several dramas as a leading actor. In 1975, he had successfully landed a role in Pakistani English Language Film “Beyond the Last Mountain”.

Usman Pirzada is of the opinion that Pakistan still lacks behind in terms of technical equipment and story-telling. He believes that Indian film industry is leading Asia’s industry as Bollywood has technically qualified people. We are also lacking in story-telling department. Our writers are not qualified enough to present the story in a manner that immediately grabs viewer attention.

We have also interviewed several other directors and members. Agha Hasan Askari put the blame of failure of Pakistani Cinema on lack of investment and non-technical staff and crew. He added that after the revival of Pakistani cinema, directors and producers are paying extra attention to train casts and crews. This results in improvement of movies quality. Nabeel Quershi and Fizza Ali, however don’t agree with his remarks. They are of the view that directors are the ones who recruit actors and they should know that whether any actor is able to perform well in his role or not.

3.1.1 Movies analysis and reviews:

We have chosen 13 top films of 2007-2017 era that ignited the fire of revival in Pakistani film industry. These films are selected because they were perfectly executed and producers tried their level best to be inclusive in these movies. Audience all over Pakistan could resonate with their central idea thus contributing significantly in success on box office. Furthermore, newest technology was also involved in producing these movies. Reviews and storylines are stated below

“*Khuda kay liye*” (For God Sake) by Shoaib Mansoor: Central idea of this movie revolves around Islamic values and their comparison with the western world. Double standard of people in the name of Islam was also portrayed in this movie. This movie shows how people use Islam for their own personal benefits but don’t know about it. This movie received excellent response from masses because of its script and concept. However, some people consider this as a propaganda against Islam (Malani, Gaurav. 2008).

“*Thora Jee le*” (Live some more) by Rafay Rashdi: the story line of this movie revolves around six best friends and their reunion. After reunion, tragedies started to happen in their personal lives. This movie explains that how youngsters have to face problems in their lives and how not to lose hope in the middle of chaos. However, the hazy plot, misplacement of songs and mistakes in dialogues delivery lost the interest of people sitting in the cinema. Because of this terrible storyline, people started thinking whether this can be considered revival of Pakistani Cinema or not (Momina, Mindeel 2017).

“*Raasta*” (Way) by Sahir Lodhi: In this movie, Drug dealers came together to plot a revenge against honest police officer and his family. Director of this movie took inspiration from some Bollywood movie and copied their item songs style. Even audience don't appreciate acting of Lead actor. On many websites, review of Raasta is one star only (Shahid, Sana 2017).

“*Chaly they Sath*” (Together they went) by Umer Ali: This film is about Pakistan tour where the entire friend group decided to went on a tour and then they got new friends in the journey. This movie created a positive impact on people in many ways as it shows the importance of friends and the beauty of Pakistan (Mahmood, Rafay 2017).

“*Mehrunisa V Lub U*” (Mehrunisa we love you) by Yasir Nawaz: This story revolves around an Asian girl and how she struggles simply to end her marriage with another man. There is nothing extraordinary in the movie and audience don't give good remarks. They even claimed that most of the scenes are remakes of Bollywood films (Ashraf, Sonia, 2017).

“*Yalghaar*” by Hassan Rana: This film was about passionate officers who performed the military operation against drug mafias. Actors and director worked hard in the promotion, and create hype to capture an audience but still failed to create a lasting impact on them (Yalghaar review, 2017).

“*Chain Aye Na*” (Can't find peace) by Syed Noor: In this movie, a musician falls in love with a woman but she was already in love with someone. No one came to watch this movie and those who watched it regret it later. (Javed, Aiman 2017).

“*Saawan*” by Farhan Alam: this film portrays difficulties that a disabled child had to face in a dessert. Although this film was nominated for many international

awards (because of the real issue) but it failed to make an emotional appeal in public (Noor-Ul-Ain, 2017).

“*Balu Mahi*” by Haissam Hussain: In this movie a hero, crashes a wrong wedding however the bride still wants to run away with him. Movie execution was decent but looks like the script is inspired by the "Jab We Met" and “Dil Boly Harippa”. People did not hate the movie but still not love it (Hassan, Zaidi, 2017).

“*Verna*” by Shoaib Mansoor: In this movie, a happily married couple found themselves in the middle of crisis after the wife got kidnapped and raped. She faces the challenges from her own family and society as well. This movie educates women on how to be strong and face the society. This movie performed well and succeeded in creating awareness among people regarding this issue (Punjab Nahi Jaungi, 2017).

“*Rangreza*” by Amir Muhiuddin: This story revolves around a girl who got engaged in her childhood and later develop feelings for a pop star. Although this movie target social issues of judging nature of people, still people don’t enjoy this movie at all. They found it too boring and full of negative emotions (Aijaz, Rahul, 2017).

“*Panjab Nahi Jaungi*” (Won’t go to Punjab) by Nadeem Baig: this story revolves around a man who wanted to win the heart of his beloved. Perfect execution of dialogues, theme helped in masses appreciating this movie (www.reviewit.pk, 2017).

“*Na Maloom Afraad 2*” (Unknown People) by Nabeel Qureshi: In this movie three helpless men planned to attempt a robbery but failed badly. This movie is remake of Na Maloom Afraad 1. People loved this movie (Aijaz, Rahul, 2017).

3.2 Commercial Success of ‘New Cinema’

The commercial success of newly released Pakistani films can also be due to the investments in New Cinema in Pakistan. The top ten blockbusters Pakistani films are listed below:

Table 1 *Highest Box Office Collecting Movies of Pakistan*

Rank	Film	Year of Release	Box Office Collection
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1	“Jawani Phir Nahi Ani”	2018	USD 7 million
2	“Na Maloom Afraad 2”	2015	USD 4.5 million
3	<i>Teefa in Trouble</i>	2018	USD 4.8 million
4	“Punjab Nahi Jaungi”	2017	USD 4.5 million
5	“Bin Roye ”	2015	USD 3.6 million
6	<i>Parwaaz he Junoon</i>	2018	USD 3.9 million
7	“Waar ”	2013	USD 3.3 million
8	“Wrong No.”	2015	USD 3 million
9	“Actor in law”	2016	USD 2.9 million
10	“Janaan ”	2016	USD 2.9 million

Table 2 *Highest Box Office Collecting Movies of Other Countries in Pakistan*

Film	Total gross	Country	Language	Year
Sanju	US \$1.6 million	India	Hindi	2018
Avengers: Infinity War	US \$1.0 million	United States	English	2018
Padmaavat	US \$990,000	India	Hindi	2018
Jurassic World: Fallen Kingdom	US \$710,000	United States	English	2018
Golmaal Again	US \$530,000	India	Hindi	2017
Jab Harry Met Sejal	US \$490,000	India	Hindi	2017
Sultan	US \$1.4 million	India	Hindi	2016
Fan	US \$480,000	India	Hindi	2016
Furious 7	US \$1.1 million	United States	English	2015
Bajrangi Bhaijaan	US \$1.0 million	India	Hindi	2015
Dilwale	US \$880,000	India	Hindi	2015

PK	US \$1.0 million	India	Hindi	2014
Kick	US \$720,000	India	Hindi	2014
Dhoom 3	US \$1.1 million	India	Hindi	2013
Chennai Express	US \$430,000	India	Hindi	2013
Happy New Year	US \$580,000	India	Hindi	2014

3.3 Institution of Cinema in Pakistan

A host of Film Trade Associations have been formed in Pakistan to aid the process of filmmaking on both the performative and infrastructural levels (Gul and Sohail, 2018). These associations helped to streamline the film production process as well as solving other issues related to films production and distribution. In the table below, some of the most well-known organizations are mentioned, along with their positions:

Table 2 *Institution of Cinema in Pakistan*

Sr#	Association	Objective
1	Movie Actors Association of Pakistan (MAAP)	To address questions mostly about actor payments and wages. The late actor Yousuf Khan, founded the organization, and was also the chairperson. After his death, MAAP was dissolved.
2	Pakistan Film Directors Association (PFDA)	To work with technical preparation for Pakistani directors and to search for more lucrative avenues for them. PFDA was chaired by late director Aslam Daar, who died in 2014, and the organization was disbanded as a result of his death.
3	Pakistani Film Distributors Association	For making the method of distributing Pakistani films to cinemas

(PFDA)

and distributors as simple as possible. The Pakistan Food and Drug Administration (PFDA) had two offices in Lahore, KPK, Karachi, and Baluchistan. Currently, the organization is inactive.

4 Pakistan Film Exhibitors Association (PFEA)

Dealing with cinema-related issues and acting as a go-between for producers and distributors. In addition to Lahore, KPK, Karachi, and Baluchistan, PFEA had two offices in Lahore, KPK, Karachi, and Baluchistan. PFEA used to be a very involved organization that collected membership fees from all cinemas. Currently it is not active.

5 Pakistan Film Importers Association (PFIA)

Imports of Bollywood and Hollywood films must be controlled. PFIA was established to regulate the number and quality of imported films screened after 2007. The ban has been implemented as a result of the present diplomatic climate between the two nations.

6 Pakistan Film Producers Association (PFPA)

To negotiate with trademark problems and lawsuits between creators and performers. The PFPA had two branches, one in Lahore and the other in Karachi. Annual general elections for the association's chairperson were held, with the chairperson being chosen alternately from both cities. Today, the PFPA

continues, but it is not a functioning organization. Syed Noor, a well-known filmmaker, is currently serving as its chairman.

7 Pakistan Film Writers
Association (PFWA)

To come up with new plot and screenplay ideas and foster them. The collective was made up of a select number of screenwriters. The PFWA is now inactive.

4 Conclusion

If we analyze the description of movies that were described above, we can interpret that there is a trend of copying content from Bollywood. However, directors have tried to represent Pakistan in many movies through dressing, lifestyle, and language. The disapproval arises when Lollywood tries to copy the western lifestyle, which is not common in Pakistan.

"Panjab Nahi Jaungi" (Won't go to Punjab) is appreciated for its cinematography and dialogue delivery. It earned a profit of PKR 480 million, thus breaking the world record for Pakistani first movie to capture this huge market worldwide. Films released after 2007 have perfect cinematography that shows that good cinematography can attract viewers.

Doubts over survival or revival of Pakistani Cinema in long term was cleared after conducting thorough interviews. People working in this industry (Producers, directors, and writers) commented that the significant reason for the downfall of Pakistani Cinema was the lack of exposure and training of people associated with this industry. They further commented that lack of investment also played a significant role in the downfall of Pakistani Cinema. Now that they have adequate investment, they can produce far better movies. Pakistani industry can compete with international standards if IFCB (Islamabad Film Censor Board) removes censorship from some areas.

We have conducted this research to study the impact of Pakistani Cinema's revival in the past decade, particularly after 2007. In addition, we have studied its impact on the Pakistani population in general. We have discussed the history of Cinema in general and Pakistani Cinema in particular. We have also found out the main reasons for the downfall and revival of Pakistani Cinema. Our research was based on both qualitative and quantitative approaches. As discussed earlier, we have conducted interviews and read the material available on the internet for qualitative

research. We have achieved a survey based on 15 close-ended questions for quantitative analysis.

We have concluded that Pakistani people have no interest in movies as such. They prefer Hollywood movies over Pakistani films at any time. And that too, they prefer to watch at home rather than wasting their money on Cinema. The primary reason that Pakistani audiences don't like to watch Pakistani movies is that they think that Pakistani Cinema is copying Bollywood movies. There is no concept of originality and talent in a Pakistani film.

To conclude, after the 2007 revival of Pakistani Cinema, 44% love watching movies. However, they prefer Hollywood movies since they are action-oriented. Pakistani people have confidence in their cinema industry, and most believe that movie standards have improved a lot. They are also satisfied with the current actors and actresses in the media industry.

However, after 2007, directors and producers shifted their focus to people's interests and started producing movies as per their audience's liking. They have also begun incorporating social issues in their films and producing movies in genres like romance, comedy, horror, and biographies. This step has exceptionally improved Pakistani Cinema's image among the Pakistani audience.

5 Policy Recommendations

According to the United Nations Educational, Scientific, and Cultural Organization (UNESCO), Pakistan is among those countries that have lowest screen-to-population ratios in the world. Given Pakistan's population, 5000 screens with a seating capacity of 200 people are needed. As a result, both the public and private sectors would work together to develop film facilities.

Training, research, student film screenings, film festivals and seminars, are also required for the formation of film societies and the recruitment of new talent into the industry. In this respect, establishing a film school may be very beneficial. It is also important for filmmakers to promote their participation in the production of films. Advanced knowledge of digital technologies, such as animation and computer graphics and special effects, is also important.

Considering that the Pakistani film industry is over 70 years old and has produced over 5000 films (including documentaries), national archives must also contain film archives. However, there is a gap in the collection for these filmic materials and expositions. These documents must contain all of the film's material in literary and pictographic expositions. In this regard, concerted efforts by both the public and private sectors would be efficient.

The government's position must extend beyond the announcement of Pakistan's "first" film and culture policy, which promised funding for film studios and a filmmaking academy. It'll also be interesting to see what happens if duties on video equipment imports and sales tax on films are abolished. As a result, more detailed analysis is needed to assess the effect of government-sponsored film and cultural policies.

According to Ahmad (2016), a backwards integration approach can be used to ensure gains from filmmaking in Pakistan. The funds raised from the films will be reinvested in aboriginal cinema by this approach.

Another useful tactic for growing the number of moviegoers is to offer discounted movie tickets, which has proven to be successful in theaters such as DHA Lahore, Atrium Karachi, Centaurus Islamabad, and other Cineplex in Punjab.

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