

Challenges of Patriarchal Ideologies in Pakistani Cinema:

A Case of Feminist Depiction in Films

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Abstract

Films are an astonishing entertainment medium and a fantastic storytelling device. It is an influential, constant and a perfect coordination of filmic communication. It endorses also reality truthfulness or unreality and total falsehood. Movies are the most prevalent medium of show business. Big screen play an energetic role in the construction of civilization. This role becomes more significant in a nation who have low reading ability rate. Therefore the films in Pakistan have become a standard and influential medium of entertainment. This Study examines the Pakistani movies; Bol, Dukhtar, Bachana and Khuda ke liye, particularly from the feminist perspective and patriarchal ideologies. Descriptive analysis is the method used by the researchers for this study. After analyzing the selected films the researchers find that the theme of the films is very courageous, sensitive and very important in today's situation. The subject of the movies is no doubt very bold and challenging the patriarchy also feminist ideology is portrayed very beautifully. The films create lot of queries in viewer's mind and are a thought provoking. The researchers find that the film directors and producers of the selected movies have projected feminism very strongly and also challenged the patriarchal ideologies in our society. In our society women are not treating equally. The examination of the movies shows that liberal

feminist ideology and patriarchal issues is the base of the script.

Keywords: *Cinema, Patriarchy, Feminism, Movies, Women, Entertainment, Ideologies, Society*

Introduction

In the modern world of technology and media, the significance of media as information dissemination tool is magnified and it serves interest of specific group or class and shape ideology according to authoritarian control. In overall power game, media have a strategic place and form social relations (Aqsa, 2015).

Cinema or film as medium of entertainment is also source of information, education, and propaganda and opinion formation. The role of the cinema in the modern world cannot be underestimated. Cinema has perhaps the greatest potential to be the most effective mass media instrument. Cinema has certainly some clear advantages over other media. It combines primarily, both audio and video and is thus very appealing to the eyes and the ears (Elsaesser, 2002). With the development of color cinematography, and stereophonic sound, it is certainly one up on other media.

Pakistani film industry known as Lollywood established itself with limited resources after partition, as earlier India was hub of film industry. Since its beginning, Pakistani film producers and director used cinema to depict social realities and hundreds of remarkable films focusing on social, political and religious issues were produced. Till 1980s, during the golden period of cinema in Pakistan, average 80 films were produced annually (Gazda, 1997). Later due to numerous factors, film industry in Pakistan dwindle. With the passage of time, many changes occurred and subject of films also framed accordingly, such as at one time Urdu family oriented

romantic stories were dominant, then Punjabi films were produced and “ghandasa” culture remained dominant till the time when Syed Noor dared to produce Urdu film, Bulandi in early 1990s. So the new wave of Urdu films began, but whatever medium or dominant theme was adopted, the women remained underrepresented in films. From lovely and fragile heroin of romantic films to Punjabi “Heer”, women are sexually objectified and reinforced the social status of women as sub-ordinate to men, ready to please and serve men, in Punjabi film an extraordinary powerful role was shown by Anjuman but it was exaggerated and far off from reality.

On international level, feminism waves also had huge effects on Pakistani film industry, the film “Aurat Raaj” show hegemonic position and role of women. Since Pakistani society is patriarchal and male dominancy is ensured and reinforced by the media as well and accepted as conventional ideology. Buckland (2011) rightly said that all produced films in the world depict real ideologies.¹ Oxford dictionary define ideology as political, religious, social and economical ideas held by a certain group of people or community. Similarly films reflect, promote and propagate some ideologies. Any diversion to acknowledged ideologies, incite debates and after the revival of cinema in Pakistan brought drastic changes in production techniques and story lines. Mostly films addressed social issues as after 9/11 internationally terrorism became major theme for film industries around the globe where Muslims are shown as terrorists. In 2007, “Khuda Kay Lye” by Shoib Mansoor was produced to encounter misconception about Muslims and Islam. After a big gap and collapse of Pakistani Film industry (Rodriguez, 2009), in 2011 on ward a series of films were produced and majority were about social issues such as extremism, male chauvinism, feminism, rights and status of woman, religion, illiteracy, culture,

¹ Buckland, Wasran. (2011). Rreview of Richard Rushton, The Reality Film: Theories of Filmic Reality, New Review of film and television students, 9(3), 390-394

concept of prostitution, patriarchy, corruption and unisex. So a new chapter in Pakistani cinema opened and audience started watching films in cinema theatre. Through films patriarchal culture was challenged and dominant ideology is shaken.

Ideology and Cinema

Cinema fulfills the desire for visual pleasure² (Studlar, G.1984) and explicit visualizations of sex, violence and crime has made entertainment industry a capital machine. The moral values are eroded and celebrities are commodified. Hegemonic ideologies are represented and identity of power is reinforced. The portrayal of women in classical cinema shows the fragile, vulnerable, submissive and exploitative characteristics.

Laura Mulvey (1975) examined and described that how unconsciously patriarchal society form film industry. She pointed out film production techniques which focused on women as object and structure male gaze which indicate male dominancy and power. Therefore, films produced in South Asia i-e Bollywood and Lollywood have always been problematic and reflected the socially accepted ideology of male supremacy. The stereotypical representation resulted in more firm believe in socially constructed roles of gender as male or female.

The moral values conveyed through the medium of cinema have a lasting effect on the audience. The audience also has a moral, demonstrative involvement in the course of events and the roles of various characters, their language and style of speaking does leave an impression on the spectators. The realization of this fact is, perhaps the reason for setting up a censor board which scrutinizes all the scenes that are not likely to corrupt the wells of social morality. But this precaution could not be of any significance today, when we are exposed to the internet where

2

you can treat your eyes to all possible vulgarity and mean, obscene and even pornographic films indiscriminately to the young and the old alike. It is considered as a tool for the production and dissemination of the ideology that serves the interests of the groups that exercises social and political control. Cinema occupies a strategic place in the game of power relation with in a social formation (Bingham, 1999). Film is very important media which can bring change in society and is best source of entertainment. However it is also used for information and education. Film is a combination of selected facts from life that is constructed around one's emotions and performs a meaningful job. They create a small world based on logic and psychological truth, which seems beautiful to the viewers, while training them emotionally. Film is the most popular medium of entertainment and plays a vital role in the construction of an organized civilization (Moti, 2004). This role becomes more important in a society having low literacy rate. Most of the producers are of the opinion that this is a simple and low cost medium that provide entertainment to the people who want to escape from their day to day worries. Moreover, the collective experience of film as art renders it a wholly distinct leisure activity. The unique properties of attending the cinema can have decisively positive effects on mental health. Cinema attendance can have independent and robust effects on mental wellbeing because visual stimulation can queue a range of emotions and the collective experience of these emotions through the cinema provides a safe environment in which to experience roles and emotions we might not otherwise be free to experience. The collective nature of the narrative and visual stimulation makes the experience enjoyable and controlled, thereby offering benefits beyond mere visual stimulation. Moreover, the cinema is unique in that it is a highly accessible social art form, the participation in which generally cuts across economic lines. At the same time, attending the cinema allows for the

exercise of personal preferences and the human need for distinction. Their finding holds even when other forms of social engagement are controlled, suggesting that social engagement specifically in an artistic milieu is important for human survival (Ganti, 2004).

Problem Statement

Pakistani film industry is not so much old. Before partition Lahore and Mumbai were the main cities of film making. In Pakistan the cinema industry faced many ups and down due various reasons such as Government policies, lack of innovative ideas, absence of trained personals destroy the image of industry. And sectarianism and fight culture turned the audience towards other mode of culture entertainment. Thus the big screen in Pakistan has become a popular and powerful medium of showbiz (Rizvi, W. 2011). Then after a long time audience and cinema theaters of Pakistan got movies well plotted on so many social issues like terrorism, extremism, male dogmatism, feminism, civil rights, status of female, moral values, religious conviction, illiteracy, art, music, literature, concept of prostitution, patriarchy and bribery. Films and women are an important and attractive field of research for the broadcasting experts as well as for the social researchers. Since our study belongs to the studies which aim to find out the appearance of women projected through films and how it is challenging patriarchal ideology.

Literature Review

Steeves and Smith (1987) describe that there is excessive depiction of women in entertainment programs. Feminist socialists argue that sex, class and gender are more discussed issues on mass media. They discuss that liberal feminist approach is not the true illustration of most females' concern. It deals only with upper and middle class women and hetero sexuality. Radical feminists just focus on the text and pay no attention towards contextual considerations. The

researcher recommends socialist concept of feminism as the one who serves the best. As it has a comprehensive framework to research on speech, film, theater, drama, arts, literature and feminist theory. Weiner (1994) suggests three principles as a guide, feminist research involves a commitment to advance life chances for girls and ladies; it involves a critique of unexamined assumptions about women and central form of knowing and doing; it is concerned with developing equitable professional and personal practices. So it can be inferred that feminist research is a critical, political and Praxis-oriented research. Reinharz (1992) observes that feminist study is an approach and a perception. It is to examine the unexamined and neglected perceptions of human life. It has a great impact and contribution to the development of many key methodological ideas. It commences many critical inquiries in gender relations and society. Reinharz has raised ten claims for feminist research. She observes that feminist research is not a matter of method but a perspective. It involves an ongoing criticism of non-feminist scholarship guided by feminist theory and it aims at creating social change. In the same vein, portrayal of women in films is analyzed from a feminist perspective. Zatlin (1998) says that Spanish Cinema Josefina Molina is famous and on the top in film directors because of her much feministic approach. In her movies there is best representation of feminism, the text chosen by her is female oriented. Butler (2004) writes that in British Films, French women were portrayed as more passionate and with much sexual appeal. In movies most of the women are presented as housewives only. Films produce a concept among young girls that the true happiness and satisfaction can be found while staying at home. Nandakumar, (2011) conclude that only directors and story writers could think of films from the point of view of women a little more frequently than they do right now, it might break the vicious cycle of stereotyping and monotony

that Indian commercial cinema is mitted in. Over time this might condition masses to expect different story lines and encourage directors to conceive newer stories, improving the overall quality of story- telling. Cinema is a highly impressionistic medium and it is important for this medium to be an instrument that enables people to think differently and empathize with alternative perceptions of reality. Ali, (2012) examines the representation of women in Pakistan feature film Urdu language and Punjabi language during 1988 to 1999 and it is a critical evaluation of forty eight films in Pakistani cinema. He explores the characters of women portrays in Urdu and Punjabi film of Pakistan by using content analysis technique. He concludes that the depiction of women in Urdu and Punjabi movies is not reflective of exact Pakistani women rather this depiction presents a harmful image of Pakistani women in the viewer's mind. These pictures do not discourse the women's problems nor do they present explanations to these difficulties confronted by Pakistani women. So far as the conclusion shows that the depiction of women in Urdu and Punjabi language movies are not free from masculine prejudices and these movies do not depict the correct communal and political role done by real Pakistani women. The study shows that the depiction of women in Urdu and Punjabi language movies is grounded on the assumptions and suppositions.

Significance of the Study

Literature on cinema studies is very limited, particularly liberal feminist ideologies in the Pakistani cinema are not addressed yet and few works on stereotypical representation of women in film is available. This study would be opening new avenues in cinema research and feminist approach that challenge patriarchal ideology would be baseline study and would add up into limited literature. It will facilitate media students and researchers to examine cinematic

representations of women, the projection of ideology and eventually educating the masses through films. At this time when new stories are shown and diverse roles are being played by women, then how cinema is challenging strongly held ideology of patriarchy in the country, that is traditional control of male over female.

Research Objectives

Films are cultural artifact of social reality, if women are given power and voice then it would be reflected by cinema as well. Previously conducted studies were mainly focused on gender imbalance in cinema and media at large.

The core objective of the study was to examine the women representation in the film which challenges patriarchy (traditional power of men in family) and how cinema is challenging strongly accepted social ideology of male dominancy. Another objective is to identify how language is used and how meaning are decoded which is against the accepted ideology of male chauvinism.

Method

This study provides insight with the cinematic representations of women, the projection of ideology and eventually educating the masses through films. This study is descriptive research in nature. In this research descriptive analysis technique was used to see the challenges of patriarchal ideologies in Pakistani movies and feminist depiction in the big screen. There are so many issues and ideologies highlighted in the selected movies like illiteracy, poverty, sectarianism, patriarchy, feminism, prostitution, religious conviction, bribery, corruption, she male, marital problems, high birth rate, carelessness of the ruling classes, role of television and film, etc. which are difficult to analyze collectively. So the study is focused only to the feminist

depiction, challenges of patriarchy and its representation. The study is intended to focus on the issues related to the representation of women, patriarchal contemplations, decoding of language and to provide insight into the feminist approach.

The researchers watched the films again and again for identifying and recording dialogues, scenes and context which reflect feminism and how it is presented against patriarchal society?

Analysis of Selected Movies

Film: Bol

Bol is an Urdu feature film directed and produced by Shoaib Mansoor in 2011. The film stars are Mahira Khan, Humaima Malik, Atif Aslam, Iman Ali, Shafqat Cheema, Manzar Sehbai and Zaib Rehman in the lead roles. It concerns a religious Muslim family facing financial difficulties caused by too many children and changing times with a major plot involving the father's desire to have a son and his rejection of his existing transgender male-assigned-at-birth daughter. Bol has a commercial success and became one of the highest grossing Pakistani films of all time. This film was part of an entertainment education project by The Johns Hopkins University Center for Communication Programs which entered in a partnership with Shoaib Mansoor's Shoman Productions in 2009. The objective of the project was to advocate for women's rights by bringing the focus of media and the elite of Pakistan to family planning and gender issues. The country representative of JHU.CCP, Fayyaz Ahmad Khan, served as the executive director of the movie. The film was reviewed by the Central Board of Film Censors in Lahore on 8 November 2010 and received its approval the next day. Bol is set in Lahore and many students from National College of Arts filmmaking department assisted Shoaib Mansoor on it. The film starts

by showing the protagonist, Zainab (Humaima Malick), about to be hanged. She tells her story to media right before this happens. She grew up with six sisters, a mother and a father. The father always wanted a son so that the son could help with the financial issues of the family; the father doesn't believe in women being gainfully employed. They have a transgender child named Syed Saifullah Khan or Saifi (Amr Kashmiri). The father (Hakim) doesn't like Saifi since he is transgender. Saifi is deeply loved by the rest of her family. Zainab is married to a guy who keeps harassing her for not giving birth. Hence, she comes back to her father's house. Zainab's mother keeps having babies that are born dead. Zainab arranges a tubal ligation for her. When Hakim (Manzar Sehbai) finds out, he becomes very angry. One day, Zainab sees Saifi dressed in womens' clothes and gets very disturbed. Hakim owns a small traditional pharmacy and is approached by a man who asks him to teach The Quran to kids, since Hakim is a very religious man who has bonds with the mosque. Hakim initially refuses because the man, Saqa (Is-haq), is running a brothel. Meanwhile the mosque gives him some money to keep, since they have faith in him to be reliable. Mustafa (Atif Aslam), a fellow citizen gets Saifi a job at a place where they decorate trucks. There, Saifi is harassed because others victimize against her identification. One day Saifi is raped. Another transgender person, played by Almas Bobby (who in real life is a transgender person), finds her and takes her home. Hakim hears Saifi telling her mother and Zainab what occurred. Afterward when everyone is sleeping, Hakim chokes Saifi to death with a plastic bag. He must bribe the police officer to keep it a secret with two lakhs. Hakim is forced to take cash out of the masjid funds. The masjid relevant person asks for the funds, and Hakim doesn't have sufficient money. He is forced to go to the Saqa's house to get it. Teaching children The Quran is not giving him enough cash, so Saqa gives him another option. Hakim must marry

and have a baby girl with Meena (Iman Ali) who is one of the prostitutes and is Saqa's (Shafqat Cheema) eldest daughter. Hakim keeps having girls, and Saqa tells him that it is the man who creates the femininity. In the meantime, Zainab gets Ayesha (Mahira Khan) and Mustafa married since Hakim found another man at the masjid and wanted to get Ayesha married to that man. Simultaneously, Hakim marries Meena. When Hakim finds out about Ayesha's marriage, he is furious but can't do anything about it. Meena has her baby, and it is a girl meaning Saqa gets to keep it. Hakim begs Meena to give him the baby so that the child doesn't have to face a horrifying future. Saqa hears and kicks Hakim out. Later on, Meena comes to give Hakim's family the baby. At night, Saqa comes to take Meena's daughter, since Meena was not supposed to give it to Hakim. Hakim tries to kill the daughter to keep her from a horrible future. He is killed by Zainab with a fatal knock on the head. They hide the baby. Zainab tells Saqa that Hakim killed the baby and threw her out somewhere; she tells him that she killed Hakim, which is why she is being given the death penalty. Back in the present, a reporter keeps trying to prove that she is innocent but is unable to. Zainab ends by asking that why is only killing an evil. Why is not giving birth, without any family planning a sin. Then she is hanged. The President (Rashid Khawaja) sees the reporter's newscast that ends with that question and schedules a meeting with the topic as the same as the question. In the end, the rest of the daughters open up a restaurant called Zainab's Cafe, which becomes very successful (Bol, 2011).

Film: Dukhtar

Dukhtar is a Pakistani drama thriller picture directed by Afia Nathaniel in 2014. The stars are Mohib Mirza, Samiya Mumtaz, Asif Khan, Saleha Aref, Samina Ahmad, and Ajab Gul. The film is Afia Nathaniel's feature directorial presentation and she also wrote and produced the film as

well. It is the story of a mother and her ten year old daughter, who leave their home to save the girl from an arranged marriage to a tribal leader. Geo Films released the picture in all over Pakistan on 18 September 2014. At the age of fifteen, Allah Rakhi (Samiya Mumtaz) was given in marriage to the much older tribal group leader Daulat Khan (Asif Khan), who took her from her family in Lahore to live with him in the mounts. Now two decades later, Daulat Khan is presented with the opportunity to make peace with rival tribe leader Tor Gul (Abdullah Jaan) and he shields the deal by offering his fellow tribal chief his and Allah Rakhi's ten-year-old daughter Zainab (Saleha Aref) in marriage. Plagued at the prospect that her daughter's life might be a replication of her own, Allah Rakhi flees with the oblivious young girl in tow. Followed by Daulat Khan and Tor Gul's henchmen and knowing that she is highly visible as a single-handed woman on a mountain road, Allah Rakhi manages to get a lift for her and Zainab by lying to a sympathetic truck driver, Sohail (Mohib Mirza). When Sohail learns of the real reason for Allah Rakhi's flight, he is forced to decide whether he will endanger his own life to deliver mother and daughter to safety in Lahore (Dukhtar, 2014).

Film: Bachaana

Bachaana is a romantic thriller film starring Sanam Saeed and Mohib Mirza and is directed by Nasir Khan as well as produced by Rizwan Saeed. The film was released on 26 February 2016 under the production banner Big Film Entertainment. A bubbly Indian girl named Aalia (Sanam Saeed) in trouble is forced by conditions encompassing her husband Jhangir (Adeel Hashmi) to place her faith in a Pakistani cab driver, Vicky (Mohib Mirza) who she meets by chance in Mauritius Airport, who then takes it upon himself to make Aalia's safe return to India possible. Along the way, the two find themselves in a whirlwind of doubt, narcotics, criminally fast

driving, secrets and of course, romance (Bachaana, 2016). The film was a feature directorial debut of Nasir Khan.

Film: Khuda Kay Liye

Khuda Kay Liye is a drama film directed by Shoaib Mansoor and film stars Shaan, Fawad Khan, Iman Ali in essential starring role with a special appearance by Naseer Uddin Shah. The film follows Mansoor and Sarmad, role played by Shaan and Fawad Khan, two singers whose lives changes after the happening of terrorist attacks in USA and misjudged the teachings of Jihad. Khuda Kay Liye was released on 20 July 2007 in Pakistan as well as the screenings at various global film festivals. The film consequently won a number of honors for its acting, particularly Roberto Rossellini Award, Silver Pyramid Award at Cairo International Film Festival, Italy and Fukuoka Audience Award at Fukuoka International Film Festival, Japan. Apart from international tributes, Khuda Kay Liye received diversified appraisals with critics praising the story and acting. Commercially the film became the highest-receiving Pakistani film of 2007 domestically, was declared super hit by the Pakistani cinema box office. The story starts, Mansoor and Sarmad, the two successful singers from Lahore. Sarmad eventually gets influenced by an Islamic activist Maulana Tahiri, as he begins to practice Islamic way of living and gives up his music career as it is measured "haraam" by the Islamic community. Maryam (Mary), a westernized British Pakistani girl, falls in love with Dave from the British society. However this dissatisfies her daddy, who is hypocritical, despite himself having a live-in relationship with a British lady. In the meantime Mary's dad plans to take her for a trip to Pakistan to meet Sarmad and Mansoor. While touring FATA, she gets deceived by her father to marry her cousin Sarmad. Mary forcefully gets married and abandoned in her household. In an

escape effort, Mary attempts runs from the village but gets caught by Sarmad. He eventually consummates their marriage by force as a sort of punishment so that Mary would not escape again. Mansoor goes to a musical school in Chicago, where he meets Janie. They both eventually fall in love with each other and Janie even leaves alcohol for him. Though soon after the events of terrorists attacks, Mansoor gets arrested by FBI, due to his Islamic background and gets imprisoned for a year. Mary is rescued by Sarmad's father under the protection of the British government. A devastated Mary takes her father and cousin to court in Pakistan. Wali (Naseeruddin Shah) a Maulana, then explains to the court how Islam is being misused in the name of war and hatred, conveying the religion forward in a believable and peaceful manner. Distressed by all the suffering he has seen and caused Sarmad withdraws from the case. He also realizes the damage that he was made to do in the name of faith. Mary is now free and returns to the village where she was kept convict so she can educate the girls there. In the meantime, Mansoor is still in FBI custody after a year of torment, the last torture session having inflicted permanent brain damage. After a failed rehab attempt, he is deported and reunited with his family in Pakistan where he instigates to improve (Khuda Kay Liye, 2007).

Findings

The semiotic analysis of selected films indicated that women were not generally presented in authoritarian and dominant manners but in selected films through dialogues, scene and context patriarchy was challenged. Women were not presented as expectations by male partners. The stereotypical representation was not used and it was step forward to show independent and powerful image of women.

The character performed by Humaima Malik was central and courageous to speak out

against any discrimination. She stood up and despite severe beating, she never give up. The outstanding performance, solid character and dialogues all in all represent a very powerful role of women.

In Dukhter, the role of mother, who is living in dangerous area but the brutality cannot stop her. Only a mother (women) can protect her children from any discrimination and in patriarchal social structure, the mother till enjoys the power. When father decided marriage of her 10 years old daughter to 60 years old man, she took this girl and face all hardship to protect her daughter. The dominant role of women as mother was shown against the social crime that is child marriage.

The courageous role of girl in Bachana indicates the constant struggle of her life and she despite all problems she keeps on. The story show that if a girl is trapped then how she can survive and can bring actualities to world. The most used tagline “Larki Larki hoti hai”, in film apparently indicate a chauvinistic stance that a man can only save a girl. In fact, the film features a gloriously spunky heroine who is both athletic and intelligent. She runs and jumps faster than male counterpart and intelligently plan her escape from any danger. In one scene, she saves the life of hero by hitting villain from the back.

The film “Khud Kay Lye” was primarily focused on misconception against Islam but the remarkable role of Iman Ali against her forced marriage imprints on the mind of audience.

Discussion and Conclusion

Films have a uniquely powerful ubiquity within human culture. Cinema has become a powerful vehicle for culture, education, leisure and propaganda. The influence of films is countless, the narrative and representational aspects of film make it a wholly unique form of art. Film is a

reflection of society, both present and past and its innovations sometimes have to catch up to society but sometimes it leads society too. Movies are stories; movies are people who come out with ideas about something they want to say something they want to tell someone. Movies are a form of communication and that communication comes from societies not just where society is presently and what it's doing now but where society has been. It's been that way for as long as movies have been around. There is no gain in saying that films have a tremendous influence in the society. Cinema has perhaps the greatest potential to be the most effective mass media instrument. Besides proving cheap entertainment for masses, it can easily become a means of mass instruction and mass education. Movies have proved to be one of the best mediums of mass communication. You can escape in a wonderland and forget your worries for those brief three hours when you see the workings of terrorist operations or just get that good old feeling of being surrounded and supported by your loved ones. Directors and producers of the films, they're good, they're bad but they do leave you thinking for a while. Today Pakistani cinema has changed the concept of traditional women in society and challenged the patriarchal ideologies in films. The selected movies have covered so many social issues to break the stereotype thinking of Pakistani society. In selected movies the story has been changing the society. Bol, Dukhtar, Bachana, Khuda ke liye are the bold movies thus some will find it hard to confess that they have seen it. The subject of the movies is no doubt very bold, challenging the patriarchy and feminist ideology is portrayed in it beautifully. After analyzing the selected films the researchers find that the theme of the films is very courageous, sensitive and very important in today's situation. The films create lot of queries in viewer's mind and are a thought provoking. The Researchers have conducted a descriptive analysis of the movies focusing on patriarchy and feminist philosophy.

The researchers find that the film directors and producers of the selected movies have projected feminism very strongly and also challenged the patriarchal ideologies in our society. In our society females are not treating equally. The examination of the movies shows that liberal feminist ideology and patriarchal issues is the base of the script. Such as liberal feminism is the movement which voices for the rights of women. These rights include political rights, reproductive rights, basic human rights, economic rights; realization of self, etc. The analysis shows the symbolic place of women in the material displayed in films and the analysis of selected movies shows that female characters in the movie represent liberal feminism and patriarchal issues very strongly. Language used by all female characters reflects that they are well aware about their identity and abilities. The analysis of the selected movie shows that characters in the film either male or female are projecting certain ideologies. The male characters are presenting concept of patriarchy, male domination yet their gestures, beliefs, language and controlling attitude are projecting the ideologies of the patriarchal character strongly. To show the patriarchal thought, they are shown with a complete control over their household and taking all the decisions from birth to death. Instead characters of female are projecting different feminist ideologies and are the representation of liberal feminism. They are challenging patriarchal beliefs, fully confident women who have a complete realization of self. Bol, Dukhtar, Bachaana, Khuda ke liye have set a new precedent in filmmaking in Pakistan. The films powerful story is met with equally strong visuals that collectively showcase what Pakistani talent is all about. Bol, Dukhtar, Bachaana, Khuda ke liye highlight various subject that desperately needs attention in our society. As a harbinger to the much touted 'Revival of Pakistani Cinema', Bol, Dukhtar, Bachaana, Khuda ke liye highlight the strengths of the Lollywood industry. A

strong plot, fabulous music, good actors and sound direction has made the revival possible in Pakistani cinema industry. Bol, Dukhtar, Bachaana, Khuda ke liye are hard hitting movies and it has lot of margin for research as it is based on many social issues. Although the movies also receive a huge criticism nevertheless the level of gratitude is higher than censure. Bol, Dukhtar, Bachaana, Khuda ke liye are based on many social issues like corruption, concept of prostitution, lack of education, patriarchy, status of women as well as then their justification with religious references. So there is a big scope for further researches on these films.

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