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**Development And Anti-Development Messages
In Pakistan TV, Entertainment, Advertising And Films**

By

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part-1.

Entertainment and Advertising are two very influential vehicles which carry a mix of messages to the society at large. People in general love entertainment and are affected by advertising which makes them buy even, the faulty, inferior and hazardous goods. People's love for entertainment and trance of advertising may be used for the benefit of any community, if conscious effort is infused into an informal message system. In countries, where democratic process is not fully established and where quality of life in general is inferior, struggle for development faces numerous difficulties. A major problem of such societies is casual rather than consistent approach --- for change towards a better tomorrow. Without identifying the required change they indulge in poor planning, and fail to translate their desires into reality.

Pakistan is one such country where nature and extent of the required change is not generally understood. There are many, who tirelessly talk of development, only as a political promise. As a result, regular campaigning for positive changes in the society does not usually begin. And if it does begin with any degree of promise, it is discontinued later for various stereotyped reasons.

Use of entertainment and advertising for development communication, needs the consciousness of a specific kind. This consciousness might be the natural outcome of an exercise in understanding the development and anti-development messages in the media system of a particular country. In this article, an effort has been made in this direction. It is limited, only to the identification of some of the distinct messages in TV entertainment, advertising and film in Pakistan.

Like some other Asian countries, Pakistan's dilemma in the field of development communication lies in the fact that overwhelming majority of media practitioners are not fully conscious of their possible role in eradication of under-development. This consciousness is limited to some United Nations agencies and departments of mass communication where courses about development communication were included in the curriculum as late as in 1987. This is why limited is the number of those people who believe that under-development is man-made,

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and it is not permanent as God's will. Whereas a keen consciousness of development is badly needed. Significant indicators of this need are:

- (a) Poverty (per capita income is only 380 dollars)
- (b) Inequality (extremely poor and fabulously rich)
- (c) Illiteracy 74%
- (d) Inadequacy of health support (only one doctor for 1765 persons)
- (e) Drug addicts now 2.2 million

All these above mentioned problems are difficult to solve and require a well planned, integrated, steady effort by three quarters, namely the government, the N.G.Os and the media. Initial motivational campaign might begin from any side but success of the exercise would depend on combined and continuous struggle of all the three.

An overview of the media scene in Pakistan suggests that immense opportunities for the success of development communication are available. Only a keen consciousness is needed.

TELEVISION

Pakistan Television, in its life of 26 years, has earned a good name for entertainment programmes which form about 47.42 per cent of all its transmission¹. Being the largest component of the programming, entertainment receives the utmost attention of programme producers which has materialised into international awards. Out of twentytwo such awards nine have been in drama and music.² A survey, conducted by (Gallup Pakistan) also reveals that drama is the most popular element of Pakistan Television's programming.³ Availability of advertising support confirms this finding. Whereas, advertisements for entertainment programmes are readily forthcoming, ~~where~~ for non-entertainment programmes and discussions they are difficult to secure.

Although, popular among the masses, the elite of the country have never certified that PTV's success in entertainment was enough.

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Daily The Nation for example comments—

"While talking of its achievement it (TV) could have also talked of its failure. Its achievements in the field of drama, for example are considerable but its failure in the field of news, current affairs and talk programmes too, are many".4

This brief but straightforward comment debunks the PTV exercise of self praise (the Silver Jubilee Celebration, November 1989) but it does accept the success in the field of entertainment.

Drama, music, sports and variety shows etc. which form about half of all TV programming, are part of daily schedules. Usually these programmes are shown during the prime time while non-entertainment is kept on both ends of the transmission, either too early in the evening or quite late at night.

Nature of the Messages:

As mentioned earlier, general approach for development in Pakistan is not satisfactory. It is ad hoc and casual, rather than being specifically planned and campaign-like in its origin. Because of this casual approach, almost all aspects of social life are suffering from lack of direction and Pakistan Television is no exception.

Most probably, pursuing the approach of trial and error PTV has evolved a system for making the programmes. Usually, the producers conceive a programme and by the consent at the local level, prepare one or two pilot programmes which are watched by the experts at the centre. When these experts give a go-ahead signal, the remaining episodes of a drama serial or other programmes are filmed. What is notable in this system, is the absence of any permanent guiding principles about incorporation of development messages. Supreme idea, at the PTV is to earn popularity and every producer invariably goes for it.

In spite of apathy for development some ideas or messages silently

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to creep into drama serials. The nature of these messages is largely informal and as such they are more effective because formal messages do not create needed positive affect.

In its preliminary phase, PTV telecast several plays which had powerful but informal developmental appeal. For example Jhok Siyal (fictional name of a village) and Khuda Ki Basti (the city of God) were two famous serials which exposed the crimes committed by the rich. It unconsciously motivated people toward spread of literacy and for eradication of economic inequality. Khuda Ki Basti, which is a famous Urdu novel by Shaukat Siddiqi, was telecast twice. Skylarks, a non-governmental organization in the novel, teach the children and adults free of cost. Such scenes in the serial, created an atmosphere conducive to eradication of illiteracy.

Another and perhaps the most popular serial of PTV was Waris (the inheritor). In it, programmes of village uplift, struggle against dishonesty and intrigue have been highlighted. Shama (The Candle) yet another popular serial of PTV, was a family saga emerged in traditionalism of about half a century ago. Although, it was liked by the majority, there were many who criticised the rationale of its telecasting.

Payas, a recent hit serial provided a peep into the pockets of extreme closeness in relatively open urban centres.

Hawwa Ki Beti (Daughter of Eve): A Case Study

Latest, quite popular serial of PTV, Karachi centre was Hawwa Ki Beti telecast in connection with the year of female child (1990). Written by Noorul Huda Shah and directed by Sahira Kazmi, it ran for six weeks and created some ripples on the national level.

Story:

A female singer is duped into marriage by a young landlord who is to inherit a large fortune when his father dies. When the initial interest in the singer wanes, the landlord, leaves the city and divorces the singer, who is pregnant. She gives birth to a baby girl, puts up a brave effort to survive and when finds it difficult, marries

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to
again, this time/an ordinary musician. From this second marriage a boy is born to make the number of family members — four. Sometime after the birth of the boy the second husband is jailed for some offence which drags the family into several difficulties. Left alone, the singer starts working herself to look after the family. As she continues to brave all storms, her son comes of age and begins to earn some money by selling petty things. The singer then is infected by TB and the family has to survive on the meagre income earned by the son.

The children, particularly the girl is very anxious to go to school. So many times, she expresses this desire, but it does not materialise. Meanwhile, the second husband is freed and despite opposition by the singer, starts living with them once again. His son hates him, but he is successful in charming the girl with the promise that he would get her admitted in a school. One day he carries the girl by deceit and sells her in a prostitution den. The girl somehow manages to escape and reaches home. Alarmed by the situation, the mother (singer) carries the girl to her ex-husband, who is the father of the girl. He has, by now, become a big landlord and chief of a pseudo-religious cult. He reluctantly accepts the plea that the girl might be safe only in his custody, otherwise city life would be dangerous for her.

During the return journey, the singer, with her advanced phase of TB, dies in the train. The landlord, gives away her own daughter to one of his middle-aged and childless servants and orders him to marry her. When the girl learns of his plan, she once again escapes. This time she is recovered by some kind people, who hand her over to Darul-aman (home for destitute women and children). From Darul-aman she is adopted by a loving family, who manage to find her brother, give them both a separate room to live in and employ the boy for household work because he is unwilling to accept anything on charity basis. The girl is sent to her dreamland——the school.

This short serial proved to be very successful for various reasons. For example:

1. Right from the beginning it had an air of extreme truthfulness which won the applause of every viewer.

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2. Difficulties of a poor family living in a large urban metropolis were portrayed in a manner, which touched all hearts and created a feeling of deep sympathy for the singer and her children.
3. It carried a number of development messages in an informal manner. Viewers could not but appreciate (a) struggle for self-reliance (b) dignity despite abject poverty (c) desire to become literate (d) availability of meaningful help for those who refuse to sacrifice principles.

Keeping the above examples in view, Pakistan television over the years has fed the society on various entertainment programmes which informally carry the messages both of development and anti-development. Seemingly their messages have not transformed the society, yet their informal impact has been felt. For example, the play "Ragon Mein Andhera" (Darkness in Blood Vessels) had been very successful in highlighting the drug menace and the need to fight against it. With it, started a series of plays like this:

Some relatively distinct development messages in TV entertainment which created an impact are as under——

1. Eradication of Poverty and Economic Inequality.

Popular serials, like Jhok Siyal and Khuda Ki Basti, have been instrumental in creating a powerful impact against poverty, economic inequality and exploitation of the poor by the rich. Similar themes have been used in so many other serials and plays. All of them cannot be mentioned here; however, Deewarain (The Walls) has been outstanding. It stunned almost everyone with its truthful portrayal of difficulties of the poor and illiterate people living in the villages. What distilled from various episodes of Deewarain was an informal message

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of development: Struggle against poverty and economic inequality is needed by every poor family.

2. Spread of Literacy

Illiteracy and related problems, also figured in many PTV plays. In Khuda Ki Basti, a group of young people established an organization (Skylarks), which educates young boys and adults. In one of the recent serials Pyas (Thirst), the purdah observing heroine goes on receiving education, in spite of so many obstacles. In Amawas (Dark Night), a poor, salaried man is providing education to her daughters. His wife is deadly against it; she thinks that hard-earned money is being wasted. But the man is determined and never gives up.

3. Health Education

Noteworthy among plays emphasising health messages, was "Jo Bachay Hain Sang Samet Lo" (Gather all the Stones which are left), written by Fatima Surayya. In this play an extremely depressed girl patient of leprosy is helped by a team of health workers. This play carried a very significant health message particularly, to Pakistan's remote northern areas where leprosy is believed to be incurable. As the girl patient is carried to a nearby city, and recovers completely to be happy again, the play proved to be of exemplary development appeal.

4. Eradication of Drug Abuse

Since December 1979, when Russia attacked Afghanistan, the menace of drug abuse is galloping in Pakistan. In the last eleven years, number of addicts soared from .1 to 2.2 million.⁵ This problem, therefore, has been the central idea of several serials and series of plays, each highlighting the devastation, drugs bring about. After the phenomenal success of Ragon Mein Andhera, a series of plays "Andhera-Ujala" (The darkness and the light) achieved high level of popularity. One of the main themes of these plays was to expose drug traffickers and their clandestine activities, and to highlight the misery and

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misfortune of the drug users. Written by Yunus Javed, the series went a long way ⁱⁿ educating the youth and preparing them to fight against it. Different plays of this series are still being seen and the journey of the message is continuing.

5. Need for change

The above mentioned series "Andhera Ujala" also brought to light the corruption and misuse of power in the Police department. It emphasised the need to overhaul an office which is closely related with the public welfare.

Along with Development Messages, there has also been a volley of Anti-development Messages in the PTV entertainment. Only a few of them, the distinct ones may be described here.

1. Glamourizing life.

Generally speaking, entertainment of PTV is highly glamourized. Most of the plays and music programmes are filmed in rich, high fashion beyond the common reach settings. Ankahi (Unsaid) for example, was a serial in which affluence was glorified beyond all limits. Same is true for Tanhaiyan (Solitudes). Actually, it is difficult to mention a few and ignore the others. There has been and still is a majority of entertainment programmes in which famous actors are shown living in palatial houses, driving expensive cars and wearing princely clothes.

This glamourizing has profound affect of depression which is in many ways translated in a strong and hostile reaction against the society.

2. Over-exposure of violence and crimes.

Most notable change in PTV entertainment content over the years, is the increase in scenes showing or implying violence. Majority of plays, now-a-days deal with violence and crimes in one way or the other. Murder of a young man and amputation of a boy's leg figured in serial Khwahish (The Wish), which is being shown these days; likewise, murder, free use of firearms and various crimes are dominant in the imported films which are generally televised. Matlock, Roots - The New Generation and War of the Worlds are only a few examples of the present schedules, and each has a rich quota of crime and violence. Several studies (Gerbren 1976, Green & Wright 1982) confirm that TV

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violence breeds aggression in the young viewers.

3. Traditionalism

A few of PTV serials have the society with messages supporting traditionalism by discouraging the need to change. Shama (The Candle) is regarded one such serial which carries the viewer into a world where time stands still. Based on a famous Urdu novel, each episode of Shama centred around strict family life and had little to present for the future. Its last episode is generally criticised for the extravaganza of costly clothes, jewellery and wasteful pomp and show. With its negative message Mehndi —an extra function is added to marriage ceremonies. With mehndi a marriage has become even more wasteful moneywise.

MUSIC

Musical programmes of PTV have undergone a big change. All recent musical programmes, with the exception of Lahu Tarang have carried an anti-development message in the sense that well dressed singers were shown roaming in princely houses and well kept gardens. Whereas in Lahu Tarang, singers were to sing and to act as kumhar (Potter) or Rangrez (Dyer) along with the music this presentation provided the viewer a peep into the life styles of some poor craftsmen. As a matter of contrast, Lahu Tarang was accepted to be a musical programme with an extra message, which was informative as well as recreative.

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ADVERTISING

As the number of advertising agencies in Pakistan soared to 229 in 1990, cut-throat competition and hectic activity to win clients, increased to unprecedented levels.⁶ Before the advent of TV (1964) advertising here was in a dormant state. Number of agencies was hardly 50 and print was the only formidable medium. With the commissioning of TV, began a new era which brought new life, success and prosperity to the agencies, which in turn made better standards possible. Endorsing the effect of TV, an advertising professional Mr. Mukhtar Azmi observed.

"...TV's appearance as a powerful medium contributed tremendously in shaping the advertising profession..." ⁷

In fact, the impact of TV on advertising has been much more than that. After November 1964, advertising in this country, changed altogether. Now, it is more direct, better visualised and obviously more paying for the client.

In post-TV era, advertising became big business in Pakistan and consolidated advertising expenditure rose to Rs.1800 million in 1988.⁸ Observes Professor Zakariyya Sajid, Director, Press Institute of Pakistan—

"It goes to the credit of advertising that an average citizen is now more conscious of various national issues concerning health, environment and education etc." ⁹

This does not however mean, that advertising has played its role to the satisfaction of futuristic enthusiasts. Much remains still to be done if the following opinion of Ms. Agi Clark were true. She writes

"The ad must reflect the social problems of the people in such a polite way, as to influence the mind of those who could improve things. In societies where literacy rate was very low the electronic media had more impact on the people." ¹⁰

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Whether advertising in Pakistan, truly reflects the problems of the people is a question which needs a detailed study. What follows, however, is an effort to understand some developmental aspects of advertising in Pakistan.

DEVELOPMENTAL ADVERTISING

Nature of messages in advertising seems to be different than TV programming for various reasons. Most significant among them is the element of formality in advertising. Whereas TV programming in Pakistan hardly propagates a formal message to stop using drugs; for example, advertising has produced several series in this regard, and one of them has won an international award. It may be true that advertising agencies did not run anti-drug campaigns on their own; somebody else has paid for ads. Yet, only payment may not be accepted a yardstick for such judgements. Obviously, some element of self-motivation is always required for doing a good job in creative advertising.

Messages for some kind of development are numerous in Pakistani advertising. Some of the more distinct ones are as under.

1. Arresting the Drug Abuse

One major problem Pakistan is facing today is drug abuse, particularly that of heroine. Very effective advertising campaigns have been prepared to check this menace. Best known ad among many, is the one titled "Aik Nanha Sa Paranda" (A Small Bird). In this ad a bird is shown fighting a snake which has attacked its nest to eat its chicks. The copy poses a challenge: when a small bird fights to save the chicks and the future, cannot you do the same? Orient Advertisers have won International Advertising Association Finalist Award 1989 on this advertisement at 32nd Annual International Film & TV Festival held in New York.

There have been several other ads in which the anti drug message has been successful by communication. For example, a sarcastic ad on TV, titled "Khudkushi K Asan Tareeqa" (Easy way to suicide) has been very effective.

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2. Dissemination of Information.

Being a very significant purpose of almost all advertising, communication of information remained supreme in Pakistan also. In recent months, for example people came to know through advertisements about cellular telephones, instant water filters, sugar free drinks, low-calorie diets and innovative computers. It is because of advertising that marketing of the above products met an instant success.

3. Energy conservation

Pakistani advertising these days is putting up some extra effort for energy conservation. Recent example is of a TV ad in which a well known numerous character Jeddy talks to his un-made up self on the TV screen. His own picture on the TV tells Jeddy to "save electricity for yourself as well as for the nation". The ad has been an instant success and a campaign for electric conservation has begun by leaders of opinion and also by the children.

4. Health Education

Advertising has played a significant role in familiarising the masses with general but much needed knowledge about health. Innoculation against six possible ailments of children, checking diarrhoeal diseases by O.R.S. and reduction in Infant Mortality Rate (IRM) have been prime objectives of such advertising.¹² According to the Ministry of Health, advertising has changed the health scene a great deal, and the number of people who know and understand health requirements has grown many folds.

5. Saving

Advertising has also been used to foster the habit of saving among the people. A very well known effort in this regard was a theme song in a commercial. Written by famous poet Himayat Ali Shair, the song "Jo Paisa Hum Bachate Hain, Watan Ke Kam Ata Hai" (The money we save is used for development of our country) was sung by almost every child particularly in the cities where people do have some extra money. The song proved successful in middle-income urbanites.

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ANTI-DEVELOPMENT MESSAGES

Advertising in Pakistan is not void of anti-development messages also, Luckily, however, an effort for self evaluation is present within the close circle of advertisers themselves. Writes, Sahir Tajuddin, an advertising executive:

"Copy-writing in Pakistan takes on the task of coming up with extreme exaggeration in advertising with a free use of superlatives describing nominal features like "No.1 in Pakistan", "Best", "Most", "Perfect", "Flawless" etc. For example there are two brands of tea in Pakistan today, that claim to be "No.1".¹³

Senator Javed Jabbar, who is an internationally known Pakistani advertiser, has observed that Pakistani advertising was 90 per cent commercial material and (only) 10 per cent, developmental.¹⁴ Keeping the above observation in view, some, relatively more distinct anti-development messages have been the following—

1. Glamourizing beyond all limits

Advertising anywhere has but one feature in common: glamourize even the obviously hazardous products. In Pakistan, the practice seems to be even more established because detailed statutory regulation have not been enforced. Visual settings of a very large number of ads, are palatial houses, gorgeous dresses and film star standard make up. All such elements carry the receiver to a fantasy world where poverty or even moderate income looks like a sin. Most notable examples have been the TV commercials of very light lawn prints. Such ads, are very frequent when the summer is about to begin. In them are shown a group of models enjoying life by wearing lavish lawn dresses which are quite costly by general standard. Recent TV commercials of some shoes also seem to come direct from the upper class west. Prices of these shoes are out of reach for majority of people who feel depressed and disturbed.

The glamourizing, reaching the levels of cheating, also takes the shape of a dangerous anti-development message. An adman Baseer Ashraf writes.

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" just a glance at the Pak TV shows that the advertising profession is using kids as models to enumerate the virtues of chocolates, toffees, bubble gums and what have you". 15.

2. Misinformation

When cheating in commercials reaches the limit of hiding or refuting proven facts, it also becomes an exercise in misinformation. One cannot but agree with Javed Jabbar and Baseer Ashraf, when the case of pesticide advertising in Pakistan comes to mind. Year after year, Pakistani landlords and peasants are being bombarded by commercials of pesticides etc, although the advertisers know fully well that indiscriminate and excessive use of anti-pest or harvest-boosting chemicals is a potent health-hazard. Such commercials tell the farmer that these chemicals have only one aspect: positive, which will bring them more money.

Such misinformation is also common for a number of medicines which claim to be miraculous. Advertisements of indigenous panacea for cold and cough are just one example.

3. Promotion of Smoking

Pakistani advertising also excels in cigarette ads which are generally very eye catching. Because of a government regulation, cigarette ads on TV wait upto 9.30 in the night. This amazing simplicity is based on the wrong notion that Pakistani children retire to sleep by that time, whereas the fact is otherwise. Most children are wide awake and do watch cigarette commercials regularly. And even the above mentioned government regulation does not stop cigarette ads when a cricket match is telecast live, majority of the audience being children and the youth.

Although, the health warning is included in every cigarette commercial, it is of no effect because the impact of highly glamourized visual and the copy is not so short lived. These ads project the wrong notion that smoking is essential part of manliness and excitement. Pakistani advertising has proved itself over-zealous for the promotion of smoking, and there seems to be no light at the end of the tunnel.

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The above description of Pakistani's advertising scene will not perhaps be complete without the mention of a down trend in advertising expenditure. After a peak of 1800 million rupees in 1988, the total advertising expenditure has gone down to 1615 million in 1989, which is also less by 24 million when compared with 1987. Without any doubt this squeeze is mostly because of the turbulent national political scene. One wonders if it has something to do with the negative feedback, which is not totally absent now. While addressing the closing session of AdAsia 1990 at Lahore, President Ghulam Ishaque Khan had observed——

"Advertising should build brand images that fit into a society's socio-economic mosaic. They should match a peoples personality". 16

Present day Pakistani advertising, with its potentially stronger anti-developmental messages, seems to be away from the standard visualized by President Ishaque Khan.

F I L M

Pakistani film industry has been sick for quite a long time now. If the number of new films in any indication, only 85 were made in 1990, compared to 103 in 1989. Another significant pointer is the decreasing number of cinema houses. In Karachi alone, 24 cinema houses disappeared in the last 12 years. Commercial plazas have been built in their place. Ailment of the film industry and diminishing public interest in visiting cinema houses is attributed to several factors: flood of Indian movies available on video rentals, costly cinema tickets due to heavy government taxation, high film making costs because of upward trend in remuneration of artistes. Relevant organizations like Film Distributors Association blame these circumstances on small circuit of business, piracy of even the latest films and government regulations which impose many restrictions—from taxes to censor rules.

Many people believe that problems faced by Pakistani film industry are beyond solution for several reasons. For example small circuit may not be stretched big, nor any government can think of relaxing censor rules: it would have a negative effect on needed public support.

Clamped in this difficult situation, Pakistani film makers are left with only one option: go on for naked commercialism and forget anything else. Naturally, in the process, they^{do}/forget many things, particularly to communicate for development. It is perhaps, in these circumstances, that most Pakistani films appear to be desperate attempts to commercially succeed at all costs.

FIVE FILMS ANALYSED

Development messages are, as a rule, subdued in these films which are called action thrillers. Five new films of 1990, which proved to be box-office hits fall under this single category which seems to dominate the minds of film makers in future also.

Of these five, only "Leader" may be mentioned as the one which has some developmental value. The hero in this film, is a political

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leader, who tirelessly talks about the rights of the poor. After many melodramatic reversals, he succeeds to show that selfless service to the community does not go waste. The message, however, is not distinct to the level that less intelligent viewer may also identify it. In the same fashion, need for change is discussed but only casually in various scenes. Again, there is no force in the message because discussion (about change) takes place between minor actors.

In another box-office hit of the 1990, "Nagina", dignity of labour gets some attention when the hero takes up the profession of stone crushing for a shortwhile. Seeing his urban background, some people advise him to try something else but he is adamant. He is keen to feel like common stone crushers.

Once again, this positive message is mixed up with so many other and quite diverse ones, which makes it indistinct and difficult to get effect.

An architect's struggle for higher achievements is highlighted in "Bulandi" (Height) which proved a great commercial success. In the beginning of the story, the architect is an ordinary employee of a company. Later he manages to reach to the apex with sustained hard work. Although the message is obscure, the film does educate the viewer to grow economically and achieve a better quality of life.

For the last few years, some sort of a drug mafia has become a dangerous element of Pakistani society. Rightly, therefore, an anti-drug campaign is the main theme of many films. One very successful film was "Insaniyat Ke Dushman" (Enemies of Humanity) in which a large gang of drug dealers is pitted against a dedicated police officer. The gang tortures him in different ways. At one stage, he loses his job because of the machinations of drug barons. But to him, the problem of drug abuse was so big and so horrible that he kept the struggle going and succeeded with great effort.

The film was not good. It had numerous weaknesses, even then the message for eradication of drug abuse was quite obvious.

Unluckily, Pakistani films are not made with specific consciousness for development. Main driving force is to earn money which is

manifested rather crudely.

Another major characteristic of these films is the strange phenomenon of including so many diverse messages in one story. Film makers try their level best to have romance, crime, at least eight songs, several vibrant dances and "rallies" of long dialogues—all in one. This tendency makes the film such a strange hotch-potch that isolation of any positive messages is impossible.

Anti-development messages on the other hand, are not impossible to isolate because, generally speaking, they are made quite forceful. These negative messages are repeated many times and in many ways. Successive reinforcement of negative messages is an accepted rule, which no one dares to ignore. As a result the anti-developmental messages hardly remain unidentified. Here is a brief account of two such messages.

1. Glamourized Crime

Pakistani film producers usually shoot their films in capitalistic, high-brow, exhibitionistic settings. Lavish drawing rooms and costly dresses notwithstanding, crime is also glamourized which has a very negative effect: Be a successful criminal and do not be afraid of the police. In "Insaniyat Ke Dushman", leader of the local gang was a lady who was shown wearing very expensive well-tailored, trendy dresses. She is also "imitatable" for care-free leadership she has over her ordinary workers.

Crime and violence are quite pronounced in the new Pakistani films. In "Nagina" for example, long bouts of free-style wrestling and firing by klashnikov go on for several minutes. Many people are shown bleeding, or dying. With only minor changes, such scenes are present in almost every film.

2. Suppression of Reality

Most Pakistani films seem to suppress the hard realities of life by creating a needless over-dramatic effect. In "Nagina" for example, a simple village girl, who belongs to a simple family, is shown dancing at a public place. Her dress in the dance becomes modern, her meekness instantly disappears. In "Bulandi" a normally intelligent father is

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ready to marry his educated daughter to an obviously mis-matched and very awkward person. With an over-dosing of songs and dances also, the cine-goer is made to believe in an unreal, profusely fictional world which hampers with his capacity to adjust.

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