Analysis of Audiences' uses and Gratifications in the Selected Pakistani Urdu Films

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Abstract: *This exploratory study unfolds Socio-psychological problems, and their impacts on youth through post-2000. Four Pakistani selected Urdu films as Shoaib Mansoor's Bol (2011), Jilani's Chambaili (2013), Khuda Kay Liye (2007), and Bilal Lashari's Waar (2013). The study locates these films in their broader frame of socio-psychological dynamics to grapple with the production of gender relations along with the articulation of identity. Furthermore, the study vigorously tends to disclose consumption effects and influences of identity, entertainment, socialization, surveillance, and cinematic techniques observed in the films by Pakistani youth in fulfilling their desires of gratification. This study uses quantitative research methods by applying a Cross-sectional survey approach. The convenient sampling was used to sample size N=371 among the population of the capital city of Islamabad. It was found that Pakistani youth broadly identify themselves with the national identity depicted in the films. The cinematic techniques used for the production of socialization gratified youth to some extent. The study recommends that the national film Industry should come up with socio-political realities-based cultural productions.*

Key Words: Lollywood, Hegemony, Identity, Nationalism, Patriarchy

Introduction

This study investigates the text of the selected Urdu language Pakistani films with a focus on social and psychological impacts on Pakistani youth. Therefore, four Pakistani Urdu films are selected for Cross-sectional research survey methods to answer the research questions. It includes Shoaib Mansoor's *Bol* (2011), Ismail Jilani's C*hambaili* (2013), *Khuda Kay Liye* (2007), and Bilal Lashari's *WAAR* (2013).

Film *Bol* tells about gender differences in a social structure where the male is preferred more than the female. It signifies social problems prevail in Pakistan, such as a very young brother of five sisters born as transgender is not accepted by the society. The same social concept is overtly portrayed

in Hollywood films and also observed in American television seasons/programs and films (Erigha, 2015). Similarly, C*hambaili* (2013) tells about the courage, romance, and sacrifice of a group of friends at a critical time in the Yaadgar colony in the city of Falakabad, Mulk-e-Khudadad, highlighting the pre-partition era of anarchy, a civil disorder that leads to larger social troubles. However, political leaders of their parties mislead the public for their own agendas. The media disseminate the chaotic situation of deprivation that leads to cynicism. Despite lacking political experience and resources, a group of people planned to organize a political party named *Chambaili Tehreek* and get its president to win and deliver his speech of freedom.

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Likewise, *Khuda Kay Liye* narrates a tale of terrorism and misrepresentation of *Jihad* (Holy war), linking international terrorism or Islamic terrorism with the event of post 9/11through the lead characters Mansoor (Shan) and Khan (Sarmad) as prominent singers belonging to the Pakistani city of Lahore (Begum, 2017).

WAAR (strike) surrounds a well-known contemporary concept of War on Terror depicting warfare in the North-Western part of Pakistan. Schlesinger (2000) stresses John Hill's (1992, 1997) argument that the dynamics of 'economic' differentiates 'national film industry', while 'culture' differentiates 'diverse representation of the nation' (p. 23), as economics coins trade for production in the Hollywood peripheries. He believes that consumption is the audience's defenseless sense-making process of national Cinema.

In contextualizing the films, a brief background of the Pakistani Cinema with time frames that link historical, socio-cultural, political, and economic dynamics of the society is highlighted for genre preferences. Hidden emotions, socio-cultural integrity, and emancipation of the oppressed are significations in these films.

Background of the Study

The study contextualizes four films produced from 2007 to 2013 and emphasizes on cinematic ideology and socio-psychological impacts of these Pakistani Urdu films on young adults.

Decline of Entire Pakistani Cinema

Historically, Pakistani Cinema was producing good enough films until the aggression of the USSR in Afghanistan affected its market and audience in the 1970s, led not only to the collapse of its national Cinema but other regional cinemas as well, such as Pashto, Punjabi, and Sindhi. The decade of the 1970s saw enormous pressure on cultural sites. The films text was imbibed with terrorism that culturally signified Punjabi film superstar Sultan Rahi's 'Gundasa' as a symbol of cultural devastation.

The downfall of Pakistani Cinema began during General Zia`s regime, when the Cinema completely collapsed due to emerging social, political, cultural and economic problems. Since 2011, Pakistan has been agonized by the war on terror, which affected its socio-economic structure that resulted in the devastation of cultural pursuits nationwide (Bilal, 2015). Similarly, Eric (2002) argued that Pakistani Cinema has had a turbulent history since its independence due to unchanging formulaic conventions.

Historical Shifts in Pakistani Cinema

Pakistani Cinema has limitations concerning national Cinema (Urdu Cinema) as a seamless whole and does not pretend to offer a homogeneous concept. Rather, it offers a broad theoretical reading of the history of Cinema in Pakistan vis-à-vis the political and cultural transformations that have taken place over time. These transformations started from the colonial period when Cinema was first introduced to the natives of the Indian subcontinent mainly for colonial-political purposes. In spite of political calamity in India, the Pakistani film industry was still experiencing its peak phase as 1962 movies were produced in a decade from 1967 to 1977, and a hundred films in the year 1968. Later, 111 flicks were released in the year 1975, also being considered the outstanding year for the Pakistani nationalist Cinema (Lollywood, 2010).

Viswanath (2009) allocates the Pakistani film industry into multiple junctures. The immature phase (1948-54), the contest phase after Pakistan came into being. Although Lahore, being considered the Hollywood of Indian Cinema during the pre-partition era, maintained the infrastructure and salvation of the state, the prostrate cinema houses were reinvented in the cities of Lahore and Karachi. *Teri Yaad (*Your Memory, 1948*)* the first successful post-partition Pakistan production paved the way for Pakistani Cinema to shine with new releases such as *Do Ansoo (*A pair of tears, 1950) and *Chan way (Oh My Love,* 1951) and *Dupatta (*Scarf*,* 1952*).* From the late 1980s to 2009 Urdu Cinema, including regional cinemas of Pakistan, remained commercial and had lost as Cinema proper.

Current Scenario

Despite socio-economic troubles, Pakistani Urdu cinema perceived being re-emerged with independent directors' films such as Mansoor's *Khuda Ke Liye* (2007); however, it led to a withdrawal ban on currently the same director's *Verna* (2017), that criticizes the state's failure in investigating female exploitation through cynicism, suspense, and sensation, released uncensored indicates a growing sense of cultural understanding among filmmakers and viewers alike.

Similarly, Raza's *Moor (Mother*, 2015) investigated the struggle of a family elder, a stationmaster in a Pakistan railway in the dwindling tribal area of Zhob, at times when he loses his job after the death of his wife. Shackle (2018) elaborates that such a spectacular emotional struggle is 'thought-provoking'; such movies enhance spectators' expectations and desires about Urdu cinema.

Problem Statement

These films have considerable socio-psychological impacts on audiences, however, fetishism as a variable seems to be the dominant response from the audience, wherein young adults perceive the female body as a sex object more than a film character. Therefore, the emotional aspects of the audience override intellectual instincts by watching these films.

Research Questions

RQ1: What is the socio-psychological dimension in these selected Urdu films?

RQ2: What is the likelihood of audience level of gratification in these selected Urdu films?

Literature Review

Elsaesser & Hagener (2015) argued that film's audio-visual elements greatly appeal to people's senses, because cinematic impressions have the greater capabilities to ensure people perceive reality in a different way. Modern developments help the film to reflect the societal patterns and, at the same time, construct them to direct the society because film's reality, like other media, has

never been ideologically neutral (Buckland, 2011).

Nichols (2000) pointed out that "Cinema now comes to be regarded as a socially constructed category serving socially significant ends" p. 37. Lapslay & Westlake (2006) pointed out that the medium of film is a powerful tool which concentrates on portraying life by addressing social issues through the editing technique of seamlessness. However, the realism of high degree, driven aesthetically is failed in Lollywood cinema, as Adorno (1950) also stresses that the reality has an ambiguity that leads us to think about the epistemological and ontological aspects in depth.

Faruqi (2010) pointed out that "Since the decline of Pakistani cinema in the 1970s, mainstream films in the country had lost original ideas, a good script, and an audience." In contrast, Gazdar (1997) noted that earlier than the 1980s, Pakistani Cinema is considered as the golden era, which produced 80 films per annum.

Buckland (2011) argued that Cinema is no more static and disturbing for those who consume and for those who manufacture due to educated hands-on technology. Moreover, films created in the global contexts are identified with 'real ideologies.' After a long discontinuity and downfall of Pakistani Cinema (Rodriguez, 2009), the film was made in 2011based on social-psychological concerns such as religious extremism, terrorism, prejudice against female, patriarchy, lack of education male dominance, political exploitation, and unisex.

Martin (2015) argued that scholars such as (Adorno et al., 1950: 2; Jost, 2006: 653) stressed that political and social analysts' ideology includes 'belief, attitude, and values. Rizvi (2014) argued that the identical structure of plots in Bollywood and Lollywood cinemas, i.e., amorous music, dialogues, crime, and glamour, are the essential components, another accountable reason for the ready acceptance of Hindi cinema in Pakistan.

Laura Mulvey (1975) explained how society influences the film industry, if any particular society has strong patriarchal elements in it, it will be reflected in their

cinemas unintentionally. She further criticized that film approaches aim at male chauvinism, suppression of women, male supremacy, and females as an item of pleasure for male.

French girls are represented in British Movies as more erotic and fervid with a much more glamorous manner that enhances sexual fascination (Butler, 2004); otherwise, they are portrayed is mere as housewives. Women who are characterized onscreen as meeting the traditional standards of their society are rewarded, and the rest who violate the restrictions are tending to get victimized or suffer in the story Gokulsing & Dissayanake, (2004).

According to Nandakumar, (2011), in order to break this malevolent stereotyping and monotonic function in the commercial film industry, the directors and scriptwriters need to think from a woman's perception of the world. Flanagan (2007) learns the big screen realm shows the fact that this world is man's domain. Not only in Cinema, but women are type-casted in the music industry, video games, ads, posters, books, and Television. The film is one of the masterpiece produced by him. The film, *Khuda K Liye (KKL),* was a major production success for the fading Cinema of Pakistan as it brought new light to the industry, p.54 (Tiwari, 2019).

Research shows that the media portrayal of women as sexual object is represented in a way to get the audiences' attention at large, which cannot be possible in the real world (Okunna 1992). Metz (1985) defined Cinema as a fetish object. Films portray an object that does not exist in the real world. The images on the screens veil nothing behind the screen. These images are important for the Cinema because without these cinemas is a useful object. Erdem (2011) quotes Metz (1975) as, "The fetish is the Cinema in its physical state. A fetish is always material: insofar as one can make up for it by the power of the symbolic alone, one is precisely no longer a fetishist" p. 102 (2009). Bilal (2015) describes that a growing culture is responsible for the growing Cinema of Pakistan and technological advancement has a vibrant role in its cultural transformation.

Identities Representation in Global Cinemas

Talbot's (2008) notion of identity is critical because it not only facilitates the masses to recognize the social environment but also develop their opposing mindset toward other identities based on the amalgamation of diverse and unique perspective. Hasting (1997) argued that a nation has an immense effect on identity if it grows out from religious wars or is separated from society having dissimilar religious beliefs.

Jamal (2003) believed that religious commitments-believing have a great influence on people's thoughts, attitudes, and behavior. For example, Iranian Cinema avoids vulgarity in representing dominant women as modest as its religious and cultural tradition (Sadughi, 2011), despite having a strong basis of patriarchy.

Plate (2017) considered Cinema and religion as symbolic sound systems, pictures, limitations, colorful life, screen creation, and futuristic imagination for people to experience.

The term patriotism is categorized by people's devotion and love towards their country; it's a sort of obligation of any particular nation to have respect and regard for the entities and principles related to nationalism (Hurwitz and Peffley, 1999; spinner 2003) as does the Indian Cinema for promoting Indian 'nationalist ideals of pluralistic and unified society' (Erndl, 2016) as overtly seen in Karan Johar's *My Name is Khan* (2010). National identity has an entwined relation with reminiscent patriotism as these justify each other meaning (Huddy & Khatib, 2007).

Jones (1967) focused on the translation grace, forgiveness, justification, and faith system in the cinematic terms and conditions. The images were viewed as the process of invitation towards the dialogue in a situation where Cinema used to speak in parables. In our society, the social constructs are emphasized by the cinema culture like the dichotomy of the tradition of a family system and the needs of an individual.

Theory

The paper applies the theory of Uses and Gratification by Elihu Katz, Jay Blumler, and Michael Gurevitch (1973), in which people study visionary knowledge and carry out a person's understanding of the influence of consumption of media (Rubin, 1993). In addition, McQuail (1987) suggested that information, personal identity, integration, social interaction, and entertainment are five types to be broadly classified for the media use, which 'establish National identity' (Rubin, 1993).

Methodology

Research Design

The research design of this study is based on the Cross-Sectional methods such as observation and survey method. The cross-sectional study design has a "single data collection point," while its strengths are found out to be quick and economical. It forms frequency, dominance, or occurrence. However, this type of research study has some weaknesses, such as it is difficult or challenging to determine its causality or interconnection, and it has possible false or bogus relationships.

Outhwaite & Turner (2007) defined the survey method in the following words: a quantitative technique in which data is collected through a questionnaire, usually administered among respondents in certain categories, and then drawing conclusions from their (respondents') records (p.77). The current study allowed the researcher to collect the required records of film viewing respondents (Youth) in order to examine the socio-psychological impacts on the youth of Islamabad. Later, this data was used to answer the research questions. Therefore, this study applies Survey Questionnaire by using the 5 Likert Scale as 'Not at all, Rare, Somewhat, Greatly, Very greatly,' where 1 represents Not at all and 5 represents Very greatly.

Quantitative Research Method

The coding process was to assign codes for classification. The themes or variables (unit of analyses emerged from the process) were Religiosity, Entertainment, Surveillance, and Identity. The unit of analysis was further classified into sub-categories through a categorization scheme by observing emerging themes or concepts. The major variable or units of analysis were put in the coding sheet. The coding sheet was removed from the paper due to limited space. Furthermore, a questionnaire was designed wherein items as statements were hypothesized accordingly. The questionnaire was distributed among 371 respondents, both male and female, aged between 20-and 35 years. The respondents were selected from Bahria University and the National University of Modern Languages, Islamabad. This study is based on random probability sampling.

Data Collection

The study used to distribute questionnaire at a person and through survey monkey via Google forms, and results obtained were further added in SPSS Software (version 22) for Data Analysis.

Data Analysis

Identity

Table 4.1.4 shows the audience gratification about identity in selected Pakistani films. Majority of respondents ' gratification counted as 139 on a greater scale with a percentage of 37.2%. However, 105 respondents' opinions about religious identity appear as 28.1% at the Rare-Somewhat scale. Ethnic identity appears at the highest frequency for somewhat scale as 133 with 35.6%. In the Pakistani Culture category, 134 respondents greatly agree with 35.8%.

Patriotism by 142 respondents appears greatly at 38%, Fetishism by167 respondents as Greatly as 44.7%, whereas 140 respondents feel gratification Greatly from Heroism with 37.4%.

Table 1. Identity of the Respondents

Scale	Not at all	Rare	Somewhat	Greatly	Very Greatly	Total
National Identity	15(4.0)	59(15.8)	109(29.1)	139(37.2)	49(13.1)	374(100)
Religious Identity	48(12.8)	105(28.1)	105(28.1)	89(23.8)	15(4.0)	374(100)
Ethnic Identity	21(5.6)	83(22.2)	133(35.6)	115(30.7)	19(5.1)	374(100
Pakistani Culture	23(6.1)	48(12.8)	105(28.1)	134(35.8)	61(16.3)	374(100)
Patriotism	15(4.0)	51(13.6)	109(29.1)	142(38.0)	54(14.4)	374(100)
Fetishism	7(1.9)	31(8.3)	110(29.4)	167(44.7)	56(15.0)	374(100)
Heroism	12(3.2)	43(11.5)	104(27.8)	140(37.4)	72(19.3)	374(100)

Entertainment

Table 4.1.5 shows audience gratification about entertainment where the majority of respondents counted as 128 felt gratified Somewhat concerning song amusement in the Pakistani films with 34.2%. It has the maximum responses of Rare as 104 with 27.8% for Dance Amusement. In Scenic beauty, the majority of audiences feel gratification as Greatly as 130 with 34.8%.

Audience gratification about Dance Satisfaction in these films is Rare as 101 with 27%.In Specific Style, the Somewhat scale has the highest frequency as 128 with 34.2%. In Narrative Continuity, the Somewhat scale has the highest frequency is 139, with a percentage of 37.2%. It means that Pakistani Urdu films' narrative continuity breaks the rule of continuity by embedding sequences of songs and dances as not integral part of the narrative. Women as Object of Male Pleasure, the audience has the highest gratification scale for Greatly as 118 with 31.6%.

Table 2. Entertainment Gratification of the Respondents

Scale	Not at all	Rare	Somewhat	Greatly	Very Greatly	Total
Song Amusement	28(7.5)	64(17.1)	128(34.2)	110(29.4)	41(11.0)	374(100)
Dance Amusement	72(19.3)	104(27.8)	87(23.3)	77(20.6)	31(8.3)	374(100)
Scenic Beauty	22(5.9)	57(15.2)	109(29.1)	130(34.8)	53(14.2)	374(100)
Dance Satisfaction	82(21.9)	101(27.0)	98(26.2)	65(17.4)	25(6.7)	374(100)
Specific Style	13(3.5)	84(22.5)	128(34.2)	117(31.3)	29(7.8)	374(100)
Narrative Continuity	20(5.3)	72(19.3)	139(37.2)	118(31.6)	22(5.9)	374(100)
Woman as OMP	36(9.6)	64(17.1)	90(24.1)	118(31.6)	63(16.8)	374(100)

Socialization

Table 4.1.6 the majority of respondents feel gratification with the largest scale of Somewhat that reveal Repetition/Retention of dialogues in Pakistani films as 112 with 29.9%. In Major Episodes, 4.1.6 shows the maximum responses for Somewhat as 150 with 40.1%. Interaction in an Emotional Manner shows gratification of the majority of the audience, 168 as Greatly with 44.9%. Liberal Interaction Manner showed Somewhat as 137 with 36.6%.

Couple Love shows the highest frequency of Greatly as 134 with 35.8%. Parental Love shows 120 highest frequencies for Somewhat with the percentage of 32.1%.Hatred item

shows audience gratification level as 116 for Somewhat with 31%. Social Reality shows majority responses as Greatly as 134 with 35.8%, whereas patriarchy shows majority responses for Somewhat scale as 154 with 41.2%.

Table 3. Socialization of the Respondents

Scale	Not at all	Rare	Somewhat	Greatly	Very Greatly	Total
Repetition/Retention of Dialogues	25(6.7)	103(27.5)	112(29.9)	103(27.5)	28(7.5)	374(100)
Major Episodes	7(1.9)	59(15.8)	150(40.1)	129(34.5)	26(7.0)	374(100)
Interaction in Emotional Manner	6(1.6)	43(1.11)	94(25.1)	168(44..9)	60(16.0)	374(100)
Interaction in liberal Manner	13(3.5)	47(12.6)	137(36.6)	125(33.4)	49(13.1)	374(100)
Couple Love	12(3.2)	39(10.4)	100(26.7)	134(35.8)	86(23.0)	374(100)
Parental Love	12(3.2)	80(21.4)	120(32.1)	111(29.7)	48(12.8)	374(100)
Hatred	30(8.0)	77(20.6)	116(31.0)	109(29.1)	39(10.4)	374(100)
Social Reality	20(5.3)	45(12.0)	97(25.9)	134(35.8)	75(20.1)	374(100)
Patriarchy	25(6.7)	48(12.8)	154(41.2)	94(25.1)	50(13.4)	374(100)

Surveillance

Table 4.1.7 shows audience gratification of majority of respondents counted as 151 for Greatly scale for sub-category of Terrorism/Violence in Pakistani films with 40.4%. National Patriotism Sub-category shows Greatly as 129 with 34.5%.In Family Values, the majority of the audience shows gratification as Greatly as 150 with 40.1%. Audience gratification about Friendship is as Greatly as 145 with 38.8%. Furthermore, Hegemony shows Somewhat scale the highest frequency as 134 with 35.8%. Economic Aspects shows Greatly scale as 114 with 30.5%. Political Scenario shows audience gratification as Greatly as 142 with 38%.

Table 4. Surveillance of the Respondents

Scale	Not at all	Rare	Somewhat	Greatly	Very Greatly	Total
Terrorism/Violence	21(5.6)	44(11.8)	83(22.2)	151(40.4)	72(19.3)	374(100)
National Patriotism	15(4.0)	46(12.3)	104(27.8)	129(34.5)	77(20.6)	374(100)
Family Values	14(3.7)	50(13.5)	102(27.3)	150(40.1)	55(14.7)	374(100)
Friendship	15(4.0)	46(12.3)	102(27.3)	145(38.8)	63(16.8)	374(100)
Hegemony	11(2.9)	58(15.5)	134(35.8)	132(35.3)	36(9.6)	374(100)
Economic Aspects	36(9.6)	73(19.5)	113(30.2)	114(30.5)	35(9.4)	374(100)
Political Scenario	21(5.6)	55(14.7)	104(27.8)	142(38.0)	49(13.1)	374(100)

Cinematic Technique

Table 4.1.8 that the majority of respondents' gratification appear highest Somewhat scale concerning Narrative Continuity as Cinematic Technique, which means naturalness in the Pakistani films at frequency and percentage as 139 and 37.2%, respectively. Resonance Effect, shows152 for Somewhat scale with 40.6%.

In Social Dynamics and Friendly Emotions, a majority of audience gratification shows a frequency of 137 for Greatly scale with 34.8%. Cinematic Techniques in the Pakistani films is as Greatly as 138 with 36.9%.

Suturing Effect shows125 for Greatly scale with 33.4%. It means that Pakistani Urdu films have the greater suturing effect wherein the spectators identify and recognize themselves with the spectacles on the screen. The films therefore have a greater emotional appeal for audiences or spectators to get absorbed by the narrative Cinema suturing effect.

The Character Emphasis shows frequency on the Greatly scale as highest as 159 with percentage of 42.5. Large Scale Object, audience gratification is 145 on Somewhat scale with 38.8%. Informative Section shows audience gratification as 123 on the Greatly scale with 32.9%. Whereas in Event Emphasis, the frequency is 138 on the Greatly scale and is 36.9%.

Table 5. Shows Information about Cinematic Techniques

Scale	Not at all	Rare	Somewhat	Greatly	Very Greatly	Total
Narrative Continuity (RE)	17(4.5)	62(16.6)	139(37.2)	130(34.8)	23(6.1)	374(100)
Resonance Effect	22(5.9)	66(17.6)	152(40.6)	115(30.7)	16(4.3)	374(100)
Social D, Friendly E	19(5.1)	53(14.2)	118(31.6)	137(36.6)	44(11.8)	374(100)
Cinematic Techniques	20(5.3)	62(16.6)	111(29.7)	138(36.9)	40(10.7)	374(100)
Suturing Effect	17(4.5)	63(16.8)	133(35.6)	125(33.4)	33(8.8)	374(100)
Character Emphasis	20(5.3)	48(12.8)	114(30.5)	159(42.5)	30(8.0)	374(100)
Large Scale	16(4.3)	64(17.1)	145(38.8)	121(32.4)	25(6.7)	374(100)
Informative	20(5.3)	73(19.5)	117(31.3)	123(32.9)	38(10.2)	374(100)
Event Emphasis	20(5.3)	54(14.4)	125(33.4)	138(36.9)	34(9.1)	374(100)

Discussion

Urdu cinema, since its emergence in 1947, has gone through various turbulent phases. After its golden period during the 60-70s, its Socio-political-economic structure was wrecked up with the invasion of the USSR into Afghanistan in 1979. After a long absence, its 'reemergence' and 'revival' (Ali & Ahmad,(2016) in the year 2007 with Shoaib Mansoor's exceptional production *Khuda Ke Liye* along with the cross-referencing David Dhawan's Bollywood successful film *Partner* was greatly admired by Pakistani and international audiences.

The cultural industry's capitalist system is vital for any national cultural production where audience search plays a pivotal role in its expansion alongside economic imperatives. *Khuda Ke Liye* (2007) 160 million box office success followed by 170 million Rupees business by Mansoor's *Bol* (2011) clues that Pakistani Cinema is on the track.

Despite Bollywood's big-budget and technological advantages, and socio-cultural similarities, Pakistani Urdu cinema is considerably expanding since 2007. The economic successes of Bollywood's *Tanu Weds Manu*, *Ready* (2011) 130 million, *Chennai Express* (2013) 4230 million, *Dhoom 3* (2013) 5890 million reveals that Pakistani films' are similarly successful as *WAAR* (2013) did 340 million, Nadeem Baig's *Jawani Phir Nahi Aani II* (2018) 660 million.

Besides market search, the current study's demographic variables such as age, gender, education, religion and profession through which Religiosity, Identity, Entertainment, Socialization, Surveillance and Cinematic techniques were analyzed and resulted that Pakistani citizens consume films to gratify themselves greatly with 'national identity (Elihu et., al, 1973; McQuil, 1984-87: Blanket,. al. 2001).

The sample characteristics of demographic variable 'Age' revealed that the highest level of frequency and percentage 269 and 71.9%, respectively, of respondents signify that the Age ranging from 20 to 25 is of youth in the universities in Islamabad such as Bahria University Islamabad, National University of Modern Languages (NUML) Islamabad and the Age demography of 'Above' 35 years is lowest scale of frequency and percentage

such as 9 (2.4) that shows their lowest level of gratification. The scale shows that as the age increases, the frequency and percentage decreases. Furthermore, examining Gender the number of Male indicated more as 213 (57.0%) as compared to the number of female as 158 (42.2%). Therefore, males are more exposed to Socio-psychological impacts in Urdu films as compared to females.

In the ethnicity category, Punjabis as a majority social group than other ethnic groups showed the scale of frequency as 214 (57.2%) followed by Pakhtoons as 57 (15.2%). The lowest scale showed for Baluchi which is 3 (8%). The findings show greater significance in terms of ethnics' representation in Universities in Islamabad. Therefore, the highest level of consumers of Urdu films is Punjabis and the lowest as Baluchis.

The characteristics of Education sample show the highest which is 471 (2.6%). The Intermediate level which is 35 (9.4%) increases up to the highest level of under graduation 151 (40.4%) followed by Graduate as 138 (36.4%). It shows that as the level of education increases, the frequency and percentage decreases.

Furthermore, majority respondents showed their religion as Islam at frequency and percentage, respectively as 367 (98.1%), Christianity as 3 (8) and Sikhism as 1 (3). Thus, Islam appears the religion of the majority of Pakistanis. In the Profession category, most of the respondents are others such as 245 (65.5%), followed by professional as 73 (19.5%). However, Businessmen appeared as 31 (8.3%) followed by Government employee that resulted 21 (5.6%), showing low scale of Government employees than others.

Religiosity revealed in Table 4.1.3, have consistent and positive perception, despite a multi-religious and multi-ethnic society of Pakistan where religious beliefs differ and thus they influence people attitude and their perception due to 'how they consume'. Certainly, cultural signifiers in Urdu Cinema motivate audiences through specific-stylistic-linguistic messages that work as an ideological extension of human perception. Glock's (1972) among five dynamics of religiosity as "ideological, intellectual, consequential, ritualistic, and experimental"

the three first in row to some extent normally and consistently constructed-reflected in Urdu films meant that Pakistani society is not extremely religious.

Furthermore, Social Cohesion is 'Somewhat' and 'Greatly' observed in the current study. Carron & Hausenbl (1998) consider social cohesion as 'a self-motivated process', Moody & White (2003) perceive it the sense of relationships of group members. Similarly, as American Monomyth in films is space for religious secularism (Lawrence and Jewett, 2002), for Lindvall (2005) it is the justification of 'grace, faith and forgiveness in Cinema.

Table 4.1.4 shows National Identity on Greatly scale is as highest as 139 with percentage 37 percent, means that people perceive reality in alternative ways as 'film ideology is not neutral' (Buckland, 2011; Huddy & Khatib, 2007). Religious identity has the same results on Rare scale and Somewhat scale, having similar frequencies and percentages as 105 (28.1%), respectively. The Ethnic Identity 133 (35.6%) is unprecedentedly fair revelation, while Pakistani Culture category, on Greatly scale is as highest as 134 (35.8% which shows greater national-cultural similarities. In Patriotism on Greatly scale appeared as highest as 142 (38%).

Fetishism on Greatly scale is 167 with percentage 44.7% that shows national citizens 'sexual behavior obsessed with high degree of abnormality to gratify with female body as sexual object. Both Lara Muolvey's (1975) 'female as sex objectification' as appeared in the current study as 113 scale for Somewhat is 30.2%, and Loughnane., al (2015) argument that contemporary Pakistani production attract viewers for subject matter are true, however Pakistani viewers still subjectively fetish with female body at highest level of greatly scale as 167(44.7), among other variables, however the lowest religious identity as 89(23.8%) is pleasing that signify religious harmony in society.

Furthermore, heroism as 140 (37.4%) on Greatly scale showed consistency. Johnson (2000) asserts that ethnic minorities always find a balance between home and other cultures. They always stick to traditions of their ancestry. Patriotism is national loyalty;

affection for national images and civic ties to a nation ([Hurwitz & Peffley 1999](#))

Entertainment as highest at Somewhat scale as 128(34.2%) and maximum responses for Dance amusement at Rare scale as 104(27.8%), as shown in Table 4.1.5, meant that people largely focus on plot, story, substance and style rather than merely entertainment, dance and song sequences that break continuity of narrative. However, people greatly like Scenic Beauty as long as a Specific Style practiced in a film-making.

Socialization seen in Table 4.1.6 highest at Somewhat scale for Repetition/Retention of dialogues as 112 (29.9%), with Major Episodes, Interaction in Emotional Manner at Greatly scale means that people socialize such as identify and recognize themselves with characters-their activities on the screens.

Liberal Manner Interaction appear Somewhat,134(35.8%) which indicates conservatism. Similarly, Couple Love 120 (32.1%) and Parental Love and Hatred category appeared at to some extent as 116 (31%) means that the society still lacks social equality, openness and broad cultural relationship.

People greatly aware of Social Reality and social mores, conservatism, narrow-mindedness, lack of education and so on. While the patriarchy is largely at Somewhat scale has 154 (41.2%), yet it is highly practiced in Pakistani society. Social reality is social acceptance in films. [Tom (2014)](#) argues that society has several social constructs; one of them is a narrative that struggles to emphasize family traditions.

Surveillance is the provision of information to people and resistance by them as it is an undesirable process of close observation of suspected people and criminals. Surveillance in Table 4.1.7 shows more information about terrorism/violence at greatly scale as 151 (40.4%).

In National Patriotism, Family Values and Friendship are greatly valued, including the practices of extreme hegemonic ideologies. Economic Aspects and Political Scenarios are greatly valued and gratified.

Surveillance is undesirable and fearful, introduced through technologies, a disturbing situation into specific popular cultural debate.

The act of Surveillance has created public resistance in different countries and has led to the abandonment of planned legislation (Albrechtslund, 2008).

Furthermore, terrorism as seen in the Lashari's *WAAR* (2013),
is inescapably associates political motives, threats, violence, intended to have far-reaching psychological consequences "beyond the target conducted by an organization with identifiable chain of command" ([Hoffman, 2006](#)). Among other cinematic techniques in these films, narrative continuity to some extent shows seamlessness therefore the resonance effect is also appeared to some extent.

Both Social Dynamics and Friendly Emotions and cinematic techniques used in these Urdu films are considerably high, however the films lose aesthetic coherence and Suturing Effect though appeared Greatly wherein the spectators identify and recognize themselves with the spectacles on the screen emotionally more than psychologically. It means that greater emotional appeal provides the greater suturing effect of the narrative, through Character Emphasis as appeared greatly, unlike Hollywood cinematic realism which greatly emphasize on the characters. In contrast, Pakistani Cinema does the same in an unsystematic manner and emphasizes more on mise-en-scene instead. Therefore, the diegetic world loses realism or pragmatism at greater scale.

In Large Scale Object variable, Somewhat, Informative Section as Greatly, Event Emphasis appeared Greatly, however, the camera techniques need aesthetic accuracy as [Ferrara (2013)](#) explains that how camera movements and shots frame narrative purposes.

Conclusion

In conclusion, National identity appeared at greatly level, religious identity rarely, ethnic identity to some extent while Pakistani national culture considerably resulted at greater scale. Furthermore, the sub categories such as patriarchy, marginalization of women, social cohesion, fetishism, women objectification, and identities of all types,

social reality, political and economic aspects, and narrative continuity are in harmony with the major variables. However, fetishism has the highest frequency and percentage among all variables indicating that Pakistani males perceive the female body as a sex object other than a character.

The films entertain to some extent yet showed reliably consistent socialization *greatly* means that Pakistani citizens acknowledge cinematic sociology as social reality as a phenomenological intensity resulted through social interaction and thus rises above the motivation and actions of the characters. The films showed romance as a domain of youth only with no extraordinary change in this term, however Pakistani nationalism as 'family tradition' (Tom, 2014), of society as a construct that the films' nationalist narrative stresses upon greatly.

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