

Exploring Stereotypes: An Examination of Social and Cultural Stereotypes through Discourse in Films with Case Study of “Zindagi Tamasha”

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ABSTRACT: Stereotypes are prevalent and entrenched societal attitudes that emerge in various forms. Over the years, films have significantly contributed to the portrayal and reinforcement of these biases. This study examines, via comprehensive cinematic analysis, the depiction of many stereotypes in the Pakistani film "Zindagi Tamasha". This study uses concepts from cultural studies to examine how the film challenges conventional beliefs, engages with societal norms, and initiates discourse on Pakistani culture. The study employs an interdisciplinary approach, recognizing that various facets of our identity—such as gender, religion, and financial status—shape our beliefs. Thoroughly analyzing the narrative, language, imagery, and character development the researcher facilitates the assessment of the picture and its societal significance. Two primary ethical concerns are: adherence to regulations about appropriate usage and the acknowledgment of diverse cultural backgrounds. The study seeks to elucidate how "Zindagi Tamasha" contests prevailing notions, so contributing to the continuing discourse on cultural representation in Pakistani cinema. This study examines the portrayal of multiple stereotypes in the Pakistani film "Zindagi Tamasha" through a wide-ranging cinematic analysis, utilizing Teun A. van Dijk's theoretical framework on discourse and social representation. By applying impressions from cultural studies, the research explores how the film challenges conventional beliefs, engages with societal norms, and initiates discourse on Pakistani culture. Rahat's distinctive movement, particularly his dancing, directs our attention to the influence of language and discourse on our comprehension of moral concepts.

KEYWORDS: Pakistani Cinema, "Zindagi Tamasha," Film Analysis, Stereotypes, Cultural Representation, Societal Norms, Gender

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Introduction

Stereotypes influence the construction of cultural narratives and the dissemination of societal attitudes. These concepts may be either corroborated or contested variably, contingent upon the film. This study aims to examine how films, specifically the renowned film "Zindagi Tamasha (Circus of Life)," depict social and cultural prejudices. Film is a powerful kind of art that mirrors societal conventions and aids in the propagation of stereotypes.

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Stereotypes are generalizations about specific groups of individuals that are endorsed by a significant number of people. The passage of time has enabled cinema to significantly contribute to the depiction and validation of these concepts. A broad spectrum of social, political, economic, and cultural issues contributes to the formation of stereotypes shown in films. Hall, (1997) contends that media, especially films, are instrumental in the creation and distribution of cultural concepts. It incites biases that may either contest or uphold the prevailing standards.

Berger and Luckmann, (1966) posited that the media constructs reality instead of merely reflecting it. This influences one's self-perception and the perception of others. Given that films possess a vast audience and the capacity to significantly influence views, it is essential to examine the stereotypes portrayed in cinema. Dines, (1995) contends that Hollywood has faced criticism for reinforcing stereotypes related to various cultural groups, genders, and ethnicities throughout the years. South Asian cinematic industry Bollywood films have faced criticism for their portrayal of characters and societal issues. They often rely on foundational principles that have existed for an extended period. Improving comprehension of these phenomena can be achieved through an investigation of the influence of cinematic stereotypes on public perceptions and national sentiments.

The Pakistani film industry has significantly evolved throughout its history to mirror societal and cultural advancements. Since its inception, Pakistani cinema has faced issues related to censorship and traditional perspectives. The significance of achieving equilibrium between societal demands and the expression of creativity (Niazi, 2014) remains a challenge. Films like "Zindagi Tamasha" seek to present nuanced narratives that challenge conventional beliefs and facilitate discussions on cultural concerns.

Rahat Khawaja, a Naat reciter, is presently in a vulnerable situation due to the inadvertent dissemination of a video clip. The film depicts his entire life. The novel interweaves concepts of spiritual hypocrisy, societal criticism, and the influence of technology on personal life. "Zindagi Tamasha" examines contemporary issues confronting Pakistan. It elucidates the mechanisms by which assumptions regarding national identity are established, reinforced, or contested. *Examining cinematic clichés is challenging due to public sentiment toward the film "Zindagi Tamasha." Numerous social groups protested the film due to its depiction of the conflict between individual creativity and societal norms. The comments illustrate the intensity of individuals' sentiments over specific problems and how films can either endorse or challenge their perspectives, impacting more than merely the narrative.*

Kuhn, (1982) and Hooks, (1992) emphasized the significance of employing diverse real-life examples to combat prejudices and transform cultural narratives. An examination of the evolution of cinema can be conducted by analyzing the impact of the digital era on character representation and narrative structure. Public perceptions and opinions regarding films have evolved due to the increased accessibility of technology and the rise of social media. The documentary: "Zindagi Tamasha" examines the impact of technology on traditional knowledge and the challenges associated with unregulated video sharing. The contemporary digital landscape alters human cognition, media engagement, problem-solving approaches, and the formation of public opinion.

Gerbner et al., (2002) assert that media representations of society and culture can alter our perceptions of them. Gergen initially proposed the concept in 1971, which was then expanded upon by Tajfel and Turner in 1986. This

concept elucidates how the film's principal characters construct their identities to conform to societal conventions, they represent. In 1986, Tajfel and Turner proposed two distinct methodologies. Viewers of "Zindagi Tamasha" are more inclined to contemplate the portrayal of clichés and conventional perspectives in cinema.

Problem Statement

This study examines how movies question people's beliefs and how society's perceptions influence and change the stories presented. This study examines how presumptions impact films and the groups they feature using "Zindagi Tamasha" as an example. Because this Pakistani film depicts somewhat difficult social and economic circumstances, some individuals find it unpleasant. Made in Pakistan, the film received positive comments for its social situational behavior. This paper aims to demonstrate the interactions among movies, stereotypes, and culture.

Research Questions

1. How does the film "Zindagi Tamasha" navigate and challenge societal stereotypes, particularly concerning religious and cultural taboos, within the Pakistani context?
2. What role does the film "Zindagi Tamasha" play in shaping and reflecting societal perceptions, attitudes, and discussions surrounding social and cultural stereotypes?

Research Objectives

- ▶ To analyze cinematic techniques, narrative choices, and character portrayals in "Zindagi Tamasha" to identify how the film engages with and subverts stereotypes related to religious and cultural norms in Pakistani society.
- ▶ To investigate how the movie contributes to shaping or reflecting public opinions, attitudes, and discussions related to social and cultural stereotypes

Literature Review

According to Van Dijk, (2001) Critical discourse analysis (CDA) is a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take explicit position, and thus want to understand, expose, and ultimately resist social inequality. Researchers have been investigating the complex relationship that exists between filmic tales and the development, reinforcement, or subversion of societal norms for decades. In turn, for ages this junction of cinema, society, and stereotypes has been a subject of academic inquiry. The purpose of this literature study is to provide a basis for understanding how the film "Zindagi Tamasha" navigates these challenges within the specific setting of Pakistani cinema. This research goes into significant theoretical frameworks and empirical investigations that shed light on the dynamics of stereotypes in cinema. In this study, the review is broken down into three primary sections:

Cinema as a Reflective Medium

Frequently, films depict the functioning of society. They elucidate the current state of affairs. Cultural significance can either reinforce or challenge our perspectives, so altering our explanations to others. In his

1986 book, Umberto Eco describes films as a "reflective medium." This demonstrates their ability to accurately depict and elucidate the social context of the era in which they were created. This concept pertains to Christian Metz's, (1974) analysis of cinematic comprehension. Metz's artwork illustrates how universally recognized concepts and emotions can be depicted visually. Laura Mulvey's, (1975) research examines the masculine gaze in cinema, emphasizing how films can objectify women and perpetuate gender norms. Films both mirror and influence contemporary thoughts and perspectives.

In 2000, Robert Stam introduced the concept of "mimetic excess," altering the relationship between cinema and reality. Stam asserts that films not only elucidate truth more distinctly but also alter and mould facts to enhance their appeal. Films have the capacity to influence individuals' perspectives, prompting them to either oppose or endorse societal norms and ideologies.

The film serves as both an artistic medium and a mirror of contemporary entertainment preferences. Umberto Eco's concept of "open work," articulated in 1986, posits that films can be interpreted in any manner desired by the viewer. This indicates that viewing films facilitates audience engagement and contributes to the formation of personal perceptions. This reinforces the notion that individuals can interpret pictures in any manner they choose. With this participatory aspect, the active role that film plays in cultural conversations and the potential that it has to impact the collective imagination are brought to the forefront. The semiotic approach to film that Christian Metz takes contributes to a deeper and more comprehensive comprehension of film as a medium for reflection. According to Metz, the cinematic language, which is characterized by its distinctive syntax and grammar, plays a pivotal role in the production of meaning.

There is a strong resonance between the concept of film as a mirror and the work of Bell Hooks, (1992), who emphasized the significance of critical spectatorship. In recognition of the fact that cinema both reflects and perpetuates the power relations that exist in society, Hooks encouraged audiences to take an active role in deciphering the visuals and narratives that are presented in films.

Stereotypes in South Asian Cinema

Within the framework of Bollywood, which occupies a major place in the global film industry, the representation of stereotypes in South Asian cinema has been a crucial focus of scholarly discourse. This is especially true in the case of Bollywood. The film *Shan*, (2023) investigated the depiction of ethnic and cultural diversity in Bollywood films, highlighting the tendency of the industry to simplify and stereotype diverse regional identities. Maheshwari, (2022) examined Bollywood as a venue where specific narrative tropes, characterizations, and visual aesthetics contribute to the propagation of stereotypes. In particular, the work of Gangubai Kathiawali (2022) highlights how cinematic patterns in South Asian cinema can form and reinforce societal expectations and biases for marginalized communities (Pongpan, 2023).

Saleem, (2020) commented that the revival and success of the new wave of Pakistani cinema has given cine-goers countless films to enjoy in Lollywood. From comedy to dramatic love stories, there's been a bit of everything that our filmmakers are trying their hands with! However, in all of them, if some films have been etched in our minds, they are the ones with a strong message. Be it narratives about accidental border crossings in Ramchand Pakistani (2008) the rising corruption and crime in the country- or lives under a harsh and unforgiving patriarch as shown in BOL (2011), Pakistani directors have chosen many topics that we can

always ponder upon. Khuda Kay Liye (2007) directed by Shoaib Mansoor, this film addressed issues of religious extremism, cultural identity, and gender roles, exploring the impact of societal pressures on personal beliefs. Jami Mahmood in his film Moor (2015) has examined the socio-political landscape of Balochistan, focusing on issues of identity, heritage, and the impact of modernization on traditional values. Cake (2018) turned out to be a family drama that explored generational conflicts, societal expectations, and the complexities of relationships. It highlighted themes of identity and cultural heritage in a contemporary setting. The romantic comedy-drama Punjab Nahi Jaungi (2017) touched on class differences, gender roles, and cultural expectations, showcasing how personal desires conflict with societal norms. In Rangreza (2017) the audience enjoyed a musical drama that explored themes of love, societal pressures, and the pursuit of individual dreams against the backdrop of cultural expectations.

How South Asian films depict members of religious and ethnic minorities has been the subject of intense examination from film critics. Specifically, Laal Kabootar (2019) which is a crime thriller that delved into the socio-economic struggles of Karachi city, addressing issues of power, corruption, and the impact of societal norms on individual choices. Another Zakham (1998) has investigated how minority communities, notably Muslims, are portrayed in Bollywood films. This discourse included a current aspect that focuses on the impact that globalization has had on South Asian cinema and the role that it plays in either reinforcing stereotypes or questioning them. It has been highlighted by Lajja (2001) How transnational flows of gender stereotyping affect Bollywood, which in turn shapes the content of films as well as the expectations of an audience from all over the world (Tiwari, 2024).

Societal Reception and Impact

To decipher the complex dynamics of stereotypes that exist within the cultural environment, it is essential to have a solid understanding of how films or reels which are quite common nowadays are received and how they have an impact on society. The encoding/decoding model developed by Stuart (1980) offers a framework for analyzing how audiences interpret messages conveyed by the media (Steiner, 2016). This paradigm emphasizes the fact that members of the audience actively negotiate and reinterpret the meaning of content associated with the media based on their own cultural experiences and backgrounds.

Parveen et al., (2023). discussed the use of semiotics and psychoanalysis in understanding the character of Rahat Khawaja in the movie "Zindagi Tamasha (Circus of Life)." They introduce Freud's psychoanalytic theory, including the concepts of ID, Ego, and Super Ego. The character of Rahat Khawaja is analyzed through these psychological constructs. Khawaja's ID-driven actions clash with societal norms represented by the superego. The consequences of his impulsive behavior led to social ridicule and humiliation.

In a retro society like ours, in which `Pawri Girl` (Party Girl) Dananeer Mobeen accomplished overnight fame in 2021, Nair. N (2017) drew our attention to the elderly Pakistani lady ranting about the government saying 'Yeh bik gayi hai gormint' had gone viral on the internet in the recent past. She went on to be popularly known as the `Gormint Aunty` on social networking sites. As per recent reports, her family members said that the video clip ruined their family. According to a Samaa TV report, the family of the woman is facing isolation and a social boycott in her neighborhood in Karachi. The woman, Qamar, lives in Martin Quarters in Karachi. Talking about the issues faced by the family after the news clip went viral, Samaa TV quoted her son as saying, "My mother is very short-tempered. She hurls abuse whenever her blood pressure is high and she

doesn't even realize what she is saying. She uttered whatever came to her mind when the `TV vaalay` came into our area that day because she was quite flustered and enraged at the socio-political conditions of the society." The man said regretfully that the TV reporter should have deleted the footage.

Within the context of diasporic communities, Rajinder & Dickey, (2010) conducted research on audience reception of South Asian cinema. This research sheds insight into the transnational aspect of film reception. The work of Dudrah highlights how cultural settings, identity negotiations, and conceptions of 'home' influence how viewers from all over the world respond to South Asian films. Qualitative research on audience reactions to films, such as the research carried out by Borish et al., (1980), investigates the lived experiences of individuals and groups as they interact with cinematic tales on a deeper level. This study aims to examine how films might be employed to discuss, contest, or uphold cultural norms and stereotypes.

Films influence societal perceptions and discussions on key themes, extending their impact beyond the theater (LU, 2023). It is essential to analyze public discourse about a photograph online, including reviews and comments, to comprehend its societal impact. Given the considerable influence of social media platforms on public discourse, it is imperative to examine online debates, reviews, and comments. A study conducted by Annette in 2013 examines the correlation between audience engagement with television and social media. Moreover, it offers significant insights into how digital platforms affect audience reactions and current cultural dialogues.

Diverse cultural, political, and ideological viewpoints influence the impact of films on society and their reception by its members. We must analyze internet activities and the capacity of films to stimulate significant discussions and movements to comprehend their perception in contemporary society. Henry (2006) is recognized as the pioneer of the notion of participatory culture, which focuses on individuals' participation in diverse media formats. This encompasses both remixing content and contributing to the generation of new meanings. In 1977, Williams advocated for the application of cultural studies to examine films for their cultural importance. He highlighted how cultural artifacts, such as films, influence the interpretations of culture and societal ideals. Films influence contemporary thoughts and emotions while also instigating significant cultural transformations over time. Hall's (2002) concept of cultural impact highlights the media's influence on the enduring development of cultural identities and values. To enhance comprehension of audience reactions to films, it is essential to analyze both prominent critiques and scholarly evaluations.

Films can be analyzed to see how they either reinforce or contest societal expectations, with academic frameworks, such as Laura's (1989) theories regarding the male perspective and male representation in cinema, valuable insights for this understanding can be provided.

Research Methodology

This dissertation uses cinematic analysis to examine how the Pakistani film "Zindagi Tamasha" depicts stereotypes. This technique considers the film's imagery, narrative analysis, and character portrayal. This occurs due to the multifaceted nature of stereotypes.

This study aims to ascertain the degree to which the image contests established beliefs, questions societal norms, and prompts individuals to contemplate their cultural practices. The film "Zindagi Tamasha" is a crucial element in this inquiry. The film was selected to examine the ingrained perceptions inside Pakistani society, as it has received widespread acclaim, stimulated informed discourse, and influenced numerous societal

issues. In qualitative research, it is essential to meticulously analyze the narrative, discourse, visual symbolism, and character development of the image.

By employing coding and labeling techniques, one might identify shared themes, cultural symbols, and scenarios to test or validate concepts. Culture is examined utilizing principles from critical cultural studies, particularly focusing on the contributions of Stuart Hall and Raymond Williams. This enables us to examine how films contest, evolve and explore cultural perceptions. To gain a deeper knowledge of stereotypes, it is beneficial to examine how individuals perceive and comprehend them, as well as how they navigate their cultural identities.

Results

Social Stereotypes Through Discourse

In the film "Zindagi Tamasha," which was directed by Sarmad Khoosat, there is a profound cinematic work that deftly threads through the fabric of social and cultural stereotypes, so revealing the complexity of societal conventions and beliefs. The narrative of the film takes place within the tiny lanes of Lahore, providing a microcosmic glimpse of a community of middle-class people who are struggling with strongly ingrained preconceptions. As Rahat Khawaja (fig. 1), the main character, navigates the implications of a viral video that captures his provocative dance skills (fig. 2), he becomes a focal point for examining these preconceptions. Arif Hassan plays the role of Rahat Khawaja.

Figure 1

Rahat Khawaja



Figure 2

Rahat Khawaja Dance Video



The film addresses several pertinent preconceptions, one of the most prominent of which is the concept of gender roles and expectations. In the film, Rahat Khawaja, a devoted Muslim, and a `Naat khwa'an`, is

depicted as breaking free from traditional gender conventions by participating in family tasks and expressing his admiration for classic film heroines. A perspective through which to study cultural standards about Masculinity and femininity are provided by the discourse that surrounds his behavior, which includes both verbal and visual forms of communication.

As the movie progresses, religious stereotypes are brought under the microscope. As a result of what is believed to be a violation of religious codes, the character of Rahat Khawaja is subjected to heavy criticism from the leaders of his community and religious institutions (fig. 3).

Figure 3

Criticism on Rahat Khawaja (Gender Stereotype)



The debate that surrounds his conduct leads to a more general discussion on the inflexibility of religious dogmas and the intolerance that is shown towards those who do not comply with the rules that have been established. Rahat`s stigmatization is further intensified when even at a friend`s suggestion, he outrageously refuses to attend a late-night dance show to release his frustration and anxiety, after the notoriety. Thus, his inner conscience is to observe piety in both public and private affairs. As discussed by Parveen et al., (2023), the superego constitutes the moral and societal facet of an individual's psyche, encapsulating internalized values, norms, and ideals that govern one's actions. However, the dual standards of society are exposed by introducing cross-dressing in the movie (fig. 4) and the availability of X-rated CDs (under cover) at the local shop.

Figure 4

Cross Dressing



The discourse presented in the movie encourages viewers to contemplate the limits of religious expression and the repercussions that can be incurred by breaking the rules that have been established in society. The

encounter between Rahat and the priest, in which allegations of blasphemy and child abuse are traded, sheds light on the intricate relationship that exists between religious figures and individuals who are challenging the established order. The film's commentary on the socio-religious landscape can be better understood through the application of discourse analysis, which can reveal the language that is employed to legitimize or question authority throughout the film (fig. 5).

Figure 5

Blame on Rahat Khawaja



The movie deals with the problem of the cliché of familial honor (fig. 6) and the entanglement of that concept with the expectations of society.

Figure 6

Black Paint on Rahat Khawaja's Face on Poster



A complex investigation of how honor is viewed and protected is provided by the discourses that take place within community engagements. The climax is the scene where he is derided at the annual religious recital congregation `Mehfil e Milad un- Nabi (PBUH) and verboten from participation; for which he was earlier quite revered in the community (fig. 7).

Figure 7

Public Disowned Rahat Khawaja as Naat Khawan



"Zindagi Tamasha" addresses concerns around economic stereotypes within the context of a middle-class environment. Rahat Khawaja is situated inside a particular socio-economic milieu since he is a real estate broker. There, he is referred to again as that whose video had gone viral. Clients take selfies and pictures with him. A recognition that he so dearly wanted to forget.

Figure 8

Cross-gender Distributed Niaz (Sweet)



Rahat Khawaja went door to door to distribute his home-prepared sweets, the `Niaz` in the neighborhood, a reverence to the Birth of the Holy Prophet (PBUH) but due to his infamy, no one took them from him, after which a cross-gender asked him to let him share that. Everyone took sweets from the hands of the cross-gender, especially children. This scene makes it clear that because of undue hatred of elders, social alienation trickles down and influences the families and children also which is shown in the picture (fig. 8) where people refuse to take sweets from Rahat Khawaja. The social critique of the film is enhanced by the discussion that surrounds his line of work, particularly in the wake of the video that went viral. The audience is encouraged to investigate how a person's economic situation might either exacerbate or alleviate the impact of societal judgments and prejudices.

Cultural Stereotypes Through Discourse

The film "Zindagi Tamasha" is a riveting investigation into the cultural preconceptions that are sewn into the fabric of society. It does this by dissecting these prejudices through the numerous discourses that are woven into the story. This film serves as a powerful case study that dissects speech forms and antagonizes cultural preconceptions. It also provides a multifaceted prism through which to view the dynamics of Pakistani culture.

The discourse that surrounds Rahat Khawaja's commitment to Naat, which are poems that praise the Prophet Muhammad (PBUH), becomes a focal point for the examination of cultural stereotypes that are associated with religious rituals. In addition to offering light on the expectations and judgments that are imposed on persons who depart from Conventional religious conventions, the film stimulates an investigation of how demonstrations of religion are understood within the cultural context. It is the dance performance that provides a catalyst for analyzing societal preconceptions regarding masculinity and propriety. The dance performance was captured in a video that went viral.

Rahat's unusual dancing, which is influenced by old film heroines, violates established conventions of masculinity, which in turn prompts a discourse on the stringent gender expectations that are strongly engrained in Pakistani culture. An examination of the language that is utilized to either reinforce or challenge

these stereotypes within the narrative of the film is made possible through the application of Van Dijk`s (2004) discourse analysis. Both the cultural stereotype of familial piety and the expectations that are placed on individuals to adhere to conventional family values are tightly intertwined into the discourse of the film. The position that Rahat plays as a carer for his young bedridden wife (fig. 9) and the resultant tensions that arise within the family give a rich ground for engaging in an examination of the cultural discourse that surrounds the dynamics of families and the expectations of society.

Figure 9

Cares for his Bedridden Wife



In this film, the stereotype of societal judgment based on cultural conformity is explored and taken into consideration which justifies his wife`s death. Not only this, the conflict between contemporary standards and old conceptions of honor is reflected in the tense connection that exists between Rahat and his daughter Sadaf. (fig. 10). His son-in-law, despite being a male is behaving quite contrarily.

Figure 10

Rahat with Daughter in the Hospital



Parveen et al., (2023) commented that this image portrays the consequences that Khawaja had to face due to his ID-driven desire to dance like the heroine of early times on an item song that he could not control. And so, it was projected as a crime by his own daughter, son-in-law, relatives, friends, and society. Which destroyed his image in society and he was punished by all through public and personal abandonment.

The conversation that took place inside Rahat's neighborhood, the distancing of neighbors (fig. 11), and the rejection that he experienced on Eid are all great examples of the pervasive influence that societal norms have.

Figure 11

Neighborhood Conversation



The power dynamics that are at play can be revealed through the use of discourse analysis, which enables a more in-depth examination of the language that is used to stigmatize individuals who break from cultural standards. By incorporating eunuchs into the story, the author is challenging the traditional assumptions that are associated with gender identity. A counter-narrative to the dominant cultural stereotypes is provided by the discourse that revolves around the eunuchs' acceptance of Rahat and their compassionate response to him with empathy (fig. 12).

Figure 12

Dua for Rahat`s Wife



To deconstruct the language that either perpetuates or challenges the deeply embedded preconceptions that are associated with marginalized communities, discourse analysis becomes a useful technique.

The encounter between Rahat and the priest, in which allegations of blasphemy and child abuse are traded, sheds light on the intricate relationship that exists between religious figures and individuals who are challenging the established order. The film's commentary on the socio-religious landscape can be better understood through the application of discourse analysis, which can reveal the language that is employed to legitimize or question authority throughout the film. The conversation that occurs when Sadaf, Rahat's daughter, reacts to her father's unorthodox behavior provides an additional opportunity to investigate cultural prejudices that are associated with gender roles (fig. 13).

Figure 13

Sadaf Argues with Father



An examination of the language that is used to convey disapproval and the expectations that society places on both men and women to comply with established norms is prompted by the film, which invites such a study. The use of discourse analysis as a lens allows for the examination of how gender stereotypes are either reinforced or challenged within the narrative of the film. Considering that Lahore City is portrayed in the movie as a character in its own right, there are opportunities for discourse analysis regarding the cultural identity of the city. Additionally, the usage of local languages, the representation of narrow alleys, and the authenticity of the surroundings all contribute to the discussion that surrounds the cultural essence of Lahore. Through this particular feature of the movie, viewers are given a better understanding of how cultural preconceptions about particular places are produced and maintained through the medium of cinematic discourse.

Discussion

Movies most of the time depict how society operates. It clarifies what is happening currently. Cultural meaning could either confirm or contradict our opinions, therefore influencing our explanations of events to others. In his 1986 book, Umberto Eco describes movies as a "reflective medium." This indicates that they accurately depicted and explained the social context of the time they were produced. This concept relates to the 1974 research on cinema perception conducted by Christian Metz. Metz's artwork demonstrates how precisely thoughts and emotions everyone recognizes may be expressed. Laura Mulvey explores the male gaze in movies in her innovative 1975 research, with an eye toward how films could promote gender stereotypes and make women seem like objects. Movies both mirror and alter today's people's ideas and emotions.

Robert Stam proposed the concept of "mimetic excess" in 2000, which altered the relationship between movies and real life. Movies, according to Stam, not only help to clarify the reality but also alter and modify facts to increase their appeal. Depending on the person, movies can alter their opinions and cause them to either embrace or oppose social norms and values. The film reflects how people prefer to have fun these days as well as an artistic instrument. Umberto Eco developed the concept of "open work," which holds that movies can be interpreted in any manner the observer desires in 1986.

Conclusion

Examining the film's dialogues exposes the society prejudices it presents as well as the negative implications connected with disobedience within specific boundaries. Examining the effect of language and speech on moral principles depends on Rahat's unusual actions, especially his dancing. The conflict between Rahat and

the priest highlights the reality that religious leaders regularly face ongoing concerns over strict adherence to standards. The study of the movie looks at how Lahore presents more general issues of national identities and regional prejudices. One should take into account the cultural connotations connected to the picture. It is possible to have a thorough conversation on the representation of particular regions and the cultural nuances that are linked with them in Pakistan because of the country's language, environment, and culture.

Recommendations

Educational institutions and cultural organizations can play a significant part in the process of promoting critical discourse analysis and media literacy. It is possible for initiatives that enable discussions about films, their social ramifications, and the power of language in shaping perceptions to contribute to a more informed audience.

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