

*Full Length Research Paper*

# Cultural Impact of emergent cinema on youth of Sialkot-Pakistan

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## ABSTRACT

The researcher seeks to analyze revival of Pakistan cinema industry and its impact on youth of Sialkot with respect to adoption or rejection of foreign culture i.e. language, dressing, style of living and traditions. To know the cultural impact of movies on Pakistani youth, the researcher has used quantitative research method. Target population for this study was the youth of Sialkot within the age range of 18-30 years. Data has been collected through simple random sampling of (n=150) including 75 males and 75 females. Survey method was used as data collection tool. This study has indicated the foreign culture influence on youth of Sialkot regarding change in language, dressing, style of living and traditions. The study explored that Pakistani film industry has been influenced by the Indian culture and promoting their traditions, norms and values among the youth.

**Keywords:** Pakistan, Cinema Industry, Youth, Traditions, Foreign Cultural, Impact.

## INTRODUCTION

Watching movies with friends and family on television or in cinema is a common practice of people these days. There could be reasons like time pass, refreshing the mind or spending food time with family or friends and a lot more. Perhaps this is the reason Pakistani cinema is growing and progressing day by day. Movie making is an art and those who master this art produce movies of different genre: fiction, reality, horror, action, comedy and so on. Pakistani cinema industry is producing such genres from late 40s till today. There came many ups and downs but film industry never stopped its work and so appreciated by the audience. This paper draws upon a study finding answers to the questions; whether foreign media (Bollywood in particular) is influencing Pakistani cinema? Does emergent cinema of Pakistan brought any change in the culture? What is the cultural impact of

cinema on youth of Sialkot?

## Emergent cinema of Pakistan

Cinema industry in Pakistan is working since 1948 and is considered one of the important industries. Since its start, it has given the name of "Lollywood". This industry has given some really talented artists to the country including Ahmad Rushdi, Waheed Murad, Muhammad Ali, Noor Jahan, ShamimAra, Nadeem and Sohail Rana, who have brighten up the name of Pakistan in the world. It was 70s and 80s decade, known as the golden era of Pakistani cinema, when almost 200 films were produced annually.

At a time known for its magnificence, Pakistani cinema faced decline for a long period of time due to some

unavoidable circumstances. This tenure was based on almost three decades. At that time cinema industry was shifted in the hands of some unprofessional people who made movies full of vulgarity and exaggerated material e.g. *IshtehariGujjar*. These movies were made for a specific class of society and the purpose is to earn money. It can also be called the dark ages of Pakistani cinema.

In the late 90s, many Urdu and Pashto movies were released, including *Khilona* (1996), *Sangam* (1997) *Choriyan* (1998) to give cinema a comeback, but the immense turn over in the Pakistani cinema industry took place in 2007 with the release of Shoaib Mansoor's production "*Khuda Kay Liye*"; which was a blockbuster at national and international level. Following this style of production many movies were released in the coming years, including [*Bol* (2011); *Waar* (2012); *Dukhtar* (2014); *JawaniPhirNahiAni* (2015); *Wrong Number* (2015); *Manto* (2015); *Ho Mann Jahan* (2016); *Janaan* (2016)]. These movies were based on innovative and creative ideas thus bringing revival in the Pakistani cinema industry. People have started watching movies in cinema halls which gave the industry a rapid growth in case of TRPs and revenue.

Cinema can be used as a therapy as movies with some good topics can be productive and instructive for the youth (Brien and Johnson, 1976). But movies cannot have positive or productive effects only, especially those influenced by foreign media. This seems to be the case of emergent Pakistani cinema too, an influence of foreign culture can be observed easily in movies like [*Jawaniphirnahiani* (2015); *Bin roye* (2015); *Jalaibee* (2015); *Ho Mann Jahan* (2015)] with reference to the amount of item songs in it and their dress styles. Nowadays, a world without movies is just an imaginary thing for people in particular the youth. A study revealed that mostly young people of the society like spending time watching television or movies (Harrison and Scriver, 1969). There is a possibility for a significant influence of movies on youth, either positive or negative as youth is an active consumer of media (Dattoo, 2010) specifically movies. Emergent Pakistani cinema may have some effects on minds and behavior of youth; with respect to adoption or rejection of foreign culture as a study reveals that among all social groups' only youth has been well known as most influenced one by cultural globalization through media (Dolby and Rizvi, 2008).

## Youth

Youth is defined as the transition period from childhood dependence to adulthood and is considered the most fluid category than the fixed ages (UNESCO). However age can be the easiest and simplest way to identify youth, mostly people between the ages from leaving compulsory

education to getting their first employment are considered youth. According to 2010 study, estimated youth population in Pakistan is around 83 million, among which 41 million are recorded between the age range of 15-26 (Qamar et al., 2010). It is that time period of human life when a person is more enthusiastic, active, likes to enjoy life but weak emotionally and ethnically. In this age a person doesn't like any bounds or limitations, thus every new thing and experience fascinate them which they likely to adopt. Youth mostly adopts and follow the norms and values they see on the media (Dolby and Rizvi, 2008). This is an age between childhood and maturity, when a person has a lot of ideas and questions in his mind; they like to experience new things frequently specifically shown on TV through dramas and movies.

This study relates with media effects theory, specifically television effects theory.

## Cultivation theory

Cultivation theory, first proposed by George Gerbner, this theory is related with the long term effects of television on the minds of people. Gerbner elaborated this theory with the idea that the more time a person spends on watching TV the more they get affected by it and consider that TV represents the reality. (Baran, 2010). This theory suggests that TV changes the social realities into mediated realities. The idea of mediated reality is the mass media and how it cultivate such images of reality in peoples' mind which are different from the actual social reality. George Gerbner divided the audience into two groups; heavy viewers (spend 4 or more hours watching TV) and light viewers (Spend less than 4 hours watching TV). Heavy viewers often fall victim of mediated realities while light viewers create opinion on the basis of social realities. Thus this theory suggests that people who are a frequent viewer of TV mostly get influenced by what they see on TV, and consider it as reality. While in case of light viewers it is completely opposite.

This theory is relevant with this study as this research is about how emergent cinema is influencing youth and is cinema really representing the social reality or not. The responses showed the difference between the heavy and light viewers and suggested that people who often visit cinema and watch all the movies take more influence than those who seldom watch movies.

## Literature Review

Rizvi (2014) assembles a research study on Visual pleasures in Pakistani cinema 1947-2014 through content analysis of Urdu and Punjabi movies of Pakistan, the study discusses the advancement in Pakistan motion picture industry since independence focusing on the

difference brought in the portrayal of culture, tradition and females' image in the movies through 1947-2014. The researcher came to the conclusion through this study that a big change has been countersigned in movies content with the passage of time, films of earlier time used to depict the true Pakistani culture through its character's language, dressing and gestures whereas the movies in later time period (after Zia-ul-Haq regime) show a modernized image of the country with an overwhelming change in dressing, language, story and female characterization. The researcher focuses attention on adoption of more revealing clothes that is in opposition with the culture and traditions of Pakistan.

Kazi (2006) depicts in the study that the dressing style adopted in Pakistani movies since cinema industry's revival has become skimpier following the culture of western societies and ignoring the norms and values of Pakistan. This act or practice is affecting and bringing change in the whole condition of this society.

O'Brien and Johnson (1976) discussed in an exploratory study on Cinema therapy by targeting the youth especially students of universities that majority of them use to watch television programs and movies in their spare time. The research is basically done on the students of American society. The study found that most of the movies' content is based on the social issue that students face in their life or can be observe in their surroundings. Through this study, the researchers have conferred that cinema or motion picture works as a therapy for the students, as it affect their thinking, behavior and way of living. Youth follows the style and behavior of the characters they see in the movies. They adopt the panache of their favorite characters. This study clearly depicts that cinema and motion pictures affects the thinking and behavior of its audience specially the youth who get captivated through the story, characterization and theme of the movies.

Ali (2014) conducted a study on Film and Cinephilia in Pakistan: Beyond Life and Death, in which researcher has pinpointed some important but ignored intangible questions regarding the existing cinema industry in Pakistan. The researcher has discussed about the death and revival of cinema industry in Pakistan with reference to many scholarly articles and researches. The purpose of this research is the inducement of an approach towards the study of Pakistani cinema based on perceptions of movies and cultural education. The study states that Pakistani cinema has rejuvenated with the runaway success of Shoaib Mansoor's film 'Khudakayliye' in 2007, but movies released in past few years like [Bol (2011), Waar (2013) and Manto (2015)] have introduced a different perspective in cinema industry as the film makers have started working on social issues with a powerful script and technology usage in production. The researcher has also stressed on the point that film

industry and culture are interlinked and movies are big sources of promoting cultural studies in a society. Concluding the article the researcher has suggested that if Pakistani film industry will continue working on new subjects and keep on producing the adaptation of reality, cinema industry will progress and its restoration is certain.

Faruqi (2010) indicated in a study that Pakistani cinema encountered a downfall in 1970s and at that time novelty and new ideas vanished from the scripts and cinema industry lacked good audience as well. But with the time new trends have been seen in the motion picture industry with the release of 'Khudakayliye' and 'Zibhakhana' in 2007. The researcher is also pinpointing that Pakistan cinema industry is progressing with the passing time bringing new trends and technologies in the industry.

Dolby and Rizvi (2008) analyzed in a study that the young generation of every society is mostly oscillated by cultural globalization especially through media (the movies and the soapoperal serials). The researchers examine the study that youth is a social group in every society and they adopt the norms, values and traditions they see on the media. Thus media has a strong influence on the youth in terms of bringing social changes and folkloric distinctiveness.

Pervaiz (1998) discussed in her study about Pakistan television drama and social change that Pakistani movies throughout the time span been similar to the Bollywood movies with a mix of themes like poor and rich class wrangle, love stories, stories revolving around a hero, villain and heroin, dance and songs.

Egan (2001) wrote in his study that Pakistani cinema has always been an artifact of international media (Specifically Indian) which ultimately forms an unchanged cultural format in which few elements became prominent and long lasting including action, drama and romance. According to him these elements proved to be the essential part of Pakistani movies.

Jabbar (1978) has analyzed in his study that Pakistani cinema has so much been influenced by the Indian cinema during its developing years, that the only thing different was Pakistani film makers used Muslim names for the characters and showed less religious issues or fights in the movies. It seems like Pakistani cinema industry had to struggle to look for its own uniqueness.

## **METHODOLOGY**

### **Objectives**

1. To find out the cultural effects of Pakistani movies (2011-2015) on youth of Sialkot with respect to adoption or rejection of foreign culture.
2. To find out if cinema is influencing the youth differently regarding gender.

**Table 1.** Frequency and Percentage of the responses (N=150)

Item #	Strongly Agree <i>f</i> (%)	Agree <i>f</i> (%)	Neutral <i>f</i> (%)	Disagree <i>f</i> (%)	Strongly Disagree <i>f</i> (%)
Q 1	23(15.3)	94(62.7)	12(8)	15(10)	6(4)
Q 2	33(22)	71(22)	26(17.3)	17(11.3)	3(2)
Q 3	56(37.3)	60(40)	17(11.3)	10(6.7)	7(4.7)
Q 4	32(21.3)	48(32)	25(16.7)	34(22.7)	11(7.3)
Q 5	22(14.7)	38(25.3)	36(24)	44(29.3)	10(6.7)
Q 6	24(16)	42(28)	32(21.3)	34(22.7)	18(12)
Q 7	41(27.3)	66(44)	20(13.3)	15(10)	8(5.3)
Q 8	55(36.7)	49(32.7)	24(16)	14(9.3)	7(4.7)
Q 9	13(8.7)	15(10)	28(18.7)	41(27.3)	53(35.3)
Q 10	56(37.3)	63(42)	16(10.7)	11(7.3)	4(2.7)
Q 11	23(15.3)	83(55.3)	26(17.3)	13(8.7)	5(3.3)
Q 12	66(44)	62(41.3)	13(8.7)	4(2.7)	5(3.3)
Q 13	69(46)	54(36)	17(11.3)	8(5.3)	2(1.3)
Q 14	43(28.7)	64(42.7)	27(18)	11(7.3)	5(3.3)
Q 15	42(28)	70(46.7)	25(16.7)	9(6)	4(2.7)
Q 16	51(34)	61(40.7)	21(14)	12(8)	5(3.3)
Q 17	45(30)	66(44)	29(19.3)	9(6)	1(.7)
Q 18	12(8)	27(18)	48(32)	47(31.3)	16(10.7)
Q 19	36(24)	59(39.3)	31(20.7)	21(14)	3(2)
Q 20	13(8.7)	53(35.3)	46(30.7)	31(20.7)	7(4.7)
Q 21	47(31.3)	36(24)	39(26)	24(16)	4(2.7)

### Hypothesis

1. Emergent Pakistani cinema would have a significant negative impact on the cultural values of youth.
2. Emergent cinema would have no significant difference in its impact on male and female members.

### Research method

Researcher has used survey research method for getting the required information from the respondents.

### Population

The population for this study are the youth of Sialkot within the age range of 18-30 years.

### Sample

The researcher has taken the sample of (n=150) including 75 male and 75 female respondents through simple random sampling technique.

### Instrument

A self designed questionnaire was use to measure the

influence of emergent cinema on youth.

### Analysis

Univariate analysis has been applied on the data through International Business Machine Statistical Package for Social Sciences (IBMSPPSS) version 22. Frequency and percentages of the responses have been calculated through this analysis.

### Procedure

The purpose of this study was to measure the cultural effects of emergent Pakistani cinema on youth of Sialkot. Researcher has used quantitative research method for this study. Target population was the youth of Sialkot within the age range of 19-30, the researcher has selected a sample of (n=150) including 75 males and 75 females from the target population on Simple random sampling basis. Self designed Questionnaire was developed to collect data from the respondents, which determined the cultural effects (Negative) of movies on the youth. The researcher has used International Business Machine Statistical Package for Social Sciences, version 22 for the analysis of data collected by the respondents. This research is designed to quantify the cultural effects (language, dressing style, traditions) of emergent cinema industry on youth of Sialkot.

**Table 2.** Comparison of emergent cinema impact on males and females

Gender of respondent	N	Mean	Std. D	t	df	Sig.
Male	75	76.05	6.10	-.557	148	.578
Female	75	76.62	6.4			

## RESULTS

Table 1 above. shows the frequency and percentages of the responses given by the participants on different items of the questionnaire. Item one suggested that 62% respondents agreed that emergent cinema has revolutionized the society where as only 4% showed disagreement to this statement. 22% of the respondents were of the view that emergent cinema has influenced the social norms and values with the passage of time while 60% of respondents agreed that most of the movies were showing /presenting Indian culture and values whereas 7% showed disagreement. 29% respondents disagreed with the statement that they like to copy the words used in movies in their routine conversations. 36% of the respondents considered music as an essential ingredient for the movies. 35% respondent disagreed on the inclusion of item songs in the movies while only 8% showed agreement. 42% respondents agreed on the statement that violence showed in the movies influence young minds while 55% showed agreement that emergent cinema is promoting stereotypical behavior among the young people of the society. 46% people agreed that youth is adopting the luxurious life style and trends like smoking and gambling depicted in the movies. 47% participants agreed that movies are the main reason for promoting intimacy among young boys and girls whereas only 2% disagreed to this statement. 41% of respondents have agreed that Pakistani movies are not presenting the reality and promoting culture (marriage ceremonies, kitty parties, bridal/baby showers etc.) which doesn't belong to the society while only 2% showed disagreement on this.

Table 2. demonstrates an independent samples t-test was conducted to compare the emergent cinema impact scores of males and females. There was no significant difference in scores for males ( $M=76.05$ ,  $SD=6.10$ ) and females ( $M=76.62$ ,  $SD=6.49$ ,  $t(148)=-.557$ ,  $p=.59$ ).

## DISCUSSION

Watching latest movies in cinema has become a common practice these days. Pakistani cinema with its revival in 2011 came up with some new topics. This current study is based on two hypothesis related to the negative impact of emergent cinema on youth and comparison of cinema impact on youth by gender . The results indicates that

majority of the viewer's gets influenced by the movies and adopt the language, norms, traditions and living styles presented in the movies. Furthermore results indicate that emergent Pakistani cinema is not representing the social realities rather promoting the foreign culture specifically Indian culture and its traditions. This study highlighted the negative impact of emergent cinema on the minds of the youth of Sialkot regarding adoption of foreign culture in their routine life. Youths like to copy the style of movie characters in routine life, copy words of famous dialogues and change their living style according to the movie. The results also showed that both males and females equally get influenced by emergent cinema and there is no significant difference.

## Implications and suggestions

The results could be utilized to bring some positive changes and in perspective of this study the practical implications could be as following:

This study is helpful to better the standards of emergent cinema and to identify the flaws in content of emergent cinema in order to improve them. With the help of this study, better stories can be produced. This study is supportive in minimizing the negativity in the movies and let movie makers work on better ideas and stories. This study is beneficial in limiting the influence of foreign culture on emergent Pakistani Cinema. This study will be useful to change the cultural values shown in movies from Indian culture to Pakistani culture, in order to promote the national culture of Pakistan among the youth.

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