

The Censoring Practices in Theatre: A Case Study of the Curtain Raiser



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Islamabad - Pakistan
2021**

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Thesis submitted to the Department of Anthropology, Quaid-i-Azam University
Islamabad, in partial fulfillment of the degree of Master of Science in
Anthropology.

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2021

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This work has not been published or submitted to any other examination board in the same or a similar form.

I am solely responsible for the content of this thesis.

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Final Approval of Thesis

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ACKNOWLEDGEMENT

I am highly indebted to my kind supervisor, Dr. Rao Nadeem Alam, who was always there for me. In addition, I owe my gratitude for the worthy faculty members of the department of Anthropology.

I owe my humble submissions towards my family, the source of love and affection.

I am indebted to the interlocutors of my research, who shared their valuable time and allowed me to peep into their experiential insights and subjective emotions. I am humbled to Muhammad Ali Farooqi who has extended his generous help in my study. I would also like to mention Imran Khan who spared his precious time to give me the interview and his insight which helped me conducting this study.

ABSTRACT

This thesis is an attempt to address the dynamics of censorship in theater, performance and art. This work tries to find the cultural roots of the censorship in Pakistan in a Boasian cultural relative fashion. Inspired by the biographical case study method, only one theater group, The Curtain Raiser, was selected to understand and describe the phenomenon of theater censorship in Pakistan. This might be not a representative case in true spirit; however, this thesis is limited in its scope because of the limitations of time and resources required for a comprehensive nationwide study on the subject. Secondly, it is more of a phenomenological and subjective account of censorship experiences of the playwright and director of a single play. Taking the single play as the focused subject helped the deeper insights into the process of multilayered censorship that takes place from the birth of the idea about a play to the performance and post-performance.

Theatre in sub-continent is not a modern phenomenon. It has been rooted as a cultural practice and a source of entertainment since long. Theatre has journeyed through different transitions in past. It has evolved and has become a complete industry and social phenomenon which has affected the society a lot. In Pakistan, theatre has not been able to achieve that much popularity, space and acceptance that it deserved or should have received. Despite its slow growth it somehow managed to make a mark in Pakistani society with performing diverse themes and raising some serious issues *i.e.* dictatorial rule, social taboos etc. It has faced some serious censorship from the state. This study aims to discuss the censorship practices which are being faced by theatre practitioners, highlighting the intrinsic and extrinsic dimensions of the censor in historical and cultural context. The study also highlights the process through which censorship is enforced on the theatre practitioners. The focus of this ethnographic case study is *The Curtain Raiser Production* which is an Islamabad based theatrical group working in the field since 2016. For this purpose drama, *Sarisht* of *The Curtain Raiser Production* has been analyzed and it is tried to identity the key factors which led to changes in the play. The same play with its original script was named *Nang* means shame; however, later it was renamed as *Sarisht* that means nature or disposition. This change of title was the trigger for gaining attention about effectiveness of sensor as a social practice. The approach is critical and analytical while the methodology is qualitative. For this purpose interviews of the director and writer, have been used

as primary sources while original script of the plays, newspaper clippings, books and research article have been consulted as a secondary sources. However, the scripts were the main focus was on the scripts as the scripts provided deeper insights into the world of censor on rhetoric and performance.

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Chapter 1

INTRODUCTION

1.1 Preamble

Mimicry is part of human nurture; human evolution witnessed the humans mimicking other animals to learn to hunt, to swim, to climb trees and to seek shelter. Mimicry is one of the primary human faculties; therefore, human expressed his surroundings through acting. Homo sapiens excelled in cognitive and technological aspects and learnt to express the complex and abstract ideas in their communications and hence invented theater and other forms of performing arts. Theatre is the most crucial part of the performing arts throughout the history; even in the ancient times the developed societies emerged with an organized theatre. They used to present their dramas to teach and educate their subjects. In ancient times theatre was used as a mode to propagate the religious teachings. Theatre is as diverse as human cultures; there are different trends and styles in the world. In the present study censorship practices in theatre are being addressed with the case study of **The Curtain Raiser** and its play *Sarisht*. Theaters are understood as cultural institutions in Anthropology (Beeman, 1993).

1.2 Historical Account of Theatre

One is justified to state that language is the essence that makes humans distinct from rest of the species, because communication and expressions are the most crucial element in the building of civilizations. Human development in all fields depends on level of communication and expressions. From ancient times, developed civilizations used performance as a medium to convey the message to the audience. This mode was used for the promotion of religious teachings and social norms. Different forms and ways such as dance, gestures and dialogues were used to entertain the spectators. With the passage of time this *genre* improved its techniques, ways and aims and swiftly changed its agenda from religion to art and entertainment.

History of modern theater dates back to ancient times in Greek. The word theatre has been originated from Greek language. The term theatre has been derived from the Greek word *theaomai* which means to “see” or “view” as the theatre is about performing the scenes. So we can that is derived from the word that’s meaning “to view” and audience, which is about the words and meaning “to hear”. Theatre is a mixture of different components and these

components are important to setup the whole theatre process. Script, music, dance, costumes are the key elements that make an appealing theatre play.

History of theatre is as old as the human civilization because development of human civilization, its rise and fall, is linked to how well they communicated to each other and shared their life, morality, education and social order.

History of theatre observed many trends in the theatrical traditions, revolving through the theological plays to ancient war dances, to storytelling, stories of princes then there was an age of comedy plays during the early mid years of 20th century. The trend of realistic theatre declined at that time. And theatre artists started to try new experiments in drama art after the arrival of motion pictures.

1.3 Genesis of Censorship and Morality in Performing Arts

Every society has its own morality that regulates the societal life. Therefore, censorship is omnipresent and inherent in every society. Theater is vital part of any society; therefore, censorship as integral part of theater is regulated and operated in socially relative terms. Genesis of censorship and morality in performing arts such as in theatre is linked with the ideology of any society or nation. Ideology plays a vital role in drawing the limits of morality in art. Trends and time period also plays a role. For example; in west in classical times, the content of nudity and inappropriate comics was not trendy and acceptable but with the passage of time they grew those trends. Now the west drama and theatre is much bolder in comparison with the east. In India there is tradition of dance and a part of culture but in Pakistan theatre is still working under the strict policies of censorship. Contemporary Pakistani commercial theater faces criticism that the theater is promoting vulgarity. So generally censorship through public rhetoric and other direct or indirect means is essential part of theater.

1.4 Research Design

The research design of this research work is qualitative and descriptive in its nature. It uses primary sources of data, i.e. interviews with theater script writers, directors or producers, and secondary data, i.e. archival data and transcripts. Case study is the primary methodology opted for this research and case of The Curtain Raisers is presented to argue about the processes of censorship in theater.

1.4.1 Research Methodology

Qualitative case study methodology is used for this study, it is elaborated as; “Qualitative case study methodology provides tools for researchers to study complex phenomena within their contexts ... rigorous qualitative case studies afford researchers opportunities to explore or describe a phenomenon in context using a variety of data sources” (Baxter & Jack, 20120).

Case of a theatre group named The Curtain Raiser is selected and described in general and one of their script and its multiple performances (play *Sarisht*) based on the same script are focused as case study.

Why to prioritize your basis for selection. As mentioned in detail about the significance of theatre. Because theatre is the most important and oldest sphere of art. It has been used as teaching, promoting and communication mode from the ancient times. Many social science scholars have written about theatre but in South Asia there is a lot more work needs to be done on censorship and theatre. Especially in Pakistan theatre is the most ignored part and demanding attention.

1.4.1.1 Unit of Data Collection

There are two types of data that is collected for the purpose of making this single case based case study. The primary data was collected from individuals (writer, director and producer of the play *Sarisht*, in addition to few other writers of theater drama scripts.)

Talking about nature of data in qualitative research one must remember that a good study utilizes primary and secondary data in a synchronized manner to bring forth the most vivid observation. “The evidence may come from fieldwork, archival records, verbal reports, observations, or any combination of these (Yin, 1981).” Therefore, fieldwork in this study focused on individuals as units of data collection for primary data apart from archival sources or the different scripts of the stage play.

The process of data collection for this research work is heavily dependent on the primary sources. For example, the author took interviews from the writer Imran Khan and director of the play Muhammad Ali Farooqi, who defined the whole process of censorship faced by the drama team. The author also collected the secondary data from newspapers which published about

concerning events and about the play *Sarisht*. She has collected some classic accounts of books like *The Natayshastra* of Bharat, translated by Manmohan Ghosh in which the writer described about the history and tradition of theatre in India. There are some other useful sources she used, *A Cultural History of Theatre in Antiquity*, edited by Martin Revermann. There are some other sources like research articles for example, *South Asian Studies A Research Journal of South Asian Studies*, *Pakistani Theatre: A Unique Cultural Form of South Asia* by Ahmad Bilal University of the Punjab, Lahore, Pakistan, *Chronicling Pakistan's Art Movements from Traditional to Contemporary: 1960–2011* by Kanwal Syed and Sarena Abdullah, *A Short Organum for the Theatre* by Bertolt Brecht (1948) and *Mapping South Asia through Contemporary Theatre Essays on the Theatres of India, Pakistan, Bangladesh, Nepal and Sri Lanka* Edited by Ashis Sengupta. Moreover, as this research work basically a primary work so there are more primary sources has been used to fulfill the requirements of the study. Script of the play *Nang* and *Sarisht* also has been used as the primary source.

1.4.1.2 Unit of Data Analysis

Data Analysis is important and tricky part of any research. This research is qualitative and descriptive in nature; therefore, the qualitative data is represented in narrative form. For interviews the unit of data analysis is the meaningful segments of the interview that are extracted according to the themes emerging from censorship perspective. The other unit of data analysis is the dialogue; the dialogues in pre-performance script and performed script are compared and commented for the amendments as a result of latent and manifest censorship that author faced from time to time and in varying contexts.

Therefore Units of Data Analysis are (i) Meaningful interview vignettes and verbatim, and (ii) Dialogues from the two scripts. However, it is pertinent to mention that many dialogues in first script were eliminated from the second script.

1.4.2 Locale Selection

The locale selection is concerned to the topic because the case study is about *The Curtain Raiser* and their audiences in the locality of Rawalpindi and Islamabad. Locale was selected because it was convenient for the researcher, secondly; to save time and money it was rational to stay where the respondents resides. The team of *The Curtain Raiser* was accessible and

communicative, the theatrical groups in Islamabad are limited; albeit, it was easier to access the selected theater group because of certain references. Albeit; this research was conducted during the COVID-19 pandemic's second wave's peak days. Therefore, the face to face interview was quite difficult to manage and getting time and appointments was tough and risky. Many a times the scheduled interview commitments had to be postponed.

The Curtain Raiser Production is currently based in G-13, Islamabad. The play *Sarisht* has been performed at Youth Drama Festival PNCA Islamabad, National Drama Festival NUML Islamabad, FAST NUCES Drama Festival Islamabad and Lahore campuses, All Pakistan Performing Arts Festival GIKI Swabi, Theatron IBA Drama Fest Karachi, and National Theatre Festival PNCA Islamabad. The Curtain Raiser has performed in different parts of the country. In the twin cities it has performed at PNCA, Theatre Wallay and different universities. The Curtain Raiser Production has performed before diverse audience but mostly youth were the immediate audience. The major chunk of the audience belonged to university students. On multiple occasions, The Curtain Raiser not only got overwhelming response but standing ovations as well.

1.5 Research Questions

- i. How society and culture regulates the censorship in performing arts, particularly for contemporary youth theater?
- ii. How is the freedom of expression and the societal morality interplay to guide the playwright or dramatist?

1.6 Objectives of the Study

- To describe the censorship praxis in script development for a playwright.
- To describe the multi-dimensional censorship for theater script and performance.
- To transcribe the case study of The Curtain Raiser and the trajectory of censorship that shaped their major play *Sarisht*.
- To understand the process of signification and use or abuse of metaphors as the primary driver to comprehend logic to censor.

- To address the issue of censorship and how it effects the original shape of theatrical art.
- To fill the gap of studies in the genre of art.

1.7 Significance of the Study

Theatre is most significant part of the art if we use it properly it can be miraculously useful to teach and train the society and can bring positive changes. There are many scholars who are writing to save the tradition and culture of theatre. Because theatre and performing arts directly influence audience so it is a dire need to save the theme and aim of the theatre. It is the need of time to write about this topic to fill the existing research gap.

1.7.1 What has been done so far, what will this study contribute?

There is a little amount of literature can be found about the theatre and its further genres but still there are many unnoticed and unwritten aspects of performing arts linked with society this work is based on the primary data and will contribute to fill the gap in the existing literature. The theatre community and people who work in theatre will find it supporting and positive. It is an exploratory case study of theater and potentially will provide voice to the notion of freedom of expression for the artists. This study will also contribute towards the self-reflection of the society through the lens of censorship.

1.8 Limitations of the study

There are some limitations in this study. This research work covers the censorship in theatre in Pakistan; however, the study is conducted with only one theater group and will require data from more theater groups and companies to make acceptable inferences or generalizations. This study mainly concerns with the specific genre of theatre and limited its research boundaries to the case study of The Curtain Raiser and even covers only the event of specific drama script. Though, this study has the potential to prove itself as a pioneer work for contextual and cultural relative appraisal of theater censorship.

1.9 Subjectivity of the Researcher

While working on this case study the author tried to take care of the objectivity in her research. She has never been the part of theatre and other concerning elements of this research so she tried

to do her research work by keeping in mind about the notions of Positionality and Reflexivity and tried to avoid biased work.

The researcher was unaware of the theater script writing and acting therefore, she was more inquisitive. Her limited exposure to theater and drama writing made her ask naïve questions and that helped her learn the very basic premises of theater life.

Gender of the researcher was also an important aspect of this research; she was able to relate to many things as a female. The protagonist of the script *‘Sarisht’* is a girl who is lost in abstract ideas and that is relatable for the researcher in many ways.

1.10 Operationalization of Key Concepts and Terms

The key concepts and terms of this study are important to be clarified for the reader in the very beginning so that he or she has the clear idea of the contextual usage of the ideas. That will help the reader to comprehend the study in a vivid manner.

1.10.1 Performing Arts

Performing arts refer to “forms of creative activity that are performed in front of an audience, such as drama, music, and dance.” There are few significant ideas that help define performing arts and the primary is the dyad of performer and the audience. Therefore, this study used *‘stage drama’* as a representative of performing arts because to understand the cultural dimension of the performing arts one specific example is chosen to help understand the idiosyncrasies of censorship regarding performing arts. This drama *‘sarisht’* is representative of performing arts because its protagonist is a girl and this was presented before the university going youth. It provides a chance to peep into the expectations, aspirations, anxieties and expressions of the young Pakistanis.

1.10.2 Freedom of Expression

Freedom of expression might be multifaceted process but in essence it is the democratic pathway that resists form of authoritarianism and ensures a pluralistic view of the society.

“Free speech is one of the constitutional guarantees of a liberal democracy - a right recognized by all international human rights” (Sen, 2014). However, freedom of expression or free speech is often curtailed by the social and cultural perspective.

Freedom of Expression for a playwright is to state, in the dialogues, whatever words, phrases and slangs he thinks will communicate the spirit of message the play intend to communicate. Similarly, when dramatist sketches a character; he assigns an aura to that character through the choice of certain vernacular expressions and appearances but there are censorship requirements that hinders this choice for the dramatist.

1.10.3 Censorship

Censorship is a common practice and is omnipresent. It might be intrinsic or extrinsic. Intrinsic censorship is when a writer or author or a painter limits his or her freedom of expression to accommodate the sensitivities of the life world he or she experiences. At times the freedom of expression is censored *within* by the creative agent. This is more of a nurture aspect and sensitivity or may be fear of the creative agent. However, the major act of censor is actually a direct attempt to restrict the expression or condition the expression and taking away the agency of the creative agent (Meyer, 2009). For this study the censorship refers to both the intrinsic and extrinsic, however, stress is on extrinsic censorship as a social process where the freedom of expression is compromised because of the multiple social and cultural constraints and considerations by many actors.

Censorship ... is the process of imposing checks, direct or indirect, governmental or otherwise, on the exercise of one's right to free speech. Apparently, this phenomenon can be perceived as an unnecessary curb on one's basic right to liberty, but on a closer examination, it can be looked at in the form of a *necessary evil* - a limitation on one's human rights in order to uphold the community's human rights (Sen, 2014).

Thus censorship is an act of curbing the absolute freedom of expression conditioned by the socially and culturally relative ideas.

1.10.4 Societal Morality

Social morality is one of the very strong binding that regulates the censor in general. Social morality is often about sexual obscene or blasphemy or politically incorrect (Storey, 1937). Societal morality is the filter that is a task for the creative agent to consider during the process of creativity; it requires of the creative agent to balance between the expression or representation of the thoughts and imagination and the expected reaction from the audience or society.

Chapter 2 HISTORY OF THEATRE

2.1 Language and Communication: Distinguishing Feature of Homo-Sapiens

Communication and expressions are the most crucial element in the building of civilizations. Human development in all fields depends on level of communication and expressions. From ancient times, developed civilizations used performance as a medium to convey the message to the audience. This mode was used to promote of religious teachings and social norms. Different forms ways such as dance, gestures and dialogues were used to entertain the spectators. With the passage of time this *genre* improved its techniques, ways and aims and swiftly changed its agenda from religion to art and entertainment.

2.2 Genesis of Term Theater

Hymns sung to praise god Dionysus were the origin of Greek dramatized presentation as theatrical performance. Since then the theater is associated with the bard or Thespis who would consider himself as a character to represent the poet whose poetry he recites in the competition. Theater as an arena of performance and adapting characters is rooted in the ancient Greece. It is spelled as theatre as well as theater. The word ‘theatre’ has been originated from Greek language, it has been derived from the Greek word ‘*theaomai*’ which means to “to see” or “to view” as the theatre is about performing the scenes (Tyrone Guthrie, Britannica, 2020). So, we can say that it refers to those activities of viewing and hearing. Theatre is a mixture of different components and these components are important to setup the whole theatre process. Script, music, dance, costumes are the key elements of to make an appealing theatre play. In the beginning, Greek performers performed in processions where dance, music and poetry were performed. It was festive and dresses were fancy; and participants evolve during procession to take assumed roles (acting) – this transformation of role from reciting to performing individual was the beginning of acting, although it wasn’t the same specialized form of acting as we know it today.

2.3 Theater: Building or Beyond

Theatre is usually mistaken as a word. People associated it with the building where theater is performed but theatre is more than that. It is about the stories, script performance and putting a whole production as a performance. (Jade Ali, London Theatre Direct, A Brief History of Theatre, 2016)¹ There are many perceptions about what theatre is? As theatre scholar Andreas Kotte observes, on close inspection, there are hardly any two people –who have a similar perception of theatre. Theatre is used as a label.”² (Ute Pinkert, nd, pp, 1)

There is a common misunderstanding that the art of theatre and drama can only be performed by following a script. Theatre is not necessarily a written story book although it has been taught in many schools and universities. The works of Greek playwright Shakespeare and other known writers such as Fredrick von Schiller and Brecht were more performed rather than studied for many years.

The strongest effect on the viewers can be made by performance, good sound effects, and movements. Moreover, the rest of the impression can be made by the set. Because in order to convey the specific message, the set must look relevant to rest of the production. Despite of all these relative arguments, the work of playwright cannot be declared as unimportant. Every successful theatre is a masterpiece as a script in initial stages. Even the drama with no dialogues is needed to be perfectly written apparently it does look like any literary effort done by the playwright but behind every movement of actor there is a description of it from the writer. For example, the steps and movements of ballet, there is a specific story or theme portrayed by the writer.

2.4 Scripts and Imagery

We can say that script writing is the primary work of the whole process of theater or drama. The actors are the mere reflection of the creation of the author’s imagination is reflected that he in his drama, they give it voice, bodies, colors, they make it into action that they see as an imagination and blur in the text. Music and performance completes a play that otherwise is merely the imaginary text, thus the play becomes conceptually and thematically meaningful when enacted before the audience. For example, the same work from same author performed by two great actors can be different. Hence, a memorable theatrical play is one in which all the theatre

elements are blended well in a balanced way that can leave an impression of meaningful harmony. Performance gives meanings and sight to the text by revealing it with skilled acting, pertinent background and music.

2.5 Athens: The Birth Place for Theater

The origin of theater is not known accurately but its foundation dates back to thousands of years. But it is undeniable that the traditions of institutionalized theatre born in ancient Athens and represented the notion of western drama. Athens is the earliest place where the western drama or theatre was started in disciplined way. The traditional lyrical form of art was founded by the great poet Arion Lesbos in seventh or sixth century BC and it became known after the creation of Great Dionysia in Athens in 534. (Tyron Guthrie, Britannica, 2020) The Athenians used to celebrate the festivals of Dionysiac in the honor of Dionysus, god of fertility, wine and insight. These celebrations were used to start in spring and Athenians welcomed the fertility to the land after the winter season. The Dionysia festival was ceremonial event in comparison with tragedy, but its theological theme is often seen as a mark to the origin of theatre. (Tyron Guthrie, Britannica, 2020)

Early drama development started as performance of rituals. The playwrights were mostly the successors of any religious scholar. Sacrifice of an animal for the gods and the kings was early representation of theatre because they used to sacrifice a goat for virgin or a young warrior. At that time, it was performed as a ritual. Interestingly, the word tragedy from the Greek *tragoidia* means the “song of goats.” (Rozik, 2003)

There is another example of tragic drama in Greek is, Oedipus the King by Sophocles, performed as symbol of human sacrifice. Oedipus played as a personification and sign of guilt. His character was a symbol of misery and blinding and was presented as for the good of Thebes, because he killed his father and married his mother that made it a curse upon him and his people. According to Aristotle exemplification of Oedipus’s misery on stage was a source of catharsis, indirect purgation or cleansing for the audience. (Rozik, 2003)

Conversely, there are many arguments about the origin of theatre have been. Mimesis, performing or ratification of any event, has been recognized as rituals such as war dances, which were aimed to scare the opponents and beating of drum in order to inject bravery into the hearts

of warriors. The dances designed to ratification of the fight itself and made the participants more courageous. The roots of theatrical art also have been ascribed to storytelling. Because in the storytelling the narrator embraces different tactics and skills like false voice and adds some movements and get-up to present characters. In such conditions the theatrical art can be depicted before the viewers. The early Greek playwrights of fifth century BC were too organized and reformed the existing of theater, whatever the major inspiration was but Athens was at top of the development of theater. The script writing for characters like chorus, at that time, the drama production team conducted competitions and set prizes for the Great Dionysia. So, in that way ancient Greece left a speculative theatrical art for future generations. (Eli Rozik, 2003)

Despite all these elements, Classical theatre represented a form of progress in cultures as it motivated the growth and exposure in the societies throughout the history. The rise and fall of theatre in ancient Athens were in parallel to the upsurge and fall of Athens culture. The time of great achievements in theater and drama was linked and connected with the achievements and expansion of Greek nation. On the other hand, the eras of materialism for example during the ancient Greece or Rome's decline, theatre started to show the vulgarity in the dramas. (Rozik, 2003)

Perhaps the styles of presenting the theatre represents the incorporation of various traditions. Theater of Greece and Athens had an extensive impact on Western drama and culture but in the last decades of twentieth century, Balinese and Japanese theatre art was often replicated in the West. There is a widespread impact of Chinese and Indian theatrical traditions on Asia. The major variance in exchange of the Greek theatrical art and the Asian civilizations was the practices of the Greek theatre which did not transfer to us with the texts. After the archaeological findings, one thing was clearer about the Greek theatrical art was. It the unique music and the choral dances.

On the contrary, the Asian theatrical practices and manuscripts have lasted, for instance, the Japanese Noh Theater has been carried to next generations by the families of artistes with little changes among many centuries. Moreover, in the Indian theatre Natya-shastra there is a great expressive article on music and vocal traditions. The Natya-shastra is as old as the Poetics of Aristotle in fourth century BC. This piece of text document the rules for the actors and dancers.

Like this book there is one more sample of performance of dance and theatre which can be seen in the Indian regional theatre named as Kathakali dance. (Manmohan Ghosh, 1951, pp, XXV.)

On the other hand, these theatre practices were adapted in mid of the twentieth century by the directors in West like Jerzy Grotowski, Peter Brook, and Eugenio Barba. Furthermore, the script writers and come up with the new links between the theatre of East and West and intermingled the practices and techniques from the plays like Kabuki and Noh. (Daniel Meyer-Dinkgrafe, 2001, pp, 21) The art of theatre is basically about to make one believe and it is called mimesis also. In this way it varies from the music that tries to show up the sounds of the characters or the scenes. For example, to imitate the scene of battle, specific sounds are required to grasp the attention the audience. (Tyrone Guthrie, Britannica, 2020)

Drama is totally depending on the believability. It is major requirement of theatre that it must be better conveyed by the actors not by the narrator. Actors must have the ability to make the people believe in their performance. The plausibility of the drama depends on each element of the play every movement and dialogue are important for effectiveness of the performance. If the Actor forgets to narrate or speak his dialogue coughs, laughs in a serious scene during the play it would leave an impression of bizarre and disbelief among the audience. So, to increase the success of the drama, it takes a serious and committed team to produce a play. For example, Hamlet, it requires whole team to work for the quality of the performance. Moreover, picking up the wrong cast can also damage the effectiveness of play. For example, no modern viewer would accept an old vulgar lumpish Hamlet because such depiction of the character, played by a young actor whose dialogue are constantly considerate and humorous, will lose the interest of audience. The look and get-up of the prince must be witty, elegant and young to fulfil the requirement of the character. (Jade Ali, 2016)

The theatrical art should have the element of reality in it to make it effective. Because reality is the main link to imagination. A famous play The Cherry Orchard by Anton Chekhov is an example of most realistic production by Konstantin Stanislavsky at the Moscow Art Theatre in 1904. It was performed under immense theater set. (Jade Ali, 2016)

History of theatre observed many trends in the theatrical traditions, revolving through the theological plays to ancient war dances, to storytelling, stories of princes then there was an age

of comedy plays during the early mid years of 20th century. The trend of realistic theatre declined at that time. And theatre artists started to try new experiments in drama art after the arrival of motion pictures. For example, just like the trend of realistic painting became out of fashion after the advent of photographs. When it started to have photos with real effects the tradition of real painting went dim. Just like this the live theatre went into decline after the advent of filming.

Even prior to the advent of filming the theatre started to move towards extravagantly unrealistic theatre traditions of puppet encouraged in dramas. Alfred Jarry the writer of *Ubu roi*, he wrote this play about the King Ubu 1896, symbolized the plays of Maeterlinck, and introduced the notion of Ubermarionette means the –Superior Puppet” made by Edward Gordon Craig in a shape of drama. Such dramas were produced in a realistic theme, all the puppets (performs) acted like humans. (Tyrone Guthrie, Britannica, 2020)

If we talk about theatre of the Renaissance period, many aspects were highlighted regarding the notion of humanity and other growing concepts of renaissance period. For example, they focused on the individualism of every character during the seventeenth century. In this period the theater became more speculative. Writer and actors started to work on introducing the factor of symbolism and creating the philosophical aspects of art, theater and society. This time theater started to focus on uniqueness of the character and symbolization of society. The 17th century is known for its universality and broadness. Scholars titled this time period as Elizabethan theater. In this time theater started to address and represent the smaller section of the society. Even addressed the lower class of the society by portraying their problems and life. From 17th to 18th century, the main characters of theater started to appear as workers, servants and small working class that dramatized the humor of that class. The dramas of 17th century by Moliere were a representation of reality in working and employer class. They designed intelligently the themes and scripts to address the subject. Though, those dramas like John Gay’s *The Beggar’s Opera*, 1728 and George Lillo’s *The London Merchant* and *The History of George Barnwell* in 1731 were famous plays of that time. (Jade Ali, 2016)

During the early days of nineteenth century, theatre also became a source of entertainment for the middle class as well. George Bernard Shaw came forward with his plays like *Our Theaters in the Nineties* in 1932 represented the working class getting a better employment opportunity as they showed their actors well dressed and well off. The post Russian Revolution period of 1917,

the theatre was also molded its decorum. The cast of the drama was changed with theme and the concept of gentility came up. Western drama and theatre were changing rapidly with the historic events. The post second world war period brought more changes and developments with new technologies because the movie-going trend affected the theatre-going habit.

The traditions of theatre in sub-continent dates to ancient times with the advent of great and historic plays *Mahabharata* and *Ramayana* and traditions are still going on. India is a rich continent when it comes to its diversity cultures. The group of artists use it well by performing *Kathakali* and *Laila Majnu* at same places.

–While theatrical activity in Pakistan may be described as intermittent since the country’s inception in 1947, it nevertheless resonates with the cultural landscape today. In the 66 years since the country came into being, theatre groups have emerged and disbanded under the varied spectrum of political and social conditions, leaving a mark that has become part of a collective history of inherited traditions.”³(Ashish Sengupta, 2014, pp, 20-30).

The theatrical activities in Pakistan have always been in an irregular way from the start. Many theatre groups emerged and scattered because of political and social conditions which has become a fragment of history of inborn traditions. Contemporary theatre in Pakistan started with the dominance of two groups‘ Tehrik-e-Niswan and Ajoka after General Muhammad Zia-ul-Haque declared Martial Law in 1977. The groups Tehrik-e-Niswan (The Women’s Movement) in Karachi and Ajoka (Of Today) in Lahore emerged in an environment of protest and in response against Zia-ul-Haque’s anti-women laws. They struggled a lot against strict measures and censorship laws. However, there is a misconception that these were the only two groups that were the pioneers of political theatre in Pakistan. (Ashish Sengupta, 2014, pp, 20-30)

In post partition era, theatre is overlooked as it lacked attention and patronage from the state and the people itself. As Sirhindi states,

–Pakistan was created as an Islamic nation. While the artists were a little concerned with religion, Hindu – Muslim difference was the root of their conflict. The Bengal school paintings of gods and goddesses and its Punjabi version, "Lahore Oriental" tradition so popular before partition – became distasteful to Pakistanis.” (Ashish Sengupta, 2014, pp,20-30)

Art in general was not a priority or any point of attention for the masses as well as the state. Lack of infrastructure for theater i-e halls, open-air theatre, drama academies and institutes, arts

councils. Except for few plays which were shown with a lot of difficulties and hurdles theatre in post partition Pakistan was considered as an effort which was not good enough for awareness. The roots of Pakistani theatre lay in Indian theatre which includes folk and epic forms. The traditional forms such as *tamasha*, *kathakali* and *nautanki* did not much progress after partition in Pakistan. One of the reasons for this is that Pakistan is based on Islamic ideology which then questions their beliefs, and it was further aggravated by the orthodox middle-class Muslims which refused any shared culture and heritage from India and considered them as taken and therefore not Pakistani. Except for little, theatre did not progress in Pakistan as it did in post partition India. All this was because of military dictatorship and feudal mindset that any cultural activity that challenged the system was restrained. Moreover, public interest was also another factor which did not let theatre flourish in the country. (Ashish Sengupta, 2014, pp, 20-30)

It was until 1970s when we see substantial activity in Pakistani theatre. Groups like Ajoka and *Tehrik-e-Niswan* emerge in late 1970s and early 1980s. The Zia regime had banned political gatherings and power shows while other alternatives to express public sentiments were also dealt with iron handedly. “General Zia ul Haq (1977–1988) followed strict policies of censorship in the visual and performing arts. Every kind of art that referred to any kind of political or social issue was censored.” (Ahmad Bilal, 2018, pp 85-94)

We see groups like Ajoka and *Tehrik-e-Niswan* emerging in this era but it does not mean that these groups emerged out of nowhere or suddenly. It was a long process. The tradition of theatre in Pakistan evolved through course of time slowly and gradually. (M.Saleem, 2014). Many a theatre groups can be seen operating in different major cities of Pakistan i.e., Karachi, Lahore before the above-mentioned timeline. After partition, all independent theatre groups shared a common objective of producing plays that would motivate and encourage the spirit of national incorporation. Individual and collective efforts were made to set up different theatre institutions. Artists, writers and poets created Pakistan Arts Council in 1948 producing its first play in 1955. Karachi established itself a hub for the creative activities specially theatre. Zia Mohayyudin, fresh graduate of Royal Academy of Dramatic Art, also produced his first ever play, *Lal Qilay Se Lahu Khet Tak* in 1950s to highlight the plight of migrants. In West Pakistan, Shahid Amin, Munir Chaudhary and Ranesh Dasgupta were the early dramatists. In the regime of Ayub Khan, Zulfikar Ali Bhutto was given commerce portfolio. (Ahmad Bilal, 2018, pp 85-94) There is the

evidence of state-sponsored theatre in 1963. Pakistan Council for National Integration was formed to inculcate a sense of national unity. The first production under its platform was named *Rishta* in 1965. The play intended to highlight the spirit of brotherhood among the two units of Pakistan.

Ayub regime was followed by Yahya Khan's. Many a theatre practitioner emerged with their dramas mostly politically motivated i-e Major Ishaq Muhammad who produced his famous Punjabi play, *Mussali*, performed in poverty-hit areas of Punjab. In 1971 Sarmad Sehbai produced a Punjabi play, *Tun Kaun – Mein Kaun*, in Government College Lahore and Shahid Nadeem

(Ajoka) debuted with his play *Marya Hoya Khota* in Lahore. Ajoka appeared a major theatre group in Lahore later. (M.Saleem, 2014).

On the other hand, another theatre group, Tehreek i Niswan founded by Shima Kirmani, had made headlines due to its provoking plays. The group was inspired by Ali Ahmed's NATAK which was partially funded by Bhutto in late 1950s. Kirmani and her young team members often acknowledge the fact and mentioned their recollection of watching NATAK's live anti-establishment plays which reflected Ali Ahmed's Marxist approach. (Ahmad Bilal, 2018, pp 85-94)

Zia's dictatorial regime gave birth to political theatre in Pakistan. As mentioned earlier, expression of art was censored and limited rather discouraged in that era, theatre practitioners like Madeeha Gauhar, Shima Kirmani and Shahid Nadeem along with their groups, Ajoka and Tehreek i Niswan respectively produced several anti-establishment plays in Punjab and Sindh. Zia's radicalization and Islamization policies were brutally criticized which resulted in arrest of many theatre practitioners, writers and poets as well. (Ahmad Bilal, 2018, pp 85-94)

Tehrik-e-Niswan: It was founded by Sheema Kermani in 1979, emerged in Karachi's low-income community areas, an office was set up after few years of volitional service in community areas in cooperation with trade union groups with which Kermani worked closely after her return from UK in 1972. Kermani was inspired to work with women when the trade union groups showed the need to bring out factory women workers in the movement.

The impacts of Islamization came up as the rise of religious extremism and intolerance this scenario led to another era of drama and theatre in Pakistan. Sheema Kermani presented a drama sojourn named *Dard kay Faasly* (Distances of Pain, 1981, it is an explanation of the situation was being faced by the women of that time, due to religious extremism and intolerance.

In 1988 Benazir Bhutto came up as Prime Minister of Pakistan after the mysterious demise of Zia. Benazir could not control the impacts of Islamization policies. At this time parallel theatre continued its work by drawing the political situation. Moreover, the work of Ajoka and *Tehrik-e-Niswan*, the Punjab Lok Rehas's plays also started to represent the oppressed class by highlighting their problems. In an international theatre festival of Cairo in 1997, drama *Bandiwan* (Prisoner) was presented by the Punjab Lok Rehas and Ajoka. Growing political tensions between America, Afghanistan and Pakistan affected the theme of theatre in Pakistan. The political incidents like 9/11, Pakistan's backing of Jihadism, killing of Benazir Bhutto and presence of Osama bin Laden and then his assassination by America smashed the international image. At that time art and theatre was on tough side of life but besides all this Ajoka presented *Hotel Mohinjodaro* in 2008 and *Tehrik-e-Niswan* performed Anwar Jafri's *Hum Roken Gay*. (We will stop) in 2012 these plays were examples of impact of the political and religious chaotic situation in Pakistan. Moreover, Fehmida Riaz's play *Jang Ab Nahin Hogi* (There will be no war) in 2003 was presented in World Lysistara Project. The *bhands* was also performed at that time and highlighted the culture of Hijraism in Pakistan they imitated the political characters of that time. (Ahmad Bilal, 2018, pp 85-94)

Theatre in English language is an interesting part of theatrical art in Pakistan. It has introduced different perspective and technique in Pakistani theatre. The English musicals, dance and adaptations of on western drama was a challenge to talibanization in Pakistan. There was a unique English play, Nida Butt's *Chicago* in 2008 which showed the growing tradition of corruption in administrators. The English theatre groups have produced marvelous plays for example, *Phantom of the Opera* by Shah Sharabeel in 2008 and *Moulin Rouge* in 2009, his revision of Ray and Michael Cooney's *Tom, Dick and Harry* were premiered in 2005 which was a combination of Punjabi language and culture. On the contrary, *Karachi* by Nida Butt in 2011 was also a play to highlight the modern city of Karachi and its environment of looting and

brutality of local mafia. Theatre of present age is growing with innovative ideas even in a country like Pakistan. There are many theatrical groups working in Pakistan and bringing new ideas.⁴ (Ahmad Bilal, 2018, pp 85-94)

The regional theatre in Pakistan is not as richer, there are some small groups in Sindh, and Punjab, but in KPK and Baluchistan theatre is not as trendier. Samina Ahmed comments on the current situation of theatre –“Pakistani theatre is again going through a phase of transformation and artists are trying to win the audience over by quality performances.”⁵ (What’s eating Pakistani theatre?’ *The Express Tribune* 19 May 2011), Hence, looking forward optimistically theatre in Pakistan is reviving its content, theme and quality because of growing awareness of significance of media.

Chapter 3 THEORETICAL FRAMEWORK:

CENSORSHIP AND THEATRE

3.1 Theoretical Framework

Question about the extent to which playwright holds authorial influence over a text is pertinent to see the censorship from a deductive perspective.

As Cyndia Susan Clegg argues, censorship granted authority to multiple agents, so the study of censorship “is to study moments of individuation, moments that were historically contingent, ideologically based, and mediated by other individuals” (Clegg, 2001, pp. 15-16). Cultural historians and anthropologists try to understand censorship’s relationship to the creation of the individual and the ways in which censorship adumbrated individual – authorial – agents during the process of playwriting.

In this thesis I consider how censorship opens up our current models of authorship. I argue that censorship was central to authorial self-construction, during the process of social reflection and representation.

I ask what it would mean to re-conceptualize collaboration with a mind to censorship. Censorship muddies the waters of authorship as we find that a playwrights’ authority, or responsibility for a text, is unwillingly thrust upon him, dispersed to other agents, or perhaps completely ignored.

Current work on collaboration, by and large, falls into two broad camps: two or more playwrights writing individually to construct a play or collaborative writing as a cycle of socially produced and producing texts and relations. Whilst the first model looks at a play’s internal evidence to find the collaborators, the second is more interested in how collaboration is culturally constructed. A major point of contention between these two models of collaboration is the place of the individual author within a play-text, indeed, whether they are there at all. This thesis wishes to act as a mediator between these two methodologies, as I see collaboration as socially produced whilst also enacted by individual agents.

This thesis is interested in the various authorities that generate a text, and how that text is understood in relation to these perhaps competing powers. These so called powers are social or cultural in their ontology. Primary challenge that is omnipresent is to make the text or the performance, for that matter, acceptable to the audience. That challenge is the essence of all forms of censorship. Therefore, it is justified to see the censor as an authorial power that enacts on the text and playwright evasively. The authority is of political in nature rather than literary; hence; it is appropriate to use the social lens to examine the script and changes to the script as a socio-political process where censor is at play to regulate the aesthetics and fictional realms of theater.

3.1.1 Elephant in the Room

Starting with the idiom “elephant in the room” tells us that social life is always curtailed and molded by the acts of censorship where the statements are often muted about the obvious but incongruous. Statements or texts that can make a person or a group uncomfortable, embarrassed, and feel endangered. Censorship is directed towards any statement or text that is potentially and potently inflammatory or that may cause social, cultural, political or religious unrest.

3.1.2 Defining Censorship

Censorship is a concept as old as human civilization and it is omnipresent in all societies in one form or the other. Anthropological literature often studies the taboo as a social attribute of any community. Censorship is an extension of the same concept, taboo, that reveals the social beliefs and morals of any group of people. Censorship, in general, refers to any act of suppressing or deleting expression that is considered objectionable on moral, political, religious, military, or other grounds. The term is applied most often to interference by a government or an authority in interpersonal or mass communication. Censorship has been a hallmark of dictatorships throughout history. In the 20th Century, censorship is applied to books, plays, films, television and radio programs, news reports, and other forms of communication where the original expression is altered or suppressed because it is being found to be objectionable or offensive from the perspective of the authority. The rationales or rhetorical vernacular for censorship have varied expressions, some censors mention the material deemed to be indecent or obscene; heretical or blasphemous; or seditious or treasonous. Thus, ideas have been suppressed under the guise of protecting three basic social institutions: the family, the church, and the state.

3.1.3 Intra-personal or Inter-Personal Censor

Censorship takes two basic forms: state-imposed and self-imposed. Self-imposed or intra-personal censorship is embedded in the nurture of an individual. For the writers, authors, playwrights it is a latent and inherent characteristics that is always there, active and interfering with their creativity.

Censorship in this sense must include any pressure on imaginative writers not to make clear—not to spell out, perhaps not even to themselves—their beliefs or motives: forms of censorship, in this extended sense, range from the threat of the scaffold, to the risks of social ostracism **Invalid source specified.**

Inter-personal or authority imposed censorship is forced by a group in power on the individuals who are subject to the group's authority. It usually includes penalties, or their threat, that create a chilling effect," prompting individuals to impose censorship on them to avoid punishment. In addition to the negative reinforcement of avoiding penalties for unsanctioned expression, the second form includes a more positive voluntary self-censorship by individuals who decide for themselves that restricting their forms of expression has its own merit. The channels of censorship can vary widely, from group-to-group communication to person-to-person communication. Likewise, a wide range of media including literature, art, music, electronic communications, and casual speech can be subjected to censorship. In each case, censorship is perceived as lessening objectionable expressions and either directly or indirectly promoting beneficial ones." **Invalid source specified.**

The origin of the word underscores this definition. In the ancient Roman Republic, censors were public officials who kept the register, or census, of citizens; their duties expanded to include supervising public morals, rewarding the virtuous, and dishonoring the degenerate and corrupt. Today, official censorship can take many forms, including the banning of books, governmental review, and approval of information before it is published or broadcast, and military restrictions on news affecting security on the battlefield. However, attempts to impose limits on expression are not limited to those in power and are not always reinforced through punishment or threats that attempt to discourage future transgressions. Although scholars find it difficult to agree on how broadly one can stretch the definition, it can be argued that censorship occurs unofficially and informally whenever speech or behavior is restricted for a moral purpose. School boards that

ban library books as too sexually explicit, morally questionable, or racially insensitive to be read by schoolchildren are acting as censors, but so too, technically, are parents who lock out adult-oriented cable TV channels so that their children cannot view them. Religious authorities who forbid discussion of heretical ideas are engaging in censorship, but in the broadest sense of the word, so too are members of the faith who voluntarily abstain from profanity, blasphemy, or vulgarity even when they are not subject to church penalties, choosing through self-censorship to restrain their speech to avoid harming themselves or others. Censorship, the changing or the suppression or prohibition of speech or writing that is deemed subversive of the common good. It occurs in all manifestations of authority to some degree, but in modern times it has been of special importance in its relation to government and the rule of law.

Not all censorship is equal, nor does all arise from government or external force. People self-censor all the time; such restraint can be part of the price of rational dialogue (Lease, 2015).

3.2 Censorship in Theatre: Global Historical Glimpses

Since its beginning, theater has faced censorship at the hands of governments, the clergy, and powerful individuals. The communal nature of theater—the fact that plays are typically performed before masses of people, who need not be literate to understand their messages—has raised special concerns about the power of theater to instill potentially dangerous ideas and incite action in its audiences. A case from the life of Great Britain’s premier playwright, William Shakespeare, provides an example. In 1601, on the eve of an attempt by the Earl of Essex to depose Queen Elizabeth *I*, those planning the insurrection, presumably to drum up support for their cause, paid Shakespeare’s acting company to revive his *Richard III*, a play about the deposition and killing of a monarch. It is unclear whether this performance had any impact on the public’s opinion of the queen or if it helped Essex and his coconspirators. In any case, Essex’s uprising failed. However, Elizabeth’s fury at the fact that the popular theater had been unleashed against her illustrates an important point. Essex’s belief that the play’s performance would help his cause and Elizabeth’s belief that the play would harm her cause illustrate the power attributed to this art form.

Such concerns have been part of the heritage of theater since ancient times. One of the earliest advocates of stage censorship in the western world was Plato, who attacked theater in both the *Republic* and the *Laws*. The ancient Greek philosopher opposed all forms of mimesis, or

imitative art, and as theater is the quintessential form of imitation, it came in for his especially harsh criticism. Plato's writings are only a small part of the history of antitheatrical bias arising from the idea that theater can be dangerous and subversive. Because of this attitude, censors have often treated drama and theater differently from other forms of literature and art. In many cases, theatrical censorship has remained strict, even in times and places where other forms of expression have enjoyed relative freedom.

There has never been widespread, systematic prior restraint in the United States, where drama is treated the same as other printed matter and theatrical productions are protected by the constitutional guarantee of free speech. However, this is not to suggest that there has been no censorship of theater in America. It means, rather, that such censorship has been local rather than national in scope and has been pursued sporadically in different times and places.

Theatrical censorship in Great Britain is notable because it was for many years more severe and more regularly enforced than in the rest of Europe. In addition, until the late twentieth century, the theater was censored with far more vigor than the press and the other arts in the same country. In France as well, the authorities were concerned with the threat to morals posed by theater. In Germany, as elsewhere in Europe, governmental permission was required to open a theater and strict censorship was the rule. There is a long history of theatrical repression in Russia and Eastern Europe. Under the rule of Russia's czars, all plays were potentially subject to restraints on political grounds **Invalid source specified.**

Asia has a theatrical history as ancient and diverse as the cultures that make up the region, and censorship has long been a part of that history. In China different forms of drama were once considered suitable for the different social classes, and some were more strictly regulated than others. A fourteenth century Mongol ruler, for example, outlawed certain classes of comedy that he deemed lewd and inappropriate. By the eighteenth and nineteenth centuries, China's government had begun to fear the large crowds that gathered at some types of performance—which were variously restricted and even banned outright. With the outbreak of World War II, censorship in Chinese theater increased, and drama began to be used for patriotic and propagandistic purposes. Since 1949, the People's Republic of China has constantly censored the theater, more strongly during periods of political and social unrest. In Japan, a burst of new theatrical activity in the seventeenth century brought an accompanying burst of censorship.

Women were banned from stage at this time, and certain subjects—including the samurai clans—were not allowed. In the nineteenth century, the Japanese emperor issued a decree that all theatrical performances must be appropriate for families and foreigners. India, too, has a history of stage censorship which, not surprisingly, is interwoven with the complex history of its religious and social upheavals. With the coming of Islam in the tenth century, the ancient tradition of Sanskrit theater was suppressed in accordance with the new religion. Later, the agencies of the British Empire used the theater to help teach British culture to their Indian subjects, and consequently they censored many native works, especially after passage of the 1879 Dramatic Performances Act **Invalid source specified.**

Theater can be used as a tool for research and political awareness especially in those countries where there is strict political surveillance. Most of the third world countries of the world, theater is used by politically conscious people, civil societies, and political workers to spread political consciousness and to devolve the power to local level. But in these countries, such as Pakistan and other South Asian countries there is censorship in all its forms especially on television, drama, and theater.

Mostly the subject to censorship is everything that violates the norms, values and laws. Whenever the concerning authorities notice anything that looks not pertinent to the society. Sometimes they eliminate the dialogues and force the drama writers to change or edit it. The other elements like costumes, place or stage of the play, dance, music and language are subject to be censored. Whenever the authorities noticed that the costumes or dresses are inappropriate to audience or there are certain words or sentences that are abusive or immoral to the society, they remove or change and sometimes even ban the drama completely.

3.3 Subject of Censorship

There are so many examples when the drama authorities filtered the content. Here is an example of a drama of German theatre that was openly performed on gateways of Leipzig in 1737 by Karoline Friederike Neuber's performing group. This drama is historically tarnished because of eviction of the character Hanswurst. It was worked together with the scholar of reason, epistemology and poetry of Christoph Gottsched. He considered the theatre as a decent way to propagate the ethical teachings and reason because according to him, live and performing examples can leave a durable influence into a mind ~~than~~ "logical reasoning".⁶ (Karen Jürs-

Munby H. and Herr Ich. 2007, pp.124). Gottsched focused on the German theatre at that time, though he that theatre of that time was overwhelmed by the disorganized –Haupt- und Staatsaktionen (chief and state actions)” that was included the variations of imported and elaborative plays, –French and Spanish tragicomedies, as well as Italian opera.” He questioned the facts that the German theatre should represent its own culture and entities. At that time mostly dramas were about the tragicomedy of ruling and aristocratic classes. (Karen Jürs-Munby H. and Herr Ich, 2007, pp124) Mostly it was subjected because the characters made jokes and mockery on famous figures of elite class. The witty character, Pickelhering, Hanswurst, or Harlequin in the same way disturbs the rules of the well-ordered performance, they should keep their body rigid and composed instead of bending the knees and higher physique and showing of the naked parts behind by giving gesticulations beneath the midriff. But then again, they showed the physical greediness instead of performing like a hero and idealist, they presented a character that was concerned only about his tummy and not about the deliverance of his spirit. Elaborating about the worldly atmosphere they depicted the destabilized character that was turned from a hero to an ordinary ignorant farmworker who was struggling for meal. (Fischer-Lichte, 1993, p. 77). Hence, many times such characters were used to subject to be censored. According to David Worrall a well-known scholar on theatre, –Theatricality was a mode of public being, a representation of the self that was not confined to dramas performed in the playhouses, links between theatre, the visual art.” (David Worrall, 2006, reviewed by Robert Poole) According to theatre is the mirror of the society, it represents what society performs in reality. As he further says, –theatricality was rooted in just about every imaginable sphere of contemporary life”. During 1810, tells –drama was the primary literary form mediating between the British people and national issues.” Moreover, he says that theatre represents the cultures, ideology, norms and mood of any nation. (David Worrall, 2006, reviewed by Robert Poole)

Culture resources are major assets in the whole process of theatrical work and representation. Theatre is an exclusive field of art. Almost every region has theatrical art that is linked with the specific culture and ideology. Western and Eastern theatres have different categories. There are four key forms of theatres, open theatre in which the group of performers gathers their audience and attract them with their performance, it can also be called as theatre in the round, flexible stage, black box stage, proscenium stage and amphitheatres are the rest of the forms of the theatres. (Britannica. nd) Culture is the key essence and an asset to theatrical art. The artists

utilize the masks, costumes, background, language and even the subject of the theatre. They utilize the tradition of dance and music to amuse the audience.

Besides all the elements of theatre, the actor of the performer is the face of the drama because the audience will see the best of other things done in behind the curtain through the body and expressions of the actor. "On the long path from the eye through the arm to the pencil, how much is lost, is a very art". (Selma Jeanne C. 1974) In the theatrical art the most crucial part is to take in the character of the front stage actor. John Weaver in his prevalent essay, "Towards an History of Dancing".

"the Spectator will not only be pleased and diverted with the beauty of the performance and symmetry of the movements", but will also be instructed by the positions, steps and attitudes, to be able to judge of the Design of the Performer. And without the help of an interpreter, a spectator shall at a distance, by the lively representation of a just character, be capable of understanding the subject of the story represented, and able to distinguish the several passions, manners, or actions, as of love, anger, or the like." (Selma Jeanne C. 1974)

The performer's body is the prime matter current theatrical field. It influences the audience fiercely. Hence the actors can make a play best or worst, even can redesign the structure of the performing art. (David M. L.,1975,76, PP,121)

The element of nudity and vulgarity also effects the theatre genre and mostly face censorship due to this. Throughout the history of theater, it caused violation of the norms and subjected to censorship. In Pakistan the private theatre in Lahore is notorious for its representation of fleshy female body and showing off the immoral thematic theatre.

"Such colorful images, considered vulgar and dirty not only in Pakistan, but also in other parts of South Asia and the Middle East, are depicted mainly on large billboards mounted on the facades of cinemas. From the 1930s, when the first cinema halls were built in Lahore, until the early 21st century, these billboards were hand-painted by well-known masters." (Jürgen F & Asif J. *Dirty Pictures. Vulgar Street Art in Lahore, Pakistan*, nd)

3.4 Theatre: Mode of Education

Theatre is the earliest mode of education because from ancient times it was used to educate people. The earliest themes were used to teach people about religion and social norms. Theatre has been an influential factor in many people's lives. Creativity can flourish, academics can improve, and means of self-expression can be developed. It is important to have mandatory theater classes because when a student participates. They benefit significantly, not only in terms of exploring the unexplored or hidden ability to act, but also by shedding the inhibitions associated with performing in front of an audience. Theater can be influential in all aspects of life. Participating in theater classes can stimulate student's creativity and thought process. The whole experience of theatre makes people more aware and sensitive towards various issues. It empowers the weak and makes people do away with their reservations. (Harrington, A. B. 2018, pp, 236).

3.5 Theatre as a Creative Industry

The positioning of theatre in creative industry has a strong game people who are linked to this industry are earning very well. They are making the soul and body both happy. The art and theatre industries are making a success story in UK. Film, television, social media, theatre, games and music is giving them £110 billion per year to their country. They industries mostly look for the artistic ones to participate in rising economy of the globe. Consequently, there is much scope for art and theatre in economy. (University of York)

In mature nations there are proper training institutes that offer proper trainings and teaching about the technicalities of performing arts. It is the significant part. A learned and organized theatre makes you form a connection with people and impact their lives by conveying the message in a very subtle way.

The most striking aspect of the course of theatre training is to realize the determination and self-belief that you can do anything you wish. The students were asked to enact a paralyzed character who could push a glass of water only by means of his face. This exercise infused a sense of belief that it doesn't really matter how scarce the resources are at your disposal, you can always achieve whatever you want if you are determined and focused about it. (Harrington, A. B. 2018, pp, 236).

Performing on stage does not always mean that you need to be vocal and heard. Conveying a message to the audience and communicating with them without talking is something which was worth learning during this workshop. It's a common notion that only articulation should be of highest order of importance when you are the middle of such a setting. On the contrary, the fact is that gesticulation using body language should be effective enough to substantiate your verbosity. (Harrington, A. B. 2018, pp, 236).

Numerous aspects of theatre experiences are sensory and tactile. The workshops like these may involve development of flexibility, strength control and ability to use the entire body to communicate a role. They also help those students who are not focusing on performance but concentrating on enhancing their kinesthetic abilities. Theatre also develops numerous social skills. What it has been observed personally is that people expressed and negotiated the differences in opinions with utmost calm and composure. They have managed to learn from each other, which is contrary to the conventional classroom learning, interesting correlation. Most of the performances were in teams, be it a team of two people or may be in excess of eight. How to synchronize and compliment others in a play and how to time your dialogue delivery so that it has the desired effect on the audience, were some of the key insights for me as a participant. (M. Shevtsova, 2014),

Theatre also makes all the participants share their ideas and showcase their creativity in whatever aspect possible. Most of the time, it was observed that people who were not expected to be associated with creativity, surprised everyone by their presence of mind.

The theatre workshop is opening of different ways, but it breaks some barriers and inhibitions that we had hold on to for so long. The training can make the artists more confident, expressive and comfortable. The processes of preparing for a performance help them to experience and value the perspective of other people participating with them. As students endeavor to learn to act, to be involved in the many aspects of theatre, and to entertain audiences with the art and craft of theatre, they are gaining understanding of themselves and others. The workshop also gives a unique blend of team activities that show how important is it to have trust within your team if you want to be a high performing team. Without trust you can never realize the true potential of what you as a team can do.

Theatre training has five major points first is, mindfulness. It is all about becoming aware of your surroundings, your co-performers, and the audience. All these require you to be mindful of whatever is happening in the act. A theater performance is a beautiful blend of different people from diverse backgrounds coming together. Putting to rest their differences, shedding their inhibitions and perform as one while helping each other. This aspect clearly refers to the diversity.

Making use of the limited resources at your disposal is another learning which could gather from this workshop. This refers to sustainability. Theatre also teaches how to put yourself in other shoes and empathize with them. This aspect is very crucial in a sense that if one cannot really get into the character he is showcasing, then he will not be able to do justice to that performance. Hence the compassion plays an indispensable role here. And last but not the least, the ethics forms the essence of theatre in real sense. In addition to the learning that mentioned above, to be successful in life and in theatre adaptability and flexibility is of paramount importance. Theatre teaches people to explore more, face new challenges, and have the ability to adapt with the changing situations.

Chapter 4 AN ETHNOGRAPHIC CASE STUDY OF

THE CURTAIN RAISER PRODUCTIONS

4.1 Introduction of the Group

The Curtain Raiser is a platform for social awareness and process of social growth through theatre, founded by a student. The basic notion of this organization is to re live the tradition of meaningful theatre and promotion of art. Through art and culture, the organization presents motivational message for social awakening. For this purpose, activities such as interactive theatre, documentaries, audio visual communications, social media and other art-based activities are presented. Without any discrimination this theatre will promote art, culture and civic. The aim of this organization is to promote intercultural harmony with the help of theater that leads towards moderate society, tolerance, respect and freedom of speech. This organization encourages their audience to become self-determined thinkers in order to become socially responsible and active members of the society. Also motivate them to take part in such activities. They aim to make a tolerant, harmonized, peaceful and flexible society. THE CURTAIN RAISER PRODUCTION pioneers state that they wish Pakistan to be a pluralistic society that accepts ethnic, ideology and faith differences and show tolerance for peaceful coexistence. The website of the theatrical group is [The Curtain Raiser Production.aec.org.pk](http://TheCurtainRaiserProduction.aec.org.pk)

4.2 Goals of The Curtain Raiser

They wish to promote and play their part to preserve art and culture in order to make better society build a society where there is no oppression and exploitation. They aimed to highlight the positive pose of the society and utilize the differences and diversity of culture, languages and ideas. Also, to promote the concept of acceptance and tolerance despite of disparity. They are focused on the fact the one must “agree to disagreement” while doing interaction with other social communities. By aiming to promote the notion of coexist peacefully and to develop a tradition of tolerance harmony in culture and religion they have a goal to normalize the meaningful theatre. According to them art is the most beautiful way to create great opportunities for all social groups and give them to a way to give space to each other. As they mention in their official website,

–Our purpose is to utilize audio-visual communication for the promotion of values of forbearance and acceptance of the people belonging to different ethnic groups in a society. We are motivated that performing arts can do wonder for creating peaceful environment by developing inter-faith understanding.” (The Curtain Raiser Production.aec.org.pk)

Moreover, they have the planning to create more modes of interaction and communicating ways to minimize the social gaps and insecurities and to strengthen the social connections. Developing and increasing and chances of positive social change, promotion of knowledge, skills especially in demoted social groups for example, women and minorities. Making an active and supportable and communicative organization for the promotion of art to create an environment of peace, harmony educational growth and more innovative ways of art. In their main proficiencies, there are different categories including, theatre, street theatre, events regarding culture and actions, event management, video making and short films and Radio Plays programs. They also going to make arrangements to train the new artists for certain art and theatre practices.

Their creative approach is collaborating with both audio and visual art. It is an effective way to merge the ideas for the spectators. To make the quality better, every step is required to be considered many times in pre-production. Their main goal is to introduce the theme based and meaningful drama and rebuild the base of education in theatrical traditions. They are determined to promote the noble values of tolerance, compassion, admiration of other’s way of thinking and showing the beauty of cultural variety via theatre and videos.

4.3 Planning and Thought Process

The foundation of their creative approach is focused on content. They start their working and creative progression after collecting the multidisciplinary concepts with their project companions. This is how they define and design their theme. After that they design the pertinent and requiring script of the message that needs to be promote and conveyed via theatre. Then they submerge the content that provided by the project partners or by the research fellows. After the complete consideration and construction of content that to be present or to perform they make further steps and decisions to play it in a best way. Next, they develop the production ways, look for the solutions of certain problems and unanswered points. For the creation of production timetable next step is to do every single action according to budget. Looking up on all details

about the concerning theme and content and effectiveness of the storyline on audience they practically set-up for the play. (The Curtain Raiser Production.aec.org.pk)

Moreover, like a systematized organization –The Curtain Raiser” has its strategic way of work. They have following important genres to work for example, they have the department of Human Resource development to manage the issues regarding this section. Moreover, there are genres like, New talent hunting, Involvement of all related stakeholders, Establishment of own academic and campus setups for performing and knowledge sharing, Seminars, workshops and people to people contact both inland and abroad, Research & Surveys & in depth needs and capacity analysis of the potential disciplines, Trainings, Collaboration with donor agencies, government, international and multinational companies, Collaboration with local government, Collaboration with COs, NPOs, CSOs, NGOs, Research institutes, Universities. Events, Utilization of such collaborations for the maximization of stakeholders’ involvement in socioeconomic activities and development. (The Curtain Raiser Production.aec.org.pk)

The Curtain Raiser is an organization that is linked to performing arts, founded by a group of young scholars. The major theme of this platform to give an impression of educated and organized performing arts with a theme. All these students are belonging to different well reputed universities. They are well experienced artists who are thriving to bring positive change to the society. The fellows in the team have won many awards at national level and nominated numerous times in whole country.

4.4 Brains Behind The Curtain Raiser

The leading figure who initiated the Curtain Raiser is Muhammad Ali Farooqi who inherited the passion from his father to bring social change through education and motivation. He chooses theater as his arena to realize his dream.

4.4.1 Muhammad Ali Farooqi: The Founder of THE CURTAIN RAISER PRODUCTION

The founder of The Curtain Raiser M. Ali Farooqi is a young scholar who is currently enrolled in PhD. Pakistan Studies at Quaid-i-Azam University, Islamabad. He is also serving as joint secretary in –Azeem Educational Conference (Regd),” and as a Bureau Chief in Monthly –Azeem English Magazine” he also has served as the president of –Quaidian Dramatics Club,

Quaid i Azam University, Islamabad” for four years. He organized “The Curtain Raiser” to rebuild the tradition of theme-based theatre. It is dedicated for social awareness and awakening. According to him art can do wonders in every aspect of life whether it is about education, ideology, politics, social and cultural promotion of any genre. Theatre is a unique kind of platform for training or teaching the religious teachings or social norms. Even in ancient time theatre was used as the most prime way to communicate with people, to teach and train them or to convey any specific message. The founder of this organization is very enthusiastic about promoting tolerance, compassion and co-existence even in a diverse society. He led his team with him in all over the country. He worked in numerous theme-based projects in collaboration with United States Sustainable Development Goals, including women empowerment, gender violence, child literacy, health issues, mental health, corruption and wildlife conservation through the medium of street theatre, radio dramas, short films, documentaries, live theatre and social media campaigns.” (The Curtain Raiser Production.aec.org.pk)

He also arranged numerous drama competitions at national level and workshops and training sessions at national level to produce different opportunities for talented young generation. He has varied categories of his work in art and theatre. He is aimed to highlight the positive face society by utilizing the theatrical traditions. He got remarkable achievements in national level events. Regarding his youth do-gooding he was introduced as a young artist in the annual blog “Theatre Across the Borders” by “Thespo”, a youth established organization in India. Furthermore, he was honored as he became the part of National Cultural and Film Policy as young activist and volunteer’s head. He worked with his team in the National Artists' Convention 2018 held at Pakistan National Council of the Arts and drafted Pakistan's first ever National Cultural and Film Policy.” (The Curtain Raiser Production.aec.org.pk) Being a President of the dramatic club, as an actor and director as well, he has led his team and performed on many national platforms in significant institutes and not only did he perform but won several major awards. His achievements include.

“Best Positive Character” at Tehlka 2016, “Best Actor Male” at The 18th All-Pakistan Performing Arts Festival GIKI 2016, “Best Actor Lead” at Youth Drama Festival PNCA 2016., “Best Director”, at Youth Drama Festival PNCA 2016, “Best Director” at NUML, Islamabad

2017, –Best Director” at Murree Arts Council 2017, –Best Director” at 20th All Pakistan Performing Arts Festival, GIKI 2018, –Innovative Youth Award” at SWAT by KPK Government and also got –Best Director” at 21st All Pakistan Performing Arts Festival, GIKI 2019.” (The Curtain Raiser Production.aec.org.pk)

He himself tells the author, –we performed differently at different festival like Sarisht, Baigangi, Me lawaris, Ali fikwal. Then we have andha which got performed at Karachi, Lahore, Interior Sindh, Central Punjab and KPK. Besides these, there are other drama names which I can't recall right now.” (M. A. Farooqi, the Director of the Sarisht, (2021, February 22.) Interview by the Author)

The year 2016 was proved a winning year to him. –Youth Drama Festival organized by PNCA he stole the show not only by putting up a great performance and winning hearts but also by winning –Best Actor, Best Director” and –Best Play” awards. In his view ‘s success comes when someone go out of their comfort zone and make space to go for their dreams. He believes that doing what you love to do is invigorating; it does not feel like work and could be the most joy you ever experience. Along with Quaidian Dramatics club he also managed NUML Dramatics CLUB for year 2016-17 as President and that too in an impressive way. His team NDC stood” (The Curtain Raiser Production.aec.org.pk) –1st in –Hamarey Rang Aman k Rang”, 2nd in –National Theatre Festival” at The Millennium University College TMUC Islamabad and 3rd in –Drama Festival” at Murree Arts Council.”

In an interview he tells the author, –I have performed and participated in several drama festival. In Karachi we have performed at National Drama Festival and at all Pakistan Performing Festival GIKI. We have also performed at National Drama Festival Alhamra. Similarly, at also National Drama Festival NUML. We also got the chance to perform at Faisalabad, Kashmir, KPK or all the parts of the country.” (M.A. Farooqi, the Director of the Sarisht, (2021, February 22.) Interview by the Author.)

His current production was –Mein Haan Waras” at Alhamra Arts Council Lahore in September 2017. Mein Haan Waras won 20th All Pakistan Performing Arts Festival,GIK,KPK and multiple individual awards at several other competitions. 2nd in –National Theatre Festival” at The Millennium University College TMUC Islamabad 3rd in –Drama Festival” at Murree Arts

Council. 1st in –Hamarey Rang Aman k Rang”, He founded this organization with the goal of presenting the theatre art in a unique way to promote the positive social behaviors.

4.4.2 Imran Khan: The Playwright of THE CURTAIN RAISER PRODUCTION

In performing arts script is the earliest step; it can be called as essence of all process of drama making. In this way the writer can be titled as the soul of the drama. The writer of The Curtain Raiser is Mr. Imran Khan who is currently serving as Assistant Professor of English at Islamabad Model Post Graduate College H-8 Islamabad and working as Visiting Faculty member at Quaid-i-Azam University, Islamabad. He has done his M Phil in English Literature from Govt. College University Lahore. During his M Phil he got his exposure and refined his creative writing skills.

He is a poet, playwright and dramatist. After his appointment as lecturer at Govt. Dyal Singh College Lahore, the dramatics activities of the college were organized by him. Now he is coordinator of IMPGC H-8 Islamabad Dramatics Club as well as the Editor of the college magazine. He is also the playwright and co-director at the Quaidian Dramatics Club, Quaid i Azam University, Islamabad. His Drama –Sarisht” and –Girah” have been performed at Youth Drama Festival, Pakistan National Council of the Arts, The GIKI All-Pakistan Performing Arts Competition, FAST University Lahore, IBA Karachi and NUML Islamabad and have secured first positions in these festivals, respectively. His dramas Sarisht and Mein Haan Waaras representing QAU has been nominated for the Thespo‘18 Mumbai and Atellier’s Act Festival Delhi 2019 respectively. He has got the award of Best Playwright in many national level drama festivals of Pakistan. He has also represented the Dramatics Club of Quaid e Azam University Islamabad on Such TV. Being the student of Ph.D. at Quaid i Azam University, he is doing research on Punjabi Resistance Literature. He has also written two dramas namely –Begangi” and –Qeemat” for NUML Dramatics CLUB NUML Islamabad. His Drama –Begangi” performed by NUML students secured First position at National Drama Festival at The Millennium University College TMUC Islamabad and second Position at Murree Arts Council and third position at NESCOM Drama Competition.

As a nominal playwright, he has written a Drama named –Dr.Salahuddin” for NUMS Dramatic and Performing Arts Society which won NAB Youth Drama Competition and got third position

at Murree Arts Council as well. Moreover, he has worked as a judge at many drama competitions including NUML Film and Drama Festival and Model Girls College F-7 Islamabad. In recent times, his Drama “Dr. Salahuddin” was performed at Islamabad Club with the collaboration of Apna Ghar NGO on 13 August 2017. Additionally, some of his poems and short stories have been published in educational and public sector magazines. He is also working as an editor and Assistant Editor for Azeem English Magazine, Gujranwala. His current productions were Girah which was performed at Theatre Wallay Islamabad and appreciated by the society of Islamabad and Rawalpindi.

4.4.3 Production Team of THE CURTAIN RAISER PRODUCTION

The Curtain Raiser has its technical staff also that handles its creative, art and all other technical problems. Abrar Bazmi, has a vast experience of almost twenty years in his musical field. He increases the professional impression to the team. He graduated from NCA and got his musical skills from Yamaha School of Music, Sirilanka. He is supporting the technical sphere and supervising things. He has experience of working with well-known TV channels and film directors in Pakistan. He has hosted many dramas in Alhamra Lahore. He has creative skills regarding music composing and worked with many well-known singers of Pakistan like, Sahir Ali Bagga, Sara Raza Khan, Javed, Abdullah Qureshi, Rifaqat Ali Khan *and Aqdas Hashmi*. He is good at sounds and music production. He is also connected with Bahria Colleges as a Media Consultant.

Production Manager of The Curtain Raiser M. Awais Farooqi has been part of student theatre since 2015. Being a practiced person in student theatre and universities’ drama clubs and head coordinator of numerous drama festivals, he has been an essential part of the team by managing stuff associated to the production which comprises management, coordination, logistics etc. Furthermore, he has served as President of NUML and NUMS universities’ drama clubs.

The organization has many young enthusiasts in the art team. Fatima Altaf graduated from QAU in psychology. She has creative approach regarding the set designs, props and costumes. He is working from four years as an Art Director. She has won many awards for her creative designs. She has an experience for artwork with collaborating with many companies. There are many other young artists who are working as part of the team who are so passionate about their work to

recreate the tradition of theatre and art. All of the members are well skills in their work and performed in prestigious institutes at national level and appreciated many times in the form of awards.

4.5 Youth Drama Festival PNCA

Art Councils in Pakistan conducts drama festivals for young artists every year to present their work in Pakistan all sorts of performing and visual art is officially being addressed by Pakistan National Council of arts. PNCA has its own scrutiny committee and staff to handle management issues. PNCA organized a weeklong drama festival and provided opportunities to many theatre artists. They are giving them a chance to perform at national level at the PNCA auditorium. They also offered cash prizes for the competition, they offered 100,000- Rs. for first position, for second 75,000- and for the third 50,000- Rs. Correspondingly. (Pakistan Point, 2017) This theatre festival won by Comsats Institute of Information Technology. PNCA encouraged enthusiastic young artists and theatre groups to come forward and perform their content. They came from various drama groups and clubs from different educational institutes and platforms. This festival was organized for a long week because it was a national level drama festival and teams came to perform from whole Pakistan. Moreover, second position got by the *Fankar* Theatre Group which was based on theme of patriarchy in the society and its consequences. Third position was got by the team of QDC, for their play named Sarisht.

–PNCA Director General Jamal Shah said all forms of art play role bringing positivity to human behavior, and highlighting the weakness and indiscipline prevailing in society. “Theatre is a very strong and influential medium for change and putting the society on a right path. The council is striving to provide art education and training to the youth and provide them with opportunities and a platform to express their potentials.” (The Dawn, 2017) All the dramas were being judged by professionals and gave appreciation to young talent.

The festival was great week of entertainment as from many educational institutes young talent was there to perform their dramas and was excited compete. (The News, 2017, March 20) The Director General of –PNCA said that theatre groups from throughout the nation were called to contribute in the festival and benefit a brilliant chance to perform their talent at National level and share their ideas.” (*The Nation*, –PNCA to organize National Theatre Festival today,” 2017). About 45 stage plays were performed during the festival. (RDPI, October 28, 2017). Moreover,

with the competition they also got the chance to showcase their talent along with the chance of winning of cash prizes. (*The Express Tribune*, (February 17, 2017))

4.6 Journey from *Nang* to *Sarisht*

The play in the case study is “Nang” which was later changed to the name of “Sarisht” due to objection by the scrutiny committee of PNCA. It also proposed several changes in the script of Nang before the approval. The script of play Nang is a story of middle women who was forced to work in a brothel. Drama starts from a scene where she meets a young gentleman. She finds him a soul with compassion that's why she stops her to share her story with him. The man just looks at her and stops for a while to know that if she needs any help or something. The girl offers him to go somewhere else where they can talk properly. Both went to a restaurant where the girl shared her story with him. The girl narrates her past that her story started in the partition times of 1947, in the violence and chaos. The drama adds the scenes from 1947 where some people with greedy and lustful minds were ready to kill families and kidnap young girls. To describe that scene, the writer has to add some abusive and nasty dialogues and situations to portray the reality and bitterness of that moment. For example, when a female character said, I know you are a bastard and *kanjar* (a word associated to prostitution and dancing community) the censorship committee checked and forced to change it. Because initially the drama was being presented to an educational institution so according to the censorship committee it was too bold for the young audience.

As the writer of the play Sarisht says, “Censorship in theatre applies when the censorship and drama scrutiny committee finds anything abusive and immoral in any play, they ask the drama production team to change it as a whole or at least filter out the words or dialogues that comes in the domain of obscenity. For example, there are some abusive words like *kuta* (dog), *kameena* (mean) and some other dialogues that are not suitable for theatre for university-based theatre, they needed to be filtered out. As we are living in a country where majority of people are Muslims so they mostly eliminate the questioning content that may violate the Islamic or religious norms.”⁷ (Imran Khan, writer of the Sarisht, 2021, January 10.) Interview by the Author).

Talking about the play Nang he tells. “Nang was a short story that was about the prostitution in which we had to perform the scenes of dancing girls, so they asked to remove or mold those

scenes.” (Imran Khan, writer of the *Sarisht*, 2021, January 10.) Interview by the Author). While discussing his opinion on whether censorship should be applied or not he said that, “yes when it comes to university theatre it should filter out uncomfortable things because when we write the content for general audience and university or college students are too young for certain things, so I think in such cases censorship is fine.” Furthermore, he said that it really felt bad when they disqualified the play *Nang* due to dancing girl scene and some dialogues but when they reviewed it and asked the team to change the obscene things. We explained to the scrutiny committee that the dancing scene is just to depict that environment and it was not any *mujra* or unethical dance it was *kathak* dance that is the pure of art. After that they approved our play subjected with some changes and even it secured first position in the competition later. People appreciated the concept and content after that. (Imran Khan, writer of the *Sarisht*, 2021, January 10.) Interview by the Author).

In the interview when we asked the director of *Sarisht* that how the play passed the censorship process? He answered, yes, in your study about our drama that is *Sarisht* which basically is performed in National Drama Festival in Pakistan National Council of the Arts. In this festival, from the overall country, only 40 dramas got selected. In this festival, dramas even came from Quetta, Sindh and from renowned drama production. The selection was tough, and I feel being a young artist, theatre practitioner or young director it was an honor for me that my drama got selected in such a prestigious festival. National Theatre festival in 2017 or 2018 probably (kindly confirm it) when you will google it by National Drama festival PNCA. You will find many press clippings. By writing *Sarisht* you will see. We performed *Sarisht* in National Drama festival in PNCA Islamabad. The censorship process of this is interesting. Our drama formerly known by *Nang* was performed in NUML National Drama Festival by Quaidian Dramatic Club, Quaid-e-Azam University. Organizing committee found some scenes unacceptable and stopped our play. Due to this, judge there, known as Wajeeha Fatima, from PNCA after squabbling stopped our play, but after much negotiation we somehow resumed and performed it again. By coincidence, we won that festival. Due to an impressive performance, we won it. Then we sent that drama to PNCA for submission. Youth Drama Festival comes under PNCA. There the director of secretary theatre and judge of NUML Drama Festival objected that this drama got banned in NUML, which was a national festival, such things cannot be allowed as our play was a bit bold and it discussed the theme prostitution at the time of partition. It was such a nice story with a

strong theme. But due to certain social taboos we are restricted and cannot depict everything. There was enough resentment from their side that the drama should not be performed then by chance our script got lost in their office. They thought that we were responsible for this. Ma'am pressurized us and the other teams to show full rehearsals. Then director PNCA sent a scrutiny committee member Shahzad Masood Sahab to watch drama. He watched the whole drama and suggested to add few things in our scripts. We gave him both the scripts of Sarisht and Nang. The question which arises here is why we have merged Nang with Sarisht. Obviously, Nang in urdu word means naked and obscenity. So we changed Nang to Sarisht upon the recommendation from PNCA which was a bit acceptable name. So, because of this reason we changed our name from Nang to Sarisht. Just because of this reason that Nang is for naked and what is this word. How could you keep this as the drama name? So, we had to change it. Then in our drama there were several words like *-kutta*" and *-kameena*". We changed these types of things. We filtered out these things. We used the alternates and the words with soft tone words which sound better for people. The meaning of Sarisht is nature, the nature of human beings. Being a human being, some things are inculcated in our nature, for example, the woman doing prostitution, the main protagonist of our play, belongs to a middle-class family. Because she is associated with that profession, we would always consider her negative.

Although, she is a middle woman and does not do this business she does not see anything positive in this business too. But the Sarisht (nature) of the main character of boy is that- even after listening to and understanding her whole story and knowing the fact that the girl is right and is not as such involved in this vulgar profession, he sees negativity as negativity, unable to see anything positive. In the end, the girl asks the guy –even after telling you my whole true story and after saying that I don't do any such business will you accept me?" She wants to start a new life, but that person ignores her and after rejecting her, he leaves. Because we are not taught that when a certain person wants to abandon any wrongdoing instead of holding that person's hand in turmoil and helping him, we push that person more towards wrongdoings. (M.A. Farooqi, the Director of the Sarisht, (2021, February 22.) Interview by the Author.)

At firstly, the committee censored the whole drama but later on when they reconsidered script they asked the writer to change some dialogues that comes into obscenity or too bold. They changed the title because it depicts the notion of boldness and nakedness. Some scenes were

censored for example, the scene of bar was changed, and the committee asked the drama team to make any other environment that should look less awkward to audience. The drama team was happy that at least the committee had approved to perform the play with some changes. They changed some dialogues, situations and even the title. After the censorship process the playwright gave it a new title as *Sarisht* that's literal meaning is nature. Moreover, in the earlier play, *Nang*, there were some scenes to depict the *Kotha* or prostitution place where girls were dancing. The committee asked to change and filter out bold things in drama. The production team of the play changed it as per the committee told them to. The whole story of the play rolls around the tragic story of Rajjo and her family. Rajjo was abducted from her home, her whole family was killed by a merciless man and she faced the tragedy of being sold out to prostitution place where hundreds of women like her were forced to do such immoral work. Rajjo suffered in silence in her whole life but could not do anything to get rid of the hell like place. She tried to protect her daughter from prostitution but failed. Character named "Safdar" played a symbolic role to depict the cruelty of the society that is not accepting girl like Rajjo's daughter and forced her to go back to that work. In this way those girls got no choice but to live the same fate. Rajjo's third generation, her granddaughter, the lead girl (protagonist of the play) is working in that environment. So in this way the writer tried to convey the message of humanity, kindness and tolerance in the society. In a society like Pakistan we need to listen to those people who are still living in such miserable conditions. This message was so obvious in dialogues when the man asks the girl, "Why you do not leave such work?" (Script, *Nang*) She tells him, "You and hundreds of people like you stop me to leave this filthy job. They just hate us without knowing that they created hundreds of girls like me. These so-called pious men, they want to hide their women in seven layers of *pardah* but do not lower their gaze when it comes to other's women. For these men only their women are respectable. Other's sisters, mothers and daughters are not respectable to their graph of respect. She further tells him that even if in any case your beloved got raped you will never marry her and love her. (Script. *Sarisht*.) The writer hits the ill concepts of the society and leaves a silent message and thoughts for audience to purify the heart from hate and fill it with love and compassion.

Even after the many scenes and dialogues getting censored the play appreciated and applauded at every level. Many newspapers and blogs were published with appreciating comments for the theme of the play and performance of the cast. Because PNCA selected the play *Sarisht* for the

National Drama Festival. (*The Nation*, APP, 2 April 2017) Play Sarisht presented with a unique social topic. (*Daily Times*, December,10,2017)

–The young dramatists and performers geared up the 12th National Theatre Festival over the weekend with the creativity and excellent performances at the Pakistan National Council of the Arts (PNCA). Written by Imran Khan and Muhammad Ali Farooqi, the play ‘sarisht’ (nature) (*Daily Parliament Times*,) was staged on Sunday. It reflected the insensitivity of people towards restoring the respect and honour of the girls forced to live in the compromised environment as society girls or whores. The story of the play is spread over the miseries of forced compromises of three generations – the young woman, her mother and her grandmother who was kidnapped and sold for prostitution during the partition of the Indian Subcontinent. Pakistan Observer, (March 29, 2017). The young lady wants to get rid of her unwanted living but the man she is in love with refuses to take her out because of the social pressure. The key roles were well-played by Maria Zainab and Muhammad Ali Farooqi.” (*The News*, November 20, 2017)

When it was asked from the director of Sarisht and founder of The Curtain Raiser M. Ali Farooqi that the practice of censorship is, okay? Or it should not be practiced. He responded that, Yes, I personally think there should be limitations. If I, for example, go to Karachi to perform, we change our drama according to the people of Karachi who are more liberal and give us more space for expressing freely. If I am doing my drama in Lahore, the audience is bit better. But if I go to interior Sindh to perform, Baluchistan or KPK I should bear in mind the audience. Let me tell you an interesting story here. We made a drama called *Andhair* telling the fatal effects of diabetes on vision and eyes. We performed that in Lahore first. That drama had to be performed in Karachi, Sindh. From Sindh to Hyderabad *Mattiyari* Arts Council. Similarly, from arts council it had to be moved to different schools and Basic Health Units (BHU). After performing in Lahore when we went to in Sindh our cast and costumes were same, the script of drama was same. We had no issue of censorship there in terms of dialogues because the content of the play did not need to be censored. Because we were talking about a disease and there were simple, clean characters involved. The story was so straightforward and ending on a positive theme.

Anyway, when our girls went to perform in Sindh *Tandola Adam*, an area of Sindh. They objected to our costumes soon after they saw it. We replied that with the same costumes we performed in Lahore, nearby areas of Lahore we performed even in BHUs. We did not face any issue there. Then they told us these clothing cannot be allowed here as people don't accept these kinds of clothing here. I think wherever we are performing; the culture or tradition of the audience must be kept in mind because it is important. If we do not follow the culture and tradition of the audience then I think it is unethical. Our drama got selected by India, there we got more space. We sent our drama in original without changing it. If we send this drama anywhere, to any place where the culture of theatre is not very prevalent, then our drama may not get accepted there. Whenever we are sending our drama anywhere, we keep in mind the place where we are performing and the audience. We make or change our play according to that tone. In the beginning, we had to face censorship but in the later stages we learned the trick of performing and our dramas did not get any censorship because we learned the game of making our drama acceptable and free from any censorship. So, now we do not have to face any censorship issues, but all this journey has been so tough that cannot be imagined. M.A. Farooqi, the Director of the Sarisht, (2021, February 22.) Interview by the Author.

Chapter 5 SUMMARY AND CONCLUSION

5.1 Summary: The Censoring Practices in Theatre: A Case Study of the Curtain Raiser

Theatre is a decent way to disseminate the ethical traditions and reason because according to him, live and performing illustrations can leave a long-lasting impact into a mind. Theatre is a special field of art. Almost every county has theatrical art that is associated with the definite culture and ideology. Several features of theatre experiences are physical and tactile. Theatre develops numerous community services. Theatre also makes all the contestants share their thoughts and vitrine their imagination in whatever aspect possible. Generally, it was detected that people who were not probable to be linked with creativeness, amazed everyone by their existence of mind. Theatre shows people to discover more, face new experiments, and have the capability to adjust with the moving situations.

The Curtain Raiser, the emerging youth theatre, has performed on various prestigious drama festivals and has earned a good name in the theatre industry. One of its popular dramas is *Sarisht*. It is a 60 minutes play based on a true story. The play is about a middle-woman who arranges meetings between clients and prostitutes. The story reveals how her family was forcefully put into the prostitution in partition catastrophe through flash back technique.

Theatre in Pakistan is struggling always. One of the key factors in this regard is censorship in theatre. The Pakistani theatre has always been subjected to censorship which has affected its progress and positive growth. Censorship in theatre has been present and being practiced since the inception of creative arts. Currently in Pakistan, Censorship in Pakistan is no exception. The researcher believes that there must be a check and balance on the policies and its implementation in respect of Censorship in Theatre. The writer, Director or the producer of a drama must keep in mind the local traditions and norms. He must respect all of them. Many a people call up for freedom of expression but it doesn't mean that the producers of the play forget the limitations of this art form and people & audience associated with it. Furthermore it is proposed that the state must provide adequate environment, facilities and trainings for the theatre practitioners in order

to produce positive content in such a way which is acceptable for all segments and cultures of society.

5.2 Conclusion

There are many insights that could lead to conclusions about social and cultural side of censorship at different stages of the theater drama production.

The very first stage of censorship is to appropriate the labels and names that are potent of attracting the audience and masses, often without offending their cultural sensitivities. Next phase of censorship is about dialogues, vernacular, slang and metaphors are important in this regard. These dialogues are conditioned by the context and contextuality is borrowed from the society, however, the willingness of the society to accept the contextuality is conditional. Thus the representational challenges are frequently faced during the dialogue creation because it may have positional challenges from religious, ethnic, sectarian, gender, or other perspectives. There are performance challenges where appropriated dress and props requires social approval. The symbolic significance and representational contest are at play during this stage. Censoring goes a long way as the performance requires audience and audience might be selected or restricted, this junction of censor practice is visible in theater culture of Islamabad. Most of the theaters sell or distribute the tickets for their performances to certain cadres of the community. Maturity of the audience is judged. Thus it is easy to conclude that censor is omnipresent in the theater and it is multifaceted, polyvocal and multidirectional.

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GLOSSARY

<i>Theaomai</i>	A Greek word that means to see or to view.
<i>Hymns</i>	In Greek history Hymns were earliest form of theatrical art they called it dithyrambs and were sung in honor of the god Dionysus.
<i>Tragoidia</i>	It links back to the Greek theatre and primitive Greek festivals of sacrificing goats. Its literal meaning is (song of goats or sad song of goats).
<i>Kathakali</i>	It is the major form of classical Indian dance. It is a story-play or theatrical genre of art but one distinguished by the elaborately colorful make-up, costumes and face, masks. It is basically still has been performing in southern parts of India
<i>Laila Majnu</i>	Classical Arabic love story
<i>Tehrik-e-Niswan</i>	The Women's Movement formed 1979 in Karachi by Sheema Kirmani. This movement's initial focus was organizing seminars and workshops regarding women issues. They used theatre and dance to convey their message.
<i>Tamasha</i>	Basically this word refers the theatre in streets or theatrical festivals.
<i>Nautanki</i>	Indigenous Indian name for drama/theatre
<i>Ajoka</i>	A theatrical group that was formed 1984 by Madeeha Gauhar and other young artists, it aims to practice theatre in Pakistan in meaningful way.
<i>Tun Kaun – Mein Kaun,</i>	who you—who me, title of a play.
<i>Marya Hoya Khota</i>	dead donkey, title of a play.

<i>Dard kay Faasly</i>	Distances of Pain, title of a play.
<i>Hum Roken Gay.</i>	We will stop, title of a play.
<i>Jang Ab Nahin Hogi</i>	There will be no war, title of a play.
<i>Bhands</i>	Performing groups highlighted the culture of Hijraism in Pakistan
<i>Sarisht,</i>	Nature, title of a play.
<i>Baigangi,</i>	Alienation, title of a play.
<i>Mein Haan Waras</i>	I am Warish Shah(the renowned Punjabi Sufi poet), title of a play.
<i>Qeemat</i>	Price
<i>Kanjar</i>	A derogatory term associated to prostitution and dancing community/Bard
<i>Kuta</i>	Dog
<i>Kameena</i>	mean
<i>Mujra</i>	originated from Mughal culture, dance of prostitute
<i>Kotha</i>	brothel or dancing girl's place.
<i>Andhair</i>	darkness

ANNEX A *Script of Nang*

The Curtain Raiser Pr.

Nang

Written & Directed By: Muhammad Ali Farooqi

Production: The Curtain Raiser Pr.

From darkness appears dim blue light

[MIME]

A music with light chords

[Koe 20 saal k lag bhag aik khoobsurat larki hanpti hue behaal si dorti hue aati hai aur central middle stage pe gir jaati he.]

Music starts getting high chords

Larki khauf k ehsas k saath sar uthati he, idher udher dekhti hai aur bhagne ka irada krti he. Is se pehle k wo uthaius k bilkul saamne se aik black shadow appear hota he. Us ki shakal intihae manhoos he. Us k seene pe white paper pe chamkta huwa aik naam dikhae de raha hai **MUASHRA**.

wo shadow larki ko jhapat leta he. Larki tarpati he, grip se niklne ki koshish krti hai par buri tarah jakri gae he.

Itne mein aik aur shadow **MARDANGI** k title k saath appear hota he. Is shadow k chehre pe sakhti saaf nazar a rahi he.

Pehla shadow larki ko doosre shadow ki taraf penk deta hai aur stage k centre mein rakhi aik keemti kursi pe aise beth jata hai jaise ab commanding chair pe beth k dekhaiga k second shadow us k diye ge shikar k saath kia salook kare ga. Doosra shadow bohat bedardi se us larki k saath khencha taani kare ga. Larki dard se bilbila uthaigi.

Meanwhile aik aur shadow stage pe appear ho ga with title **HAWAS**. Aik khas bhook ka element is shadow k chehre pe wazeh ho ga. Second shadow larki ko is teesre shadow ki taraf penke ga aur khud first shadow k pass uski chair k peeche ba'adab khara ho jae ga.

Ab **third** shadow tarsi hue aankhon se nigal jaane wale andaz mein larki ki taraf dekhaiga use khench k kareeb krne ki koshish kare ga par larki sehmi si us se door hatne ki koshish kare gi. Pir wo zabardasti us ko lipat le ga jaise us se zindagi ki saari energy suck kr raha ho. Larki cheekhti chillati tarpti yakdam se bejaan si ho k aik taraf lurhk jae gi. Wo shadow jaise us se ukta gea ho use zameen pe bari bedardi k saath penk de ga. Aur makruh sa kehkahe laga k pehle shadow ki dosri taraf ja k khara ho jae ga.

[Daein kone se **do shadows** white color mein zahir hote hein.]

The Curtain Raiser Pr.

Aik k scene pe black color mein **HAMDARDI** likha hai aur doosre k scene pe **NAFRAT** likha he. **HAMDARDI** wala shadow age barh k larki ko pakarna chahta par

NAFRAT wala shadow us ka bazoo pakar k nafrat se larki ko dekhta huwa use khench k le jaata he.

[Intne mein entrance ki taraf se ek kamzor sa shadow white kapron mein malboos ahista ahista kadam uthata darta darta larki k pass aye ga]

is pe **INSAANIYAT** black color mein likha ho ga. Wo larki k pass beth k us ka sir apni god mein le k piyar se tasalli k andaz mein sehlae ga. Larki aankhein khole gi aur sakoon se us k scene se lag jae gi k jaise use hifazat ka hisar mil gea ho. Wo b use mohabat se lipat le ga. Intne mein pehle teeno shadows uth k guse se un dono ki taraf aeyien gein. White shadow khaufzada ho k larki ko dobara zameen pe rakh k darta darta aik deewar se jur k beth jaye ga jaise use apni kamzori ka ehsaas hai aur wo khud bach k door ja khara huwa ho. Is pe wo teeno fatehaana kahkaha lagaein gein aur light fade ho jaati he.

Black out

Dim blue light fades in

(Raat ka scene he. Jab lights on hotien hein Mime wali larki khoobsurat libas mein stage k bilkul darmian mein aik bus stop type jaga pe khari hai jaise kisi ka intizar kr rahi ho. Isi doran mein aik intihaae basaleeqa sa parha likha nojawan Office Bag pehne saamne se guzarta he. Wo larki ki taraf dekhaibager aage barh jaat he. Larki use awaz deti hai aur wo jikta huwa ruk jata he. Larki us ki taraf barhti he)

Larki: (bager kisi jikak k jaise use bohatachi tarha janti ho)

Honey I need your company. Would you please?

Larka:

(jiktta aur sharmata huwa pehle naa mein sar hilata hai pir haan mein)

Larki: (muskrate huwe)

mje pata tha tumna nikaho ge.

Larka:

kynmere chehre pe likha hai mein bewaqoof hoon

(thore teekhailehje mein jaise us ki baat ka gusa kr gea ho)

Larki: (muskara deti he)

Nhili kha huwa hai k tumaik shareef insaan ho.

Larka:

The Curtain Raiser Pr.

par mein to nhihoon.

Larki:

tumho par tumnhijante.

Larka:

Haan tumto jaise Saamri ki behan ho na sab janti ho. (Again tanzia lehje mein jaise hurt huwa ho)

Larki:

(is baar khilkhila k hanste huwe) it's all about experience.

Larka:

kaisa experience?

Larki:

tumnhisamjho ge.

Larka:

acha khair kia kaam tha?

Larki: (bazoo stretch krte huwe, thora romantic mood mein)

chalo jannat mein chalein.

Larka:

sorry (yakdam se)

Larki: (hairat se)

kyn?

Larka:

mje dozakh pasand he.

Larki: (again hairan hote huwe)

People are in love with heaven. And you with hell, why?

Larka:

Tmhare kynka jawab to mere pass Koe nhipar kehte hein " go to heaven for climate and to hell for company" aur mje company pasand he.

Larki:

The Curtain Raiser Pr.

(zor dar kehkaha lagate huwe)

then u r in a dire need of my hellish company.

Larka: (jaise us k saamne bebus sa hota huwa, use gor se dekhte huwe)

Koe bewaqoof hi ho ga jo tmhari company se inkar kare.

(Bag seedha krte huwe)

Chalo.

Larki: (bager kisi hesitation k peechaibethte huwe)

chalo.

Larka: (sawaliya andaz mein)

poocho gi nhiKahan Ja rahaihein.

Larki: (itminan se)

poochna hota to tmhien rokti ku?

(Larka stage pe agay barhta hai)

Background mein aik khoobsurat dhun baj rahi he.

(Un ki movement k sath hi light dim hona shoroo ho jaati he. Jonhi wo stage k end pe pohnchte hein light mukamal band ho jaati he)

Blackout

(Aik restaurant ka scene he. Aik corner mein wohi larka aur larki bethaihuwe hein. Waiter order poochne k liye aata he. Larki us ki madakhlat se nagawari feel krti he)

Waiter:

jnb aap regular buffet pasand karein gein ya order dena pasand Karein gein?

Larki: (us ki baat kaat'te huwe)

abhi intizar karo let us decide first.

(Waiter chala jata he. Aur wo gor se larke ki taraf dekhte huwe, jaise us ki face reading kr rahi ho) chup kynho poocho jo poochna he?

Larka: (kuch satpata sa jaata he. Thora jijkte huwe)

nhiaisi Koe baat nh.

Larki: (muskarate huwe)

baat aisi hi he. so don't get shy just ask your question.

Larka: (aikdam se direct question kr deta haijaise agar abhi baat na ki to na jaane pir ho k nh)

The Curtain Raiser Pr.

Tum Kia krti ho?

Larki: (hanste huwe)

kyn btaon?

Larka: (khasyana hote huwe)

na batao .

Larki:(kehkaha lgate huwe)

bata doon gi par kuch der ruk jao. Mje tmhein khone ki itni jaldi nh.

Larka:

don't worry jb mehmaan maan liya to maan liya ab youn chor k jane ki aadat nhimje.

Larki: (jaise kuch sochte huwe)

hmmmm yehi soch k to I asked for your company but

Larka:

but Kia?

Larki:

but ye k mein Koe achi larki nhiihon.

Larka:

achi bhali to ho khoobsurat ho, parhi likhi lag rahi ho.(masoomiat se)

Larki:

mein achi bhali na hone ki nhiachi na hone ki baat kr rahaihon.

Larka:

to kaisi ho tum?

Larki: (bager kisi hesitation k)

mein aik middle woman hoon.

Larka: (thora shocked hote huwe jaise us ki baat na samjha ho)

Kya kaha.....? Kya ho tum ?

Larki: (in a confident voice)

The Curtain Raiser Pr.

mein aik middle woman hoon. I mean wo jo larke larkion ki desired meetings Krwati hein. To get their share in form of money.

Larka: (in a satiric tone)

whao.... what a surprising job u r doing! (Thora guse se) sharm to nhi aati ho gi na asia Kaam krte?

Larki: (bohatitminan se)

bus khali ghusa karo ge Koe gaali nhido ge, thappar nhimaro ge, mje grebaan se pakar k dhekelo ge nh, sali kutti auurat keh k mje dhakke mar k ye nhikaho ge k door ho jao meri nazron se. Ya pir muft ka maal samjh k mje behlao ge nhikuch din meri diljoe nhikaro ge. Mere zakhamon pe marham rakhne ki umeed dila k mj se kuch din piyar ka khel nhi khelo ge.

(larka ab kuch mar'oob sa hote huwe)

Larka:

tumkyn krti ho aisa? Tmhare maan baap, behn bhai un ko pata haiye sab?

Larki:

hamare haan baap ka pata nhihota, bhai hamari zarurat nhihote aur behnein b isi kaam ko pasand krtein hein. Aur maan ne saari umar jo khud jheela hota haius se apni beti ko bachane ki tag o do kerti rehti haipar haar jaati he.

(Ab us larki ki aankhon mein aansoo'on k nanhainanhaimoti chamak rahaithe)

Larka: (chonkte huwe)

kya mtlb haitmhara..... ?

Larki:

wohi jo tum samjhaiho par samjhna nhichahte. Mein usi bazaar ki baat kr rahi hoon jahan jism aur rooh dono ka soda kiya jaata he. Jahan Khawab bikte hein aur aarzo'on ki qurbaani de jaati he. Jahan ya to insaan numa drinde baste hein ya pir zinda lashein. Jahan ki siahi hamesha k liye daaman ka daag ban jati he. Jahan ya to hawas naachti haiya pir majboori.

(Wo chehra haathon mein de k rone lagti he)

Larka: (ajeeb si kashmkash ka shikar he. Use chup karwana chahta haipar himat nhipar rahi. Bohatkoshish k baad)

To tum chor kyn nhi deti ye sab?

Larki: (duk bhare chehre k saath)

Bohat dafa koshish ki but in vain.

Larka:

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kis ne roka?

Larki:

tum ne.....

Larka: (hairat se)

mein ne.....?

Larki:

Haan tum ne aur tum jaise lakhon ne. Jo muashray ki, rasumaat k, ravayat k jhoote thekedar hein. Doosron ki behno, bahoo, betiyon ko her waqt nazar mein rakhte hein aur apnion ko saat pardon mein chupa k rakhna chahte hein. Bazar ki aurat ka jism chahye rishta nhi. Usy noch sakte hein lekin ghar mein nhi la sakte. Bazar ki aurat ka to choro tum waqt aane pe apni aurton ka saath na do.

Larka: (guse se)

Ye kia badtameezi hay.....!

Larki: (itminaan se)

ye sach he. Chalo batao agar tumhari beloved jise tum dil o jaan se piyar krtey, ho us ka gang rape ho jaata he. Kia tum us se shaadi kr lo gy ?

(Larka khamosh rehta haijaise us k pass bolne ko lafz na hoon. Larki pir bolti he)

mujhe pata hai tumhare pass is ka koe jawab nhi. Tum us se hamdardi to kr sakte ho par dobara piyar nhi kr sakte. Haalan ke us pe zulm huwa hai, wo beqasoor hai tum jaante ho aur shaed abhi b use chahte ho par tumhare andar ka insaan jo is muashre ka paband hai tumhein ijazat nhi de ga k tum us ko wohi piyar de sako. (Tanzia andaz mein) par Kia karein majboori haina ab Kia kahein ge Maan baap ko, behen bhaion ko, doston ko, rishtadaron ko, k ye wohi larki hai jis ki izat loti gae thi. So Jahan ik baizat aurat ka ye haal ho wahan mere jaisi aik bazar ki aurat Kia twaqqo kr sakti he.

Larka: (bebus sa hota huwa)

Mujhe kyn roka tha?

Larki: (thora multaji hote huwe)

To be treated as a lover.

Larka:

what.....?

Larki:

yes..... please thori der k liye mj pe rehm khao. (rote huwe) I need a lover tonight. I did never find any. Mje jism k chahne wale to bohat mile but not a single one of my soul. I'm tired of those Lustfu

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eyes. I need eyes full of respect. I too want to feel like a woman. The only feeling I ever had is that of a Nang. It seems I have been born to satiate the lascivious desires of human like wolves. Sarak pe aate hi sab se pehle tum dikhaae diye. Insaan numa bheriyon se roz milti hoon in ki kaafi pehchan ho chuki hai tum un se thorey alag lage. tumhari aankhon ki haya mein mujhe wo bhook nazar nhi ayi to meri khawahish ne tmhein awaz de di.

Larka:

Beshak tum parhi likhi ho. Basaleeqa b lagti ho par is se b ziada kuch aisa haijo tmhein bazaar ki aurat se juda krta he. Ab aaj raat k liye mera saath chun hi liya hai to phir apni kahani b suna hi do.

Larki: (door kahien mazzi mein dekhte huwe)

Meri kahani meri Kahani..... (kuch der chup rehti hai jaise koe mozon lafz dhoondh rahi ho) jaise her andhere ki kahani roshni k gum hone k saath shoroo hoti hai, aise hi meri kahani b un tareek lamhon k saath shuru hoti hai jin mein Insaan apni insaaninat k saare taqazon ko kahien hawas k haathon bech dalt he. Is sode k baad wo insaan kam aur haiwan ziada ban jata he. Tumne pooch hi liya hai to mujhe apna maazi khangal k dil ka bojh halka ker hi lena chahye. Apne hazaron gahkon se meri yehi khawashish rahi hai k kaash koe mere bare mein poochaipar unhein to kuch aur hi chahye unhein is se kia garz k ham kia chahtien hein. Khair tum sun'na chahte ho to pir suno.

Light fades away

Blackout

Blackout mein narration

Ye 1947 ki gadar thi jab Punjab mein Sikh Muslim fasaadat arooj pe the. Jahan dono aik doosre ko qomiyat aur mazhab k naam pe mar rahaithaiwahan dono taraf kuch aise log b thajjo in fasadaat ki aar mein apni nafarat, hasad, dushmani, aur hawas ki bhook puri kr rahaithe. Un bohatso mein aise do kirdar ye b the.

Blackout

(The scene is of a village somewhere in the suburbs of Lahore. Aik intihaae makrooh chehre ka insaan aik Sikh se bargain kr raha he)

Man: (bohatrazdarana andaz mein)

Ranjeet Singh e gadar da time e bilkul pata nhichale ga k ki hoye e. Tu bus ohdi tee menu liya de mein tenu mala maal kr dian ga.

Sikh:(moonchon ko bal dete huwe, bare akhr andaz mein)

vekh Ajuu jenj mein tenu jan'nda vaan k to kina kanjar te kuta insaan e enj e to v jan'nda ein k meri kyi salan to jagjeet singh di budhi te maal te utty nazar e, mein onu kade da rah to hata

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denda je o mere wadey veer da mittar na honda. Je tenu dilawar di tee chahi de a te fer to mere raste di deewar hata de mein tera kam kr dena waan.

Man:

pukh insaan nu kuttaa bana dendi e te e jism di pukh te bande nu kuttay to vien do hath age le jandi e. Je teri eho e shart e te fer mildey aan aj raat noo. To mera shikar le a mein teri rah saaf karda waan.

Sikh:

le fer milde aan.

(Dono khabis si hansi hanste exit ki taraf barhte hein aur lights fade ho jaati he)

Blackout

Narration

(Lakhon logon ki Tara in dono shaitano ne b apni hawas ka eendhan pura krne ki khatair do gharon ko ujar dala. Aik ne Jagjeet Singh ko mar ker Ranjeet Singh ka rasta saaf kiya aur doosra Dilawar aur us k bivi bachon ko mar k us ki beti ko pakar laya. Usi raat jab Ranjeet Singh Dilawar ki beti Rajjo ko le ker aya k waadey k mutabiq usey Aju k hawale kr de to use pata chala k Aju b fasadaat ki nazar ho chuka tha. Ranjeet Singh jo dil aur niyyat ka khota to pehle hi tha is nae shikaar pe bohat khush huwa. Us ne Rajjo ki khubsurti aur lachari ka khub faeda uthaya aur phir bazar mein le ja k bech dia. Wo bechari zulm ki maari aik jahaum se nikal kr us se b bare jahanum ka hissa ban gae. Jahan wo her raat na chahtey huwe b apne jism o rooh ka soda krti rahi, zamane ki hawas aur nafarat ka shikaar banti rahi. Aur kitni hairat ki baat hai k wo roz apni sab se keemti cheese jin logon k haath deti rahi unhi ki nazron mein kabhi izat ka ehsaas peda na kr pai)
(here narration ends)

(Light gets on)

[Aik kothay ka scene he, larkian zarq barq libaas pehne stage ki daein janib bethi hein. Kuch mard baein janib bethaiun larkion ko hawas bhari nazron se dekh rahay hein. Aik mard gao takiye k sahare betha huwa he. Wo koe ameerzada lag raha he. Larkion ki side ka parda hiltai hai aur kothay ki Bai stage pe enter hoti he. Paan chabate naak monh charhaate, aik nazar bethe huwe mardon pe dalti he, gao takiye k sahare bethaimard ko jhuk k adaab kehti haipir larkion ki taraf dekhte huwe]

Bai:

eh bai kahan haiwo larki jo abhi kal raat khareedi he? (Aik larki uthte huwe)

Larki:

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aapan wo ander hai Zara use tayar kr rahi he.

Bhai:

hmnnn jao bulao us ko zara, dekhein kahien pese to zaaya nhi kr diye.

(Larki andar jaati hai aur apne saath aik larki ko gis'te huwe le aati he)

Larki:

lo aapan sanbhalo is ko bohat nakhre kr rahi thi ye.

(wo use aapan ki taraf phenk deti he. Aapan us ko bare piyar se uthate huwe.)

Bai:

kambakht apna ghusa is karamjali pe kyn nikal rahi ho abhi naee naee hai (ghoor k dekhte huwe) achay ghar ki lag rahi hai jald seekh jae gi is bazar k adaab. Jao sundas ko bulao zara aaj to Nawab sahib khud is bazar ki ronaq barhaane aye huwe hein.

(wo aik kone mein gao takiye k sahare bethaiy nojwan ko dekh k kehti he. Andar se chan chan ki awaz aati hai aur aik khoobsurat larki stage pe dakhil hoti he. Use dekhte hi Nawab k aas paas bethay mard khare ho jaate hein aur bare shokh lehje mein aik admi bolta he.

Admi:

Bohat der ki mehrbaan aate aate.

(Sundas aik adae dilrubana un pe dalti hai Nawab sahib ko jhuk k hansti aankhon se adaab kehti hai aur stage k darmayan mein zameen pe bethte huwe)

Sundas:

aapan ijazat?

Bai: (haath k ishare se)

shoroo karo

(Song start ho jata hai Sundas us pe apna nach pesh krti he)

[Gaana end hoty hi Blackout ho jaata he]

Narration

(Waqt ki zalim chaki mein Rajjo pisti chali gae. Wo zabardasti us bazar ka hisa banae gae thi. Is bazar ki bhayanik ronaq mein us ne aik beti ko janam diya. Joon joon us ki beti barhi ho rahi thi us ki fikar barhti ja rahi thi. Wo nhi chahti thi k us ki beti b is doozakh ka endhan bane. Aur pihr aik raat...)

Narration ends and lights get on

(Aik nojwan larki curtain k aage spot light mein daein taraf se bagti hue aati he. Wo extreme left

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mein bethaiy huwe aik nojwan k kareeb a k ruk jaati haipir us k pass bethte huwe)

Larki: (us larke ka haath pakrte huwe)

mein mein.Safdar mein ghar chor aye hoon.

Larka: (thora chonkte huwe)

Kia mtlb? ghar chor aye hoon?

Larki:

Safdar mje apne saath le chalo ab mein ghar wapis nhijaon gi.

Larka: (khara hote huwe, use ajeeb si nazron se dekhte huwe)

Kyn ghar kyn wapis nhi jao gi..... ? Shareef aurtein ghar se bhag k shaadi nhikrtien. Tum ne to mujhe apni Maan se milwana tha na. Ab kia huwa? Tum preshaan mat ho agar wo nhi maan rahien to mein un ko raazi kr loon ga. Par ham bhag k shaadi nhi karein gein. Poore khandaan mein ham beizat ho jaein gein. Mere maan baap kisi ko moonh dikhane k kabil nhi rahein gay. Aur ye hamare aane wale bachon k liye b sharmindagi ka baes ho ga k ham bhag k shaadi karein. (Larki chup chap uth'ti he, apni aankhein saaf krti hai aur jidher se aye hoti hai udher ko chal parti he. Larka aage barh k use rokta he)

Larka:

Kia huwa? Kahan ja rahi ho?

Larki: (apna bazoo churate huwe)

Safdar mujhe bhool jao.

Larka: (hairan hote huwe)

Kyn....? Kyn bhool jaon?

Larki:

Tum aik shareefzade ho, mera tumhara koe saath nh.

(us ki aankhon mein aansoo a jaate hein.)

Safdar:

kaisi behki behki batein kr rahi ho tm?

Larki: (bagher ruke, bager sochai jawab deti he)

safdar mere baap ka Koe nam nh.

Safdar: (Aik shock mein)

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kia. ...! Kya kaha tumne?

Larki: (bebus si hoti hoe, aik cheekh k saath)

Safdar mein aik wahshia ki beti hoon. Jo najane kis kis ki bhook ka shikaar bani. Aur us k beshumar gahkon mein se mein kis ki beti hoon ye shaed use b nhi pata.

Safdar: (jaise kisi draone khawab se jaga ho, harbhara k us se aise peechaihata jaise wo koe choot ki bemari ho, pir thora aage barh k us k monhipe zordar thapar marte huwe)

zaleel behaya aurat mujhe dhoka dete tumhein sharam nhi ayi. Dafa ho jao yahan se. Dobara apni manhoos shakal naa dikhana mje.

Larki: (haath jorte huwe us k peron mein gir jaati he)

nhi Safdar nhi, Khuda k liye aisa na kaho mein ne tumhein dhoka nhi diya. Mein ne tumhein dil se chaha he. Mein ne tumhein nhi bataya tha kyn k mujhe.....mujhe aisa laga jaise tumhein mujh se bohat piyar hai aur shaed tumhein mere mazi se koe sarokar nhi ho ga. Khuda k liye Safdar beshak mje apnao mat par mujh se nafrat mat karo tumhari mohabat us andhere bazar mein mere liye roshni ki umeed he.

(Uth k us ka haath pakrte huwe)

khuda shahid hai mein us bazar mein peda zarur hoe hoon, wahan pali barhi hoon par mein bilkul paak hoon.

Safdar: (bedardi se us ka haath jatkte huwe)

dafa ho jao begerat aurat pata nhi kitne logon ko apni ismat bech chuki ho aur bahana kr rahi ho pakeeza hone ka.

Larki: (rote huwe)

mujhe ye ilzam na do Safdar

Safdar: (guse se dant peeste huwe)

hmmmm ilzam (haqaart se) tumhari auqat hi kia hai ! ilzam dene ki bikaoo aurat?

Larki:

Safdar (ghuse se kanmpti hue aik cheekh k saath us k monhipe thappar marte huwe)

chup kr kutte mein bikaoo nh. Aur mein bikaoo nhi ban'na chahti thi isi liye tumse izat ki zindagi ka swal kiya tha. Ab banu gi mein bikaoo, banu gi mein bikaoo ab, aur mje bikaoo banao gey tum. Tum mujhe kya choro ge, chorti hoon tumhein mein..... dafa ho jao yahan se hazaron mil jaein gein mje tujh jaise us bazar mein..... hazaron mil jaein gein

(wo ye kehti, roti, siskti wahan se entrance ki taraf barh jae gi. Safdar haka baka use jata dekhta rahaiga)

blackout

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Narration

(Rajjo ne apni beti ko is daldal se nikalne ki bohat koshish ki per is naam nihaad baizat muashre ne use qabool krne se inkaar kr dia. Wo na chahtey huwe b khud ko bechti rahi aur wohi muashra jo usey izat na de saka her raat use zillat k garhon mein dehkelta raha. Wehshat k is ghare mein jahan aik raat us ki maan Rajjo ne dam tora qudrat ne us ki jholi mein aik aur Rajjo daal di. Aur wo aurat jo aik mard k thukrane se himat haar gae thi aik maan ki hesiyat se us ne ehd kia k apni beti ko itna mazboot zarur banae gi k wo Safdar jaise logon k grebaan pe haath daal k apne haq ka swal kr sake)

Narration ends

And lights get on

(Restaurant ka scene he. Pehle scene wali larki aur larka table pe bethaiy hein. Aik spot light un ko cover kr rahi he. Larki ki aankhon se aansoo beh rahaihein. larka but bana use dekh raha he. Us k chehre pe hamdardi aur dukh k mile jule ta'asraat saaf dikhaee de rahaihein)

Larka: (ik bojhal awaz mein)

aur wo Rajjo ki poti tum ho?

Larki: (aansoo saaf krte huwe)

haan mein hi hoon us badkismat aurat ki teesri nasal. Meri Dadi is dozakh ka eendhan bani kisi k zulm se apni khawahish se nhi. Meri maan is Aag mein jali aik shareefzade ki duht'kar se. Mein is dozakh mein hoon kyn k ye izatdar mard mera jism nochne ko to tayyar bethaiy hein, par mujhe sahara dene ko nhi. Kitne izatdar log hamare gahak hein tumhein bataon to tum dang reh jao.

(Us ki aankhon mein dobara aansoo jhalakne lagte hein. Is se pehle k wo apni baat mukamal kare exit se aik manhoos sa dalla stage pe enter hota he. Table k kareeb a k larki ko mukhatib kr k)

Dalla: (bari haqarat se)

Oye tum yahan Kia kr rahi ho. (Larke ko mukhatib kr k Koe gahak hai k evien time pass kr rahi ho)

Larki:

kabhi peson k ilawa b kuch soch liya karo.

Dalla:

peson k ilawa sochna hota to mein Dalla na hota. Tumhari maan ka lihaz na hota na to kb ki too kisi bister ki zeenat bani hoti. Aur ye jo kaam tumhare zime lagaya hai na deehan se kiya kr warna tu janti hai mujhe. (Larke ki taraf dekhte huwe) aur isey bata dena k pese lagte hein tumhare saath bethne k.

(Ye keh k wo wapis exit ki taraf chala jata he. Us k niklte hi Larki b uth jaati hai aur exit ki taraf barhti he. Larka aage barh k use rokhte huwe)

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Larka: (guse se)
kon tha ye badtameez?

Larki:
mera muqadar.

Larka:
kia mtlb?

Larki:
meri dhut'kaar....? Meri maan ne chaha tha k mein is jahanum se bach Joan. Par is jaise ghatiya log aur tum jaise ba'izzat log najane kab tk hamein aik izzat ki zindagi jeene se door rakhen gy. (Intihaee karb k saath) tum btao kia qusoor hai mera....? k mein izzat ki zindagi jeene se mehroom kr di Joan. Kon tumhien rokta hai, tumhara mazhab, tumhari morality ya tumhare khud k banae reet rawaj. Par koe jawab nhi de ga, koe jawab nhi de ga (rote huwe)

Kash mein peda hi na hoe hoti
Ka0sh mein peda hi na hoe hoti
Kehne ko nagmon ki ibtida mere naam se
Husn e lazawal ki inteza mere naam se
Wafa aur haya ka gharoor mere naam se
Saare zamane ka saroor mere naam se

Talkhi e doran ne mujhe gandgi ka dher bana dala
Gardash e taqdeer ne mujhe ujar dala

Mera daamn e dil kharon se bhara he
Thy jo mere khelne k din
Logon ne mujh se khoob khela he
Ab hayat o maut ki tafreeq mein kia karoon
Mere liye to shafq be rang subh be noor he

Wagt k bazar mein meri ismat
Chand rupon mein neelam hoti he
Meri hayat farsh e aahin ki surkh taal pe
Raqs krte'e guzarti he

Rahzano ki kasrat mein
Koe rahber na mila
Safeena e dil ko
Koe mall'ah na mila

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Meri hayat ki abroo
Khak alood hoe
Saro paa barhana
Saree mehfil hoe
Meri ismat rezi ki tajarat
Pas e deewar b hoe, sare bazar b hoe

Sham e alam k saa'e mere wajood ko dagdar krte rahe
Meri gerat faqt mere khoon ko jalane mein sarf hoe
Meri haya ne majbooran be hayaee ka libada orh liya
Mein taqadus k qehat mein pal kr jawan hoe

Insan numa gidhon ne isqadar nocha mje
K mere wajood ne khuda ki panah maangi

(Aansoo ponchte huwe)
Kash mein gosht ka mjasma na hoti
Matti ka khilona hoti
Kisi be reham paon ki thokar se
Toot gae hoti
Na ye gosht bazar e hussan ki zeenat banta
Na meri ismat tar tar hoe hoti
Kash mein matti ka khilona hoti
Kisi purani dokan k kone mein
Gard ki chadar orhaiy barson pari rehti
Kash mein peda hi na hoe hoti
Kash mein peda hi na hoe hoti

(Thora rukte huwe, oonchi awaz mein, audience ki taraf dekhte huwe)
Lekin ab
Mje jawab lena he
Apni abroo rezi ka hisab lena he
Apni teen naslon ki tabahi ka
Apne wajood pe lagi siahi ka
Mje jawab lena he
Zuban drazon ko lagam dena he
Apni hasti ko Koe nam dena he

(Cheekhte huwe)

Are mein ik aurat hoon mujhe muqam do
Mje maan, behan, bv, beti ka naam do
(Zameen pe dher hote huwe)
Mein iss qadar dar badar na hoe hoti

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Kash mein peda hi na hoe hoti

Kash mein peda hi na hoe hoti

(rote rote zameen pe sar rakh deti he. Light fade hote khatam ho jaati he)

Curtain falls

Curtain falls

ANNEX B SCRIPT OF *SARISHT*

The Curtain Raiser

Play : Sarisht

Written By: Imran Khan

Directed By: M Ali Farooqi

Dim blue light

(Raat ka scene he. Dim blue light mein aik Larki khoobsurat libas mein stage k bilkul darmian mein aik bus stop type jaga pe khari he jaise kisi ka intizar kr rahi ho. Jeenghar ki halki halki awaz raat ka ehsas ujagar kr rahi he. Kabhi kabhi kisi kute k bhonkne ki awaz b sunaee, de rahi he. Isi doran mein aik intihaae basaleeqa sa parha likha nojawan saamne se guzarta he. Wo aik ucht ti si nazar Larki pe daal k aage barh jata he. Larki use awaz deti he aur wo jikta huwa ruk jata he. (Larki us ki taraf barhti he)

Larki: (bagher Kisi jik k jaise use bht achi tarha janti ho)

Hy handsome I need your company. Would you please?

Larka:(jiktta huwa ruk jata he)

Larki: (muskrate huwe)

mje pata tha tm na nh kaho ge.

Larka: (bri masoomiat se)

Kyn aesa kyn lga tumhen ?

Larki: (khilkhila k hanste huwe)

it's all about experience.

Larka: (hairat se)

Kaisa experience ?

Larki: (apne balon ko suljhatey hoe)

Tum nhi samjho gy.....

Larka (usi masoomiat se)

To tum samjha do na !

Larki: (bazoo stretch krte huwe, thora romantic mood mein)

Samjha dn gi, koe jaldi he kia?.

Larka:

Jaldi to kher koi ni

Larki: (muskarate huwe)

then why r u in a hurry? Don't u think u need my company?

Larka: (dead serious ho k)

I don't think so

(age barhte huwe)

Larki: (agay barh k us ka hath pakar leti hai)

But I think so.....

Larka:

Why....?

Larki: (intehai qarb se ilteja krte hoe)

Becoz I need it

Larka: (larka jese us ki ilteja se bebus sa ho gya ho)

If you have decided, then what are you waiting for, chlo kahan chlna hai

Larki: (bager kisi hesitation k aage barhte huwe)

Wahan jahan sirf hum aur tanhaee ho

Larka: (chup chap agay barh jata hai)

(**Larka** chup chap aage barh jata he **Larki** us k saath chal deti he. Background mein aik khoobsurat dhun baj rahi he. Un ki movement k saath hi light dim hona shoroo ho jaati he. Jonhi wo stage k end pe pohchte hein light mukamal band ho jaati he)

SCENE II

(Stage pe halki halki dim blue light pheli hue he. Extreme right middle stage pe aik electric pole laga huwa he. Pole k bilkul saath hi aik small wooden bench para huwa he. Pole aur bench dono ka color dark green he. Pole pe, aik yellowish bulb jal raha he. Jeenghar ki awaz mahol ko mazeed romantic bana rahi he. Kabhi kabhi kute k bhonkne ki awaz sunaee de rahi he. Last scene wala couple stage pe enter hota he aur chalta chalta us pole k pass pare bench pe beth jata he. Stage ki rear wall pe spot light ko bilkul condense ker ke chand ka aks dikhaya gea he)

Larki: (gor se larke ki taraf dekhte huwe, jaise us ki face reading kr rahi ho)

I think you want to ask something? So?

Larka: (ik muskrahat k sath)

Acha ye poochne k liye tum ne mujhe roka, aur phir yahan le k aee ?

Larki: (muskarate huwe)

Baaten achi kr lete ho, par mein bhi chehra shnas hn. Wo kehte hain na Face is an index to mind, Tumhara chehra bta rha hai k tum kuch pochna cha rhe ho, so pooch lo

Larka: (aikdam se direct question krty hoe)

Agr jaan hi gyi ho to bta do tum kya krti ho ?

Larki: (hanste huwe)

Ye Jan'na zrori hai kya ?

Larka: (bhawen uchakthey hoe)

To be a true host, a bit familiarity is needed.

Larki: (kehkaha lgate huwe)

Kafi interesting ho kher bta doon gi par kuch der ruk jao. Mje tmhein khone ki itni jaldi nh.

Larka:

don't worry, tumhen yun akela chor k nhi jaon ga.

Larki: (jaise kuch sochte huwe)

I want to share my heart but.....

Larka:

but Kia?

Larki:

but ye k mein Koe achi Larki nh hoon.

Larka:

(usy sir se paaon tk ghoorta hai)

Khairburi b ni lg rhi.

Larki: (thori sad tone mein)

Mein waqae achi larki nhi hoon.

Larka:

To phir kitni buri ho tum ? (Same itminan k saath)

Larki: (bager kisi hesitation k)
mein aik middle woman hoon.

Larka: (jaise us ki baat na samjha ho)
Kia kaha Kia ho tm?

Larki: (in a confident voice)
mein aik middle woman hoon. I mean wo jo larke Larkion ki desired meetings Krwati hein. To get their share in form of money.

Larka: (usy phir sir se paaon tk ghoornay k bad audience ko dekhta hai)

Not a bad job. (phir pocket se mobile nikalta hai)

Let me talk to my mother, she will be waiting for me.

Larki:

Sure why not

(larka maa ko call kr k btata hai k wo aik dost k sath hai aur usy thori der ho jae gi)

(jb larka mobile pe baat kr rha hota hai, wo apne purse aur balon se khelna shuru kr deti hai)

Larka: (phone bnd kr k us ki taraf matwaja hota hai)

To aaj yun free phir rhi ho ? not searching for a client ?

Larki:

Insan thak bhi to jata hai (Khlaa mein ghoortey hoe)

Aaj dil nhi kr rha tha.

Larka:

To phir mujh pe nazr-e-karam kyn ?

Larki:

mere seeny mein bhi dil hai yar.

Larka:

Matlab....?

Larki:

Aaj mera dil chah rha tha k kisi k sath dil k phapholey phoron. Bohat bojha tha aaj mere seenay pe. Koe bhla chehra dhoondh rhi thi, phir nazar tum pe pri.

Larka:

Pr mein bhla to nhi hn, tum dhoka kha gae.

Larki: (sarcastic tone mein)

Dhoka dena aur dhoka khana, mere liye aam si baat hai, tum is ki fikr na kro.

Larka:

To kesa lgta hai ?

Larki:

Kya ?

Larka:

ye dhoka dena aur khana !

Larki:

It's nothing new, as ever it happens to me.

Larka:

Kabhi bura nhi lga tumhen aesa krte hoe ?

Larki:

Aksar lgta hai (thora khamosh rehne k bad)

But profession is profession.

Sorry aren't u hurt by hearing so ?

Larka

A bit.....

Larki

To phir koe ghusa shusha nh karo ge, koe gaali wali nh do ge, besharm aurat keh k mje nazron se door ho jane ka nh kaho ge. Ya pir muft ka maal samjh k meri diljoe nh karo ge. Mj se piyar ka khel nh khelo ge.

Larka:

Normally hona to aesa hi chahiye, gaali bhi bnti hai aur thapar bhi, par ye sub tab hota, jb tum jhoot bolti. Ab jb k tum khud such bta rhi ho to phir poochna bnta hai k akhir kyn ye sub ?

(kuch sochtey hoe)

Tmhare ghar walon ko, I mean, maan baap, behn bhai.... un ko pata he ye sab?

Larki: (Aik khokhli hans k saath careless andaz mein)

Hunn...ghar waley.....maa baap behan bhai.....hamare haan baap ka pata nh hota, bhai hamari zarurat nh hote aur behnein agar hoon to bachpan mein hi baant di jatien hein. Reh gae maan to us ne saari umar jo khud jheela hota he us se apni beti ko bachane ki tag o do kerti rehti he par haar jaati he.

(Ab us **Larki** ki aankhon mein aansoo'on k nanhe nanhe moti chamak rahe the)

Larka: (jaise kuch andaza lga rha ho)

mtlb tumhara ta'aluq.....? (Wo kuch kehte kehte ruk jata he)

Larki:

ruk kioyon gye. Tum theek soch rhe ho, mera ta'aluq usi bazar se hai jahan jism aur rooh dono ka soda kiya jaata he.

(uthtay hoe ur stage ka istemal krte hoe . larka usy ghor se dekh rha hai)

Jahan Khawab bikte hein aur aarzoo'on ki qurbaani de jaati he. Jahan ya to insaan numa drinde baste hein ya pir zinda lashein. Jahan ki siahi hamesha k liye daaman ka daag ban jati he. Jahan ya to hawas naachti he ya pir majboori.

(Wo bethtay hoe..... chehra haathon mein de k rone lagti he)

Larka: (ajeeb si kashmkash ka shikar he. symapathy show krta hai, Use chup karwana chahta he par himat nh par rahi. Bht koshish k baad)

chor ku nh deti ye sab?

Larki: (dukh bhare chehre k saath)

bht dafa koshish ki par.....(wo chup ho jati he)

Larka:

par Kia?

Larki:

par ye k hamesha rok di jati hoon.

Larka:

Kon rokta hai tumhen ?

Larki:

Tum....

Larka: (halat se)

Mein...?

Larki:

Haan tm aur tm jaise lakhon. Jo mu'ashray aur ravayat k jhoote thekedar hein. Doosron ki bahno, bahoo betiyon ko to her waqt nazar mein rakhte hein aur apnion ko saat pardon mein chupa k rakhna chahte hein. Bazar ki aurat ka jism chahye rishta nhi.(pause k sath) Bazar ki aurat ka to choro tm waqt aane pe apni aurton ka saath na do?

Larka: (guse se)

Ye kia badtameezi he?

Larki: (itminaan se)

ye such he. Tum hi batao agar tmhari beloved ka rape ho jaata he. Kia tm us se shaadi kr lo ge?

(**Larka** khamosh rehta he jaise us k pass bolne ko lafz na hoon. **Larki** pir bolti he)

mje pata he tmhare pass is ka koe jawab nh. Tm us se hamdardi to kr sakte ho par dobara piyar nhi....
Haalanke us pe zulm huwa he. Wo beqasoor he...ye tum bhi jaante ho par tmhare andar ka insaan jo is muashre ka paband he tmhein ijazat nh de ga k tm us ko wohi piyar de sako. So Jahan ik baizat aurat ka ye haal ho wahan mere jaisi aik bazar ki aurat Kia twaqo kr sakti he.

Larka: (bebus sa hota huwey..aik lamba saans lete hoe)

mujhe yehi btany k liye hi roka tha Kyaa?

(larki us ka hath pakarti hai, larka hath churate hoe)

Larki:

Oh sorry, mein bhol gyi thi k tum aik shareefzade ho, mujh jesi aurat ko ye haq nhi pohanchta k tumhen chuu skon.

Larka:

Tum ne kuch kehna tha.

Larki:

Kash tum maan skte, to mein kehti

Larka: (swaliya andaz mein)

Man'nay wali hoee to....(baat adhuri chor deta hai)

Larki:

Man'nay wali hi to nhi, par shayad tum meri ilteja sun lo.

(iltija krte huwe)

kya thori der k liye mj pe reh m kha sakte ho?(door khala mein dekhte huwe)

I need a lover tonight, I did never find any. I'm tired of the lustful eyes. I too want to feel like a woman. The only feeling I ever had is that of a Nang. It seems I have been born to satiate the lascivious desires of human like wolves. Insaan numa bheriyon se roz milti hoon, tum un se thore alag lage. tmhari aankhon ki haya mein mje wo bhook nazar nh aye to meri khawahish ne tmhein awaz de di.

Larka: (kuch khoye huwe)

tum shaed bhool rahi ho k muhabbat mangne se nh milti. Ye ik ehssaas he jis ki koe keemat nh hoti. Ye to kahien dil ki tahon mein janam leta he aur kisi doosre insaan ko aap ki zaat ka na tootne wala hisa bana deta he.

Larki: (sard aah k saath)

bhoolti to tab jab kisi ne ye ehssaas dia hota. Kash mohabbat bheek mein milti to mein apna kasa liye sab se aage hoti! Par meri aisi kismat Kahan?

Larka: (hatq k andaz mein)

Jab tum mohabbat k soday krti phiro gi to phir apney liye mohabbat ka soch bhi kese skti ho ?

Larki:

Tum theek kehte hoe, shayad meri yehi saza hai, najaney mein ne ab tk kitny ghar ujaray hon gay (oonchi awaz mein rona shuru kr deti hai aur rotay rotay)

Par kash koi jaan pata k mein ye sub nhi chahti, wo baazar mujhe kaat'ta hai, mera dam ghut'ta hai wahan.

Larka: (ab thora sympathetic hoty hoe, us k qareeb aty hoe)

Pta nhi kyn par tum bazar ki aurat bilkul nh lagti. Tm aur bazar, kahani kia he kia mje batana pasand karo gi..?

Larki: (door kahien mazzi mein dekhte huwe)

meri kahani meri Kahani (kuch der chup rehti he jaise koe mozon lafz dhoondh rahi ho) to tm meri kahani sun'na chahte ho?

Larka:

haan

Larki:

Sorry, while living in the same city, I can't disclose myself.

Larka:

don't worry, I wont be here.

Larki:

What do you mean, You wont be here...?

Larka:

I m the only son of my father. My father is in America and he wants me and my mother to be there. we'll be flying tomorrow. Tmhari kahani mere saath hi is shehr hi nh is mulk ki hadood se b door nikal jae gi. There is no chance that we shall meet again.

Larki:

zindagi bht ajeeb he jnab yahan kab kaise ham dobara mil jaein kuch kaha nh ja sakta.

Larka:

Dil ka bojh halka kar lena chahiye. Don't know why ? but I feel k you want to open your heart, So....

Larki:

Shnasa ho ? chehre se jaan lete ho (lamba saans lete hoe)

Wese tumhen rokne mein...mein ne ghalati nhi ki. Atleast tumhen ye to lga k mein bhi insan hoon, mujhe bhi koe sun'ney wala chahiye jis k samnay mein apna di khol skon.

Larka:

Tumhari tarha Chehra shnaas to nhi hoon par bikhartey lehje pehchaan leta hn. Tumhara lehja bta rha hai k tumharay dil mein kuch hai jo tum keh nhi pa rhi.

Larki:

Dil to bohat kuch chahta hai par.....pause.....kher ab Tum ne pooch hi liya he to mje b apna maazi khangal k dil ka bojh halka ker hi lena chahiye. Jaise her andhere ki kahani roshni k gum hone k saath shoroo hoti he aise hi meri kahani b un tareek lamhon k saath shoroo hoti he jin mein Insaan apni insaaninat k saare taqazon ko kahien hawas k haathon bech dalta he. Is sode k baad wo insaan kam aur haiwan ziada ban jata he.

(Pause)[phir apni kahani yun start krti hai]

1947 ki partition mein jab Punjab mein Sikh Muslim fasaadat arooj pe the to jahan dono aik doosre ko qomiyat aur mazhab k naam pe mar rahe the wahan dono taraf kuch aise log b the jo in fasadaat ki aar mein apni nafarat, hasad, dushmani, aur hawas ki bhook puri kr rahe the. (Un bht so mein aise do kirdar ye b the.

(Wo dono apni jaga pe lamp ki dim light mein still ho jate hein aur stage ki doosri taraf main light mein Lahore k suburbs mein aik village ka scene start ho jata he. Aik intihaaee makrooh chehre ka insaan jis ka naam Kaalu hai aik Sikh, Ranjeetay, se bargain kr raha he)

Kaalu: (bht razdarana andaz mein)

Ranjeete es vele her paase Sikh te Musle ek dooje noo mar re ne too meri gal man le kise noo ratti maasa pta nh chale ga k ki hoye ae. Tu bus ohdi tee menu liya de mein tenu mala maal kr dian ga.

Sikh:

Oye Kaalu kyn pagal hoi phirnan a ki aa o akhri us kurri vich

Kaalu

Yar Ranjeetey kuj na puch, us kurri ne te menu pagal kr dita a Ranjeetey

(stage ka istemal krte hoe larki ki description deta hai)

Haneri raat wangu syah zulfan, chamkeeeelian akhan, mithay raseeley lab, dodh wanga rang, hirni wangu chaal, uffff....., makhan a makhan. Dil krda a bae roti te rakh k eko nwale naal harap kr jawan.

O ranjeetey...pause....o bhra ranjeetey.....tu mera ae kam kr de na ya (us ka bazu pakra k) ... o tun jo mangan ga, o tenu de dyan ga.

Sikh(moonchon ko bal dete huwe, bare akhar andaz mein)

vekh Kaalu jenj mein tenu janda tun kinna Kutta te kanjar aen enj e to v janda ein k meri kai varyan too jagjeet singh di budhi te ohde maal te najar a mein onu kade da rah to hata denda je o mere wade veer da mitar na honda. Je tenu dilawar di tee chahi de a te fer toon mere rah da kanda kad te de mein tera kam kr dena waan.

Kaalu:

Changa vae Rnjeete je teri eho e shart e te fer milde aan aj raat noo. To mera shikar le a mein teri rah saaf karda waan.

Sikh:

le fer milde aan. Vekhan ta kiddaan hasda, mori je da na hvy te.....

(Dono khabis si hansa hanste exit ki taraf barhte hein. Is taraf ki main light band ho jati he aur lamp ki light mein still bethe wo dono characters phir active ho jate hein.)

Larki☺ (dobara apni kahani start krti hai)

Lakhon logon ki tarha in dono shaitano ne b apni hawas ka endhan pura krne ki khatair do gharon ko ujar dala. Aik ne Jagjeet Singh ko mara aur doosra Dilawar ki beti ko utha laya. Us raat jab Ranjeet Singh jo waady k mutabiq muqarrar krda jagah pe pohancha to usko pata chala k Kaalu b fasadaat ki nazar ho chuka tha. Ranjeet Singh jo dil aur niyyat ka khota to pehle hi tha is nae shikaar pe bht khush huwa. Us ne Rajjo ki khubsurti aur lachari ka khub faeda uthaya aur pir bazar mein le ja k bech dia.

(dono phir still ho jate hein. Doosri taraf main light mein aik kothey ka scene he, Larkian zarq barq libaas pehne stage ki daein janib bethi hein. Larkion ki side ka parda hiltta he aur kothe ki Bae stage pe enter hoti he.)

[Rani Bae aik darmayany qad ki thori moti aurat hai. Age 35-40 years k qareeb. Us ki assistant tez trar hai wo 30 saal k qareeb hai. Bae bri shaan se chlti hoe ati aur apni masnad pe beth jati hai. Wo bethtay hi awaz lgati hai]

Rani Bae:

Ae re Rangeeli! Kahan ho tum ? har waqt gahon mein lgi rehti hai, kabhi to waqt pe koe kam kr liya kro. kahan he mera paan dan...?

[aik dam se doosri janib ka darwaza khulta hai aur aik khusra, jis ka naam Rangeeli hai, colorful libaas pehane behangam andaz mein gaana gaatey hoe (mein hn rangeeli rangeeli, mein hn rangeeli rangeeli) stage pe enter hota hai. Us k haath mein paandan hai. Is se pehle k wo Bae tk pohanchy, thokar khati hai aur seedhi zameen pe, paandan us k hath se girta hai aur seedha Bae k mathey pe lgta hai]

Rani Bae

Ae re kambakht phor dala mera sir.

[zeban agy barh k Bae ka matha dabati hai]

Zeban

Tu rangeeli nhi, zehreeli hai zehreeli.....(bae ko dekhtey hoe)

Dekha isy sir charhanay ka ilzam.

Rangeeli

Haan bri ayi tu..Lachó bandri

Zeban

Huh, mere munh na lg

Rangeeli

To tum munh bnd rakho na

Rangeeli

Chup ho gye tum dono kya....pause.... kaam dheyan ka krti nhi aur baton pe baten.

Zeban

Are Bae ji mein to isy hi chup karwa rhi hn jis ki 4 foot lambi zuban kenchi ki tarha chlti hai.

Rangeeli

Dekh lo phir mera muqam, jitni meri zuban hai itna tera qad bhi nhi.

Zeban

Hunh muqam, ho kya tum na teen mein na tera mein. Chaal znana awaz mardana.

Bae

Mujhe lgta hai mein joota utha hi lon

Rangeeli (joota pakratey hoe)

Zah e naseeb... utha liye aur zeban ko raseed kr diye.

Zeban

Hunh , ye to tumharay gaal Mubarak pe raseed hona hai.

(is se pehle k wo hatha pai kren Bae uth k becch bchao krati hai. Aur phir bre hi afsurda lehje mein kehti hai, bethtey hoe dukhi tone mein)

Bae

Band kr do ye lrai , najane kis ki nahusat hai k itnu arsay se hmare hath koi bri machli nhi lgi.

Rangeeli

Rani Bae lgta hai k hmara jaal kamzor pr gya hai.

[isi doran mein enterance se aik Khubsoorat nojawan ata hai, hulye se wo koi ameerzada lgta hai. Us k sath aik naukar bhi hai.(Us ko dekh k Bae foran istaqbaal krti hai aur apni masnad k sath bthati hai. Nawab gao takye k sath beth jata hai. Aur larkiyon ki taraf dekhte hain]

Bae:

Ae Mehroo.....!

e Mehroo zara sunti ho kia aaj to Nawab sahib khud is bazar ki ronaq barhaane aye huwe hein.

kuch khyal kia karo apne chahne walon ko youn intizar nh karwate.

(Andar se chan chan ki awaz aati he aur aik khoobsurat Larki stage pe dakhil hoti he. Zeban usy dekhte hi zra tanz se kehti hai)

Zeban:

buhat der kr di mehrbaan aate aate.

(Mehroo aik adae dilrubana us pe dalti he, Nawab sahib ko jhuk k hansti aankhon se adaab kehti he aur stage k darmian mein zameen pe bethte huwe)

Mehroo:

aapaan ijazat?

Rani Bae: (Nawab sahib ki taraf ishara krte huwe)

bhai aaj to apne Nawab se poocho.

Mehroo: (Nawab ki taraf dekhte huwe)

Jee hazoor ijazat he kia?

Nawab Sahib: (muskarate huwe, zara juk k)

Sare shaam bazm mein teri a k bethe hein

Kabi to mile ga jam isi aas mein bethe hein

Hazar bar pilaya he tm me hathon se jam lekin

Ham to teri ankhon se peene k muntzir bethe hein.

(sab wah wah ki awaz buland krte hein. Nawab sahib adab adab kehte hein Rangeeli(khusra) Nawab sahib ko allure krny ki koshish krta hai, Nawab k sath wala banda usy rok rha hai itne mein music start ho jata he aur Mehroo us pe apna "RAQS" shuru krti hai. Raqs k doran Sikh aik intehai khoobsurat larki ko ghaseet' ta hoa enter hota hai.)

[larki us se hath churana chahti hai par Sikh nhi chorta. Wo Sikh usy Bae ki taraf phenkta hai. Bae larki ko kandhon pe hath rakh k uthati hai]

Rani Bae:

Ranjeetey reya na tu gunwar da gunwar. Itna khubsurat chehra zameen pe giranay k liye nhi saij pe bthanay k liye hota hai.

Sikh:

Vekh rani Bae tun enu saij te baa ya jameen te. Ae teri marji aa. Aapan te bus maal nal garaj aa maal nal. Chehra vekh te mul laa.

Rani Bae:

(larki ko chup karwatey hoe, usy apni masnad k sath betha leti hai)

Wese Ranjeetey bri hussan shnaas ae teri akh, hamesha heera uthata hai heera. (larki k baal sanwarte hoe) Bol kya chahiye tujhe..

Sikh:

(moonchon ko bal dete hoe, akhar lehje mein)

Je heera ae te fer heery da mol tere to change kon la skda aa.

Rani Bae:

(apni assistant ko)

Jao zeban Nawaz do Ranjeete ko.

(Zeban Ranjeete ko le k andar chli jati hai)

Nawab:

Rani Bae isko meri jholi mein daal do, munh mangay daam don ga.

Rani Bae:

Nawab sahib her heera aik hi taaj mein jarnay k liye nhii hota. (ye keh k Bae aur Mehro uthti hain aur darwazay ki taraf barhti hain. Aur kamre mein janay se pehle Nawab ko murk r kehti hai)

Dekhte hain ye heera kis k sir jharta hai(aur andar chly jati hai)

(us k jate hi Rangeeli Nawab k pas a jata hai)

Rangeeli

Wese Nawab sahib (us k sath jurtey hoe)

Je twada Taj enna e wadda ae te aes heeray nu v vekh lawo.

[Nawab uthnay ki koshish krta hai magar wo phir usy btha leta hai]

Aye hye Nawab sahib itni bhi kya berukhi, mein ne to pese bhi nhi mange.

(audience ki taraf dekhtey hoe)

Na janey kyn pur khuloos mohabbat yahan kisi ko chahiye hi ni

(ye keh k wo paon patakhta hoa bahar nikal jata hai)

(Side LIGHTS OFF)

(Wo dono phir active ho jate hein. Larki pir apni kahani start krti he)

Larki:

Wagt ki zalim chaki mein Rajjo pisti chali gae. Wo zabardasti us bazar ka hisa banae gae thi. Is bazar ki bhyanic ronaq mein us ne aik beti ko janam diya. Joon joon us ki beti barhi ho rahi thi us ki fikar barhti ja rahi thi. Wo nh chahti thi k us ki beti b is doozakh ka endhan bane. Aur phir aik din

(Wo dono pir still ho jate hein, aur dosri taraf main light on ho jati he jis me aik kamra hai, kamre mein rajo bethi apni beti ka intezaar kr rhi hai, us ki beti kamray mein dakhil hoti ha)

Beti

Amma kheriat hai na?(us k galy mein bahen daltey hie)

Rajjo: (aese jese dukh ko andar hi andar pee rhi ho, us k mathay pe bosa dete hoe)

Beti tum se aik baat karni thi.

Beti:

Haan Amma kaho, sub kher hai na ! kuch preshan lg rhi ho....

Rajjo:

Beta tum janti ho na k mein kon hn

Beti:

Meri amma (pyar se) , jahan bhar se achi amma

Rajjo: (ansu zabt krte hoe)

Beta mein tumhen is bazar ki nahusat se door rakhna chahti hn par mujhe ab bohat majboor kiya ja rha hai. Malik changez tumharey liye munh maangi raqm dene ko tyar betha hai. Mujhe samjh ni ati mein kb tk unhen rok paon gi (rona shuru krd deti hai)

Beti(us k ansu ponchtye hoe)

Amma tu na ro mat.

Rajjo

Kash mein kisi tarha tmhein is dozakh se nikal sakti meri bachi.

Beti(thora jhijaktay hoe)

Amma mein aik baat kahon.

Rajjo

Haan kaho kia bat he ?

Beti (sharmatey hoe)

Amma us din jb hum bazar gye thy na.....pause.....

Rajjo

Haan wo pichle maanh jb tumhen kuch kapre kharidney thy

Beti

Haan Amma

Rajjo

To.....pause ?

Beti

Amma wahan wo jo dukandar tha na...pause.....

Rajjo

Kon wo safdar ?

Beti

Haan amma wohi

Rajjo

Haan acha bacha hai, bohat izzat krta hai kya hoa us ko?

Beti

Amma mein tumhen btaye bghair kafi dfa us ki dukan pe ja chuki hn

Rajjo(thoratheran hoty hoe)

Kyn ?

Beti

Amma wohwoh....pause.....who...mujhe...pasand krta hai, shadi krna chahta hai mujh se

Rajjo (thora khush hoty hoe phir preshan hoty hoe)

Wo janta hai k hum kon hain ?

Beti

Nhi amma

Rajjo

Beti tumhen usy bta dena chahiye tha

Beti

Amma usy mujh se bohat pyar hai, mujhe poora yaqeen hai wo mujhe har haal mein qubool kr le ga

Rajjo

Nhi beta (dukhi lehje mein) ye muashara hum jese logon ko qubool nhi kr skta. Agr ye log hum par izzat ki zindagi ka darwaza khol den to shayad hum jese senkron jo zabardasti is bazar ka hissa bnae gye hain, kahin sir chupa k beth jaen. Par yahan reh k mein ne yehi seekhaa hai k ye hum se pyar kr skte hain pr izzat nhi de skte

Beti

Nhi amma , safdar aesa nhi hai. Wo bohat masoom hai, mohabbat krney wala hai. Us ne kbhi mujh se ye nhi poocha k mein kon hn ?

Rajjo

nhi poocha isi liye ab tk shadi krna chahta hai, tu ye diwanon jese khwab dekhna chor de. Kyn k jb khwab toot'tay hain na, to insan ka zindagi pr se bharosa uth jata hai, jis din tumhari asliyat us k kaano mein pri, wo tujhe dhakkey de k nikal de ga.

Beti

Aesa kuch nhi ho ga amma, wo mujhe izzat de ga

Rajjo

Kash aesa hota meri jaan(hug krte hoe), phir bhi agr tu apne muqaddar se bhaag skti hai to koshish kr k dekh le, meri duaen tumharay sath hain. Par agr dunya thukra de to samajh lena k hmari wahid haqeeqat ye kotha hai, baqi sab fasana hai.

[back to time]

(wo dono phiir harkat mein aty hain)

Larka(tajusus se)

Phir kya hoa ?

Larki

Wohi jo hona chahye tha

[wo dono still ho jaty hain]

(aik nojwan Larki daein taraf se bagti hue aati he. Wo extreme left mein bethe huwe aik nojwan k kareeb a k ruk jaati he pir us k pass bethte huwe)

Larki: (us larke ka haath pakrte huwe)

Safdar mein mein..... mein ghar chor aye hoon.

Larka: (thora chonkte huwe)

Kia mtlb? ghar chor aye hoon?

Larki:

Safdar mje apne saath le chalo ab mein ghar wapis nh jaon gi.

Larka: (khara hote huwe, use ajeeb si nazron se dekhte huwe)

ku ghar wapis ku nh jao gi? Shareef aurtein ghar se bhag k shaadi nh krtien. Tm ne to mje apni Maan se milwana tha na. Ab kia huwa? Tum preshaan mat ho agar wo nh maan rahien to mein un ko raazi kr loon ga. Par ham bhag k shaadi nh karein gein. Khandaan mein hmari naak kat jae gi.

(Larki chup chap uth'ti he, apni aankhein saaf krti he aur jidher se aye hoti he udher ko chal parti he. Larka aage barh k use rokta he)

Larka:

Kia huwa? Kahan ja rahi ho?

Larki: (apna bazoo churate huwe)

Safdar mje bhool jao.

Larka: (hairan hote huwe)

ku? ku bhool jaon?

Larki:

tm..... tm aik shareefzade ho mera tmhara koe saath nh.(us ki aankhon mein aansoo a jaate hein.)

Safdar:

kaisi behki behki batein kr rahi ho tm?

Larki: (bager ruke, bager soche jawab deti he) safdar mere baap ka Koe nam nh.

(aur wo bebus zamane pe gir jati hai)a

Safdar:(Aik shock mein, usy kandhon se pakarte hoe)

kia..... Kia kaha tm ne?

Larki: (bebus si hoti hoe, aik cheekh k saath)

Safdar mein aik wahshia ki beti hoon. Jo najane kis kis ki bhook ka shikaar bani. Aur us k beshumar gahkon mein se mein kis ki beti hoon ye shaed use b nh pata.

Safdar: (jaise kisi draone khawab se jaga ho, harbhara k us se aise peeche hat'ta hai jaise wo koe choot ki bemari ho, pir thora aage barh k us k monh pe zordar thapar marte huwe)

Zaleel, be haya aurat mje dhoka dete tmhein sharm nh aye. Dafa ho jao yahan se. Dobraa apni manhoos shakal naa dikhana mje.

Larki: (haath jorte huwe us k peron mein gir jaati he)

nhi Safdar nh Khuda k liye aisa na kaho mein ne tmhein dhoka nh diya. Mein ne tmhein dil se chaha he. Mein ne tmhein nh bataya tha ku k mje..... mje aise laga jaise tmhein mj se bht piyar he aur shaed tmhein mere mazi se koe sarokar nh ho ga. Khuda k liye Safdar beshak mje apnao mat par mj se nafrat mat karo tmhari mohabat us andhere bazar mein mere liye roshni ki umeed he.

[Safdar k chehre k tasur yaqdam badaltey hain. Usy kandhon se pakarta hai, apny samnay khara kr k)

Safdar:

Kya tumhen waqae mujh se bohat pyar hai?

Larki:

Apney aap se bhi zyada

Safdar:

To phir.....phir.....phir.....(jijhaktey hoe)....dekho tum mujhe ghalat mat samjhna.....

Larka:

Kaho safdar tumhen pta hai mein tumhari baat ka bura nhi maanti.

Safdar:

Dekho mein tumhen rakh skta hm, tumhen ghar bhi don ga, tumhara khayal bhi rakhon ga, tumhen kharch bhi pora kroon ga, pr..... (us larki se monh pher leta hai)

Larki:

Pr KYA Safdar.....

Safdar:

Par ye k mein tumhen apna naam nhi de skta

Larki:

Matlab....?

Safdar:

Mein tum se shadi nhi kr skta.

Larki@tanz k sath

Wah safdar wah Kya hal nikal... matlab tum roz roz meri qeemat dene ki bajae aik hi dfa mujhe kharidna chahty ho kahan gyi tumhari mohabat Itni jldi bhol gye k meri bhi koi izzat hai

Safdar:

Izzat....tum logon ki bhi izzat hoti hai, aj pehli baar suna hai

Larki:

Safdar heera agr keechar mein pra ho, to us ki qeemat kam ni ho jati

Safdar:

Par us bazar mein heeray ki shakal mein hamesha pathar milty hain

Larki:

Safdar tum shayad bhol rhe ho k kaaley koelon ki kaan mein bhi kabhi kabhi heera mil jata hai

Safdar

Mil bhi jae to nikalney waley k hath kaaley ho jatey hain...

Larki:

Farq sirf soch ka hai, wo hath saaf bhi ho sktey hain

Safdar:

Par kya guarantee hai k wo heera hi hai pathar nhi

Larki:(Uth k us ka haath pakrte huwe)

khuda shahid he mein us bazar mein peda zarur hoe hoon, wahan pali barhi hoon par mein bilkul paak hoon.

Safdar: (bedardi se us ka haath jatkte huwe)

dafa ho jao napak aurat pata nh kitne logon ko apni asmat bech chuki ho aur bahana kr rahe ho pakeeza hone ka.

Larki: (rote huwe)

mje ye ilzam na do Safdar

Safdar: (guse se dant peeste huwe)

hmmmm ilzam (haqart se) tmhari auqat hi kia he ilzam dene ki bikaoo aurat?

Larki:

Safdar (guse se kanmpti hue aik cheekh k saath us k monh pe thappar marte huwe) chup kr kutte mein bikaoo nh. Aur mein bikaoo nh ban na chahti thi isi liye tm se izat ki zindagi ka swal kiya tha.(pichy hat'tay hoe) Ab banu gi mein bikaoo ab banu gi mein bikaoo aur mje bikaoo banao ge tm. Tm mje kia choro ge, chorti hoon tmhein mein dafa ho jao yahan se hazaron mil jaein gein mje tm jaise us bazar mein hazaron mil jaein gein(wo ye kehti, roti, siski wahan se entrance ki taraf barh jae gi. Safdar haka baka use jata dekhta rahe ga.

(Main light off ho jae gi aur wo dono pir harkat mein a jate hein.)

Larka:

Bohat acha kia Rajjo ki beti ne, usy aesa hi krna chahiye tha(thora afsurda hoty hoe)

To kya wo phir wapas us bazar mein chli gae.

Larki:

Kash kisi shareefzaday mein itni himmat hoti k wo uski pakeeza zindagi jeeney ki khwahish पूरी kr skta.....pr.....(wo rona shuru kr deti hai hai)

Larka: (lamba saans lete hoe, dheemy lehje mein)

Phir kya hoa?

Larki: (ansu poonchty hoe)

Rajjo ki beti ne is daldal se nikalne ki bht koshish ki per is naam nihaad ba'izat muashre ne use qabool krne se inkaar kr dia. Wehshat k is ghare mein jahan aik raat us ki maan Rajjo ne dam tora qudrat ne us ki jholi mein aik aur Rajjo daal di. Aur wo aurat jo aik mard k thukrane se himat haar gae thi aik maan ki hesiyat se us ne ehd kia k apni beti ko itna mazboot zarur banae gi k wo Safdar jaise logon k grebaan pe haath daal k apne haq ka swal kr sake.

(Larki ki aankhon se aansoo behne lagte hein. Aur Larka but bana use dekh raha he. Us k chehre pe hamdardi aur dukh k mile jule ta'asraat saaf dikhaee de rahe hein. Larki ahista ahista jukte huwe apna sar Larke k kandhe pe rakh deti he.)

Larka: (ik bojhal awaz mein)
aur wo Rajjo ki nawasi tum ho?

Larki: (aansoo saaf krte huwe)
haan mein hi hoon us badkismat aurat ki teesri nasal. mujh jaise hazaron is bazar mein kisi maseeha k intizar mein bethe hein. Wo ghlazat ki is daldal se niklna chahte hein par kaise? Is ka jawab nhi un k pass (Intihaee karb k saath) tum hi batao Kia qasoor he mera k mein izat ki zindagi jeene se mehroom kr di Joan? Kon rokta hai tumhen? Tumhara mazhab, tmhari morality ya tmhare khud k banae reeti rawaj?

(larki uthti hai, downstage pe ja k audience ko question krte hoe)

Kash Koe meri b dastaan sunta
Mere khamosh lehjon ki zuban sunta

Mera daamn e dil kharon se bhara he
Thy jo mere khelne k din
Logon ne mujh se khoob khela he

Meri hayat ki abroo khak alood hoe
Sar o paa barhana, Sar e mehfil hoe
Meri asmat rezi ki tajarat

Pas e deewar b hoe, sare bazar b hoe

Sham e alam k saa'e mere wajood ko dagdar krte rahe
Meri gherat faqt mere khoon ko jalane mein sarf hoe
(Aansoo ponchte huwe)

Aulad e Adam ne kr dia aaj bint e Hawa ko ruswa

Ab to bargah e lamyazil mein uthae daste dua beth hoon

Mein to Aaj b hoon parda e Zainab(R.A)ki qa'ael

(Zameen pe girte huwe)

Par lagta hai k sara zamana yazeed he

Sara zamana yazeed he

(Thora rukte huwe, oonchi awaz mein, audience ki taraf dekhte huwe)

Lekin ab

Mje jawab lena he

Apni abroo rezi ka hisab lena he

Apni teen naslon ki tabahi ka

Apne wajood pe lagi siahi ka

Mje jawab lena he

Mje jawab lena he

Are mein ik aurat hoon mujhe muqam do

Mje maan, behan, bv, beti ka naam do

(Zameen pe dher hote huwe)

Mein iss qadar dar badar na hoe hoti

Kash mein peda hi na hoe hoti

Kash mein peda hi na hoe hoti

(ye kehte hoe wo niche dher ho jati hai. Larka barh usy kandhe se uthata hai, wo larkay ka hath mazboti se pakar leti hai jese iteja kr rhi ho k mera sath do. Larka ahistagi se apna hath us k hath se chura leta hai aur door hath jata hai. Wo dobara qareeb ja k us ka hath pakar leti hai wo phir chura leta hai. Wo phir us ka hath pakar leti hai , larka phir chura kr kehta hai)

Larka

Kash mein ye kr pata, pr ye mere liye mumkin nhi. Mein tumhen apna nhi skta.

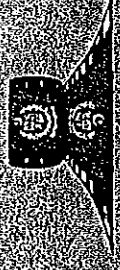
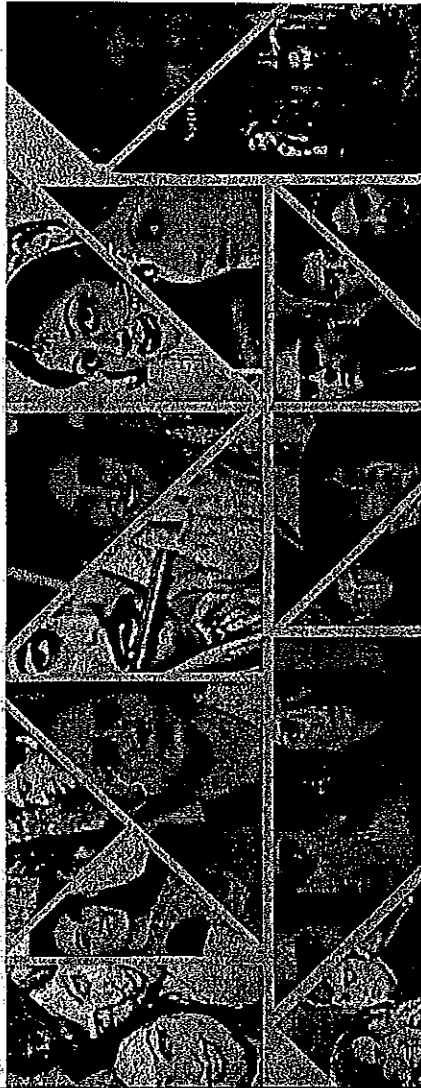
(ye keh k wo exit ki janib chl prta hai. **Background Song**, meri zaat zra e benishan Chlna shuru ho jata hai aur larki apney khali hath dekhte hoe sisakna shur kr deti hai. Us ki ankhon se ansu behna shuru ho jatey hain. Wo apne hathon ko munh pe rakhti hai gir jati hai aur Curtain close hona shuru ho jata hai.)

[curtain close hoty hi **Voice Over** shuru ho jata hai]

The End

ANNEX C PAKISTAN’S FILM AND BROADCASTING
POLICY 2018

• Rejuvenating
Pakistani
Cinema & Drama

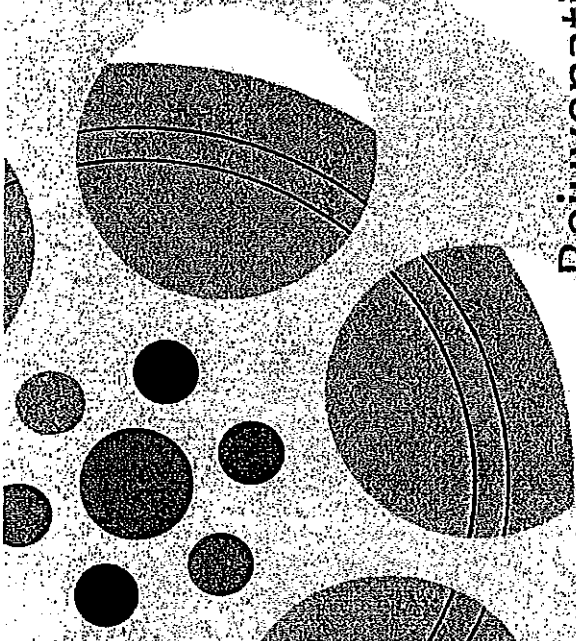


PAKISTAN FILM & BROADCASTING
POLICY 2018



The Information Commission Pakistan

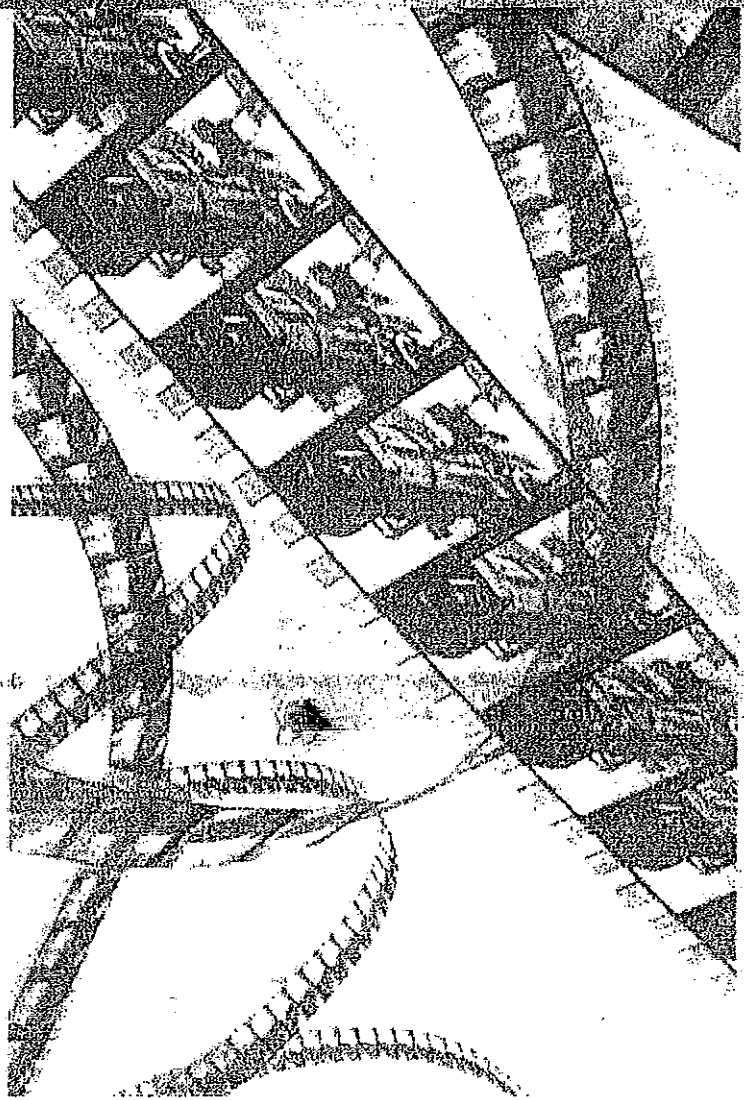
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Rejuvenating **Pakistani** Cinema & Drama



PAKISTAN'S FILM & BROADCASTING
POLICY 2018



Ministry of Information, Broadcasting,
National Heritage & Library Affairs
Government of Pakistan

Design: Compass Communicator (Pvt) Ltd.
Photographs: Sajjad Nabe Batur



Foreword

The first ever Film and Cultural Policy that I have the honour to present before you/ for approval of the cabinet/Ministry of Finance represents the crystallization of the vision of former Prime Minister Muhammad Nawaz Sharif who had an unswerving determination not only to eliminate the menace of terrorism from the country but also to rediscover the cultural moorings of the country to win the war against negative perception about Pakistan among the global community which he believed was only possible through the revival of the powerful medium like films.

I felt really privileged when he assigned me the responsibility to formulate the film and cultural policy for the country. I am grateful to the Almighty for having blessed my efforts in putting together this policy in consultation with all the stakeholders and the icons belonging to the film industry of the yester years. I am confident that the faithful implementation of this policy would surely vindicate the vision of our leader and lead to regaining the soft and positive image of Pakistan among the comity of nations.

Pakistan, with its over 5,000 years old civilization and innumerable geographical wonders, is a land of immense opportunities. Although a relatively young nation with an independent history as a sovereign state spanning over seven decades, it nurtured an extremely rich and vibrant film industry in a very short period of time. Pakistan boasts some of the most original, novel, creative and ingenious artists who have distinguished themselves as splendid storytellers. During the days of glory, we could take pride in having the third largest film & broadcasting industry in the world. Regrettably, however, there has been an active campaign undertaken by the powers that be to strip the nation not only of its political and civil rights but also the last vestiges of its creative faculties - the theater and the film industry. First, in the name of Islamization, there had been a systematic ostracizing of our brilliant artistic minds. Later, due to our unwarranted obsession with directing state policy towards security-related goals, we never attempted to rejuvenate the film industry deeming it a non-issue.

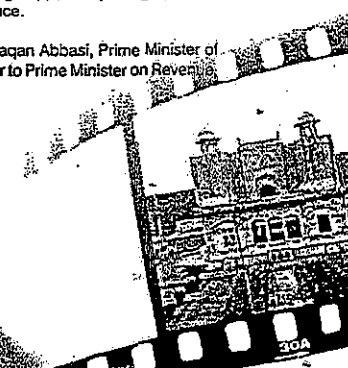
We have done all this without realizing the fact that a vibrant film and drama industry is an indispensable part of our struggle against extremism and terrorism. It is the edifice of everything that regressive forces despise. It breaks their ambition and ultimate goal of creating a closed society. Our war with retrogressive forces will not only be fought on the battlefield, but also actively and conclusively on the cultural field. Film and broadcasting industry is also important for securing a better image at international stage. It would address Pakistan's global image problem by showcasing its diversity, creativity and pluralism on global stage. It is one of the best instruments of soft power that we have. And we need to take an active part and retake the lost fertile ground. The academia, the youth, the film and broadcasting fraternity, all are together in this struggle to create an open, pluralistic and creative Pakistan.

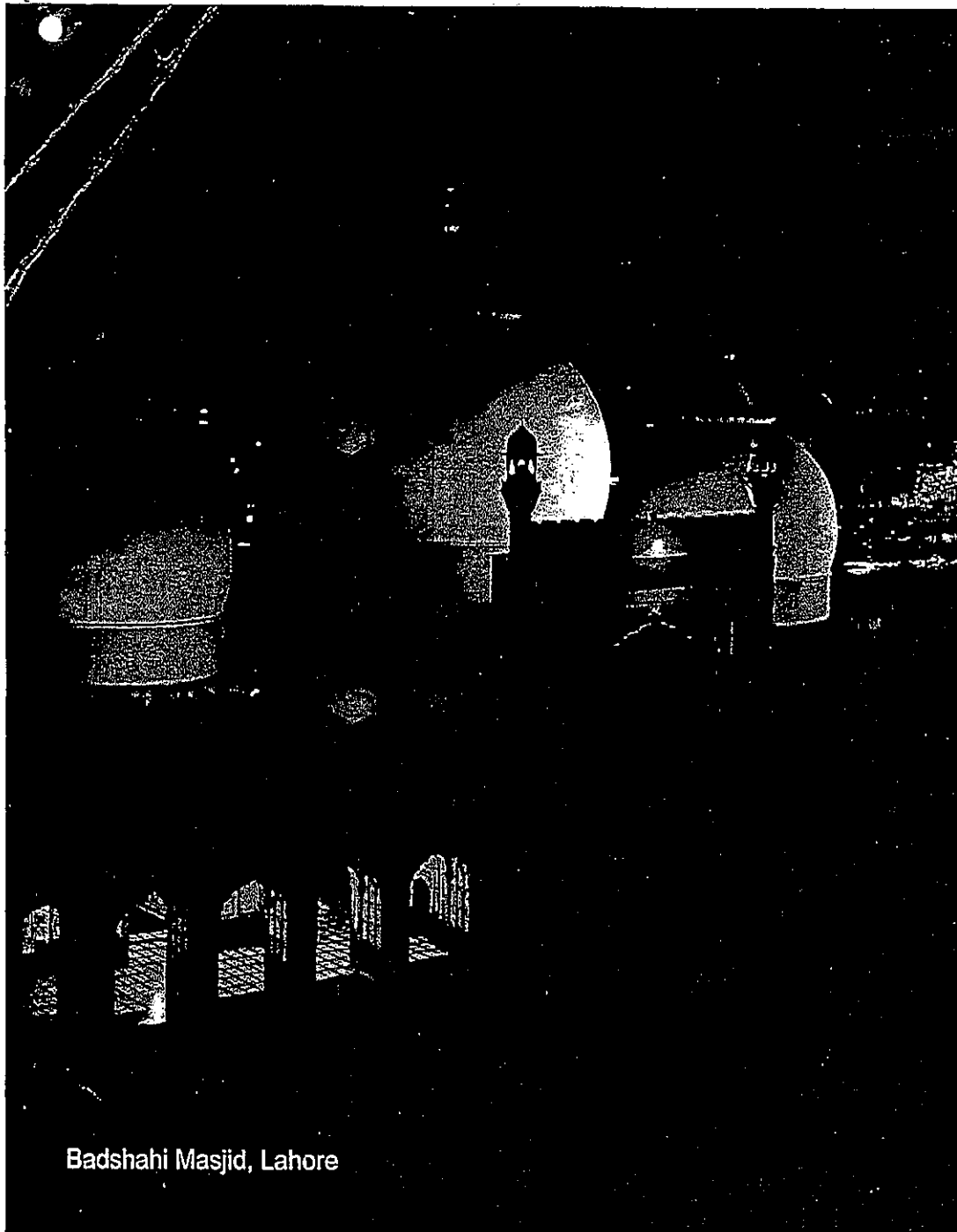
The first-ever film and drama policy attempts to address all such challenges and seeks to create a potent base for creative expression. It also attempts to build a viable market that would provide an enabling environment for film business to flourish, ensuring more job opportunities, greater inclusion of diversity of talent and effective contribution to the economic growth of the country.

I would like to thank all the stakeholders, the policy makers, the film and broadcasting fraternity, artists' community, producers, film and broadcasting exhibitors and distributors for their unwavering support in putting up these proposals. I hope it opens new vistas for progress in a vital field of national importance.

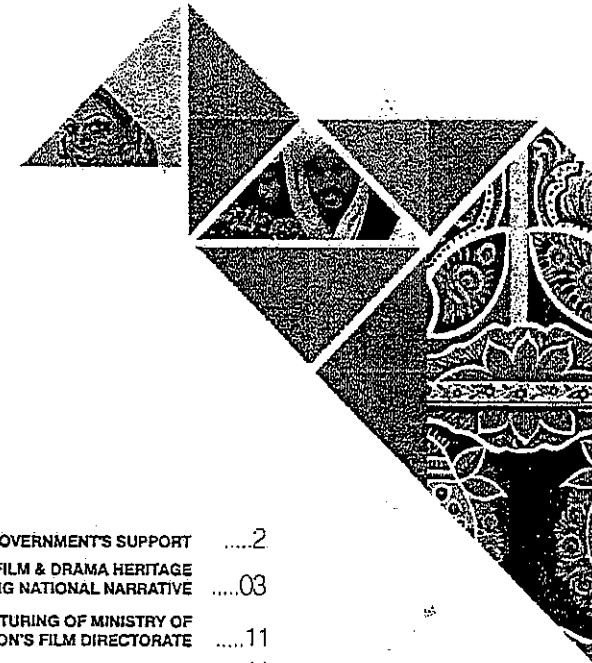
I would like to thank and acknowledge the continuous support of Mr. Shahid Khaqan Abbasi, Prime Minister of Pakistan; Mr. Miftah Ismail, Federal Minister for Finance; Mr. Haroon Akhtar Advisor to Prime Minister on Revenue; Mr. Haroon Pasha, Chairman FBR.

Mariyum Aurangzeb
Minister of State
Ministry of Information, Broadcasting,
National History & Literary Heritage





Badshahi Masjid, Lahore



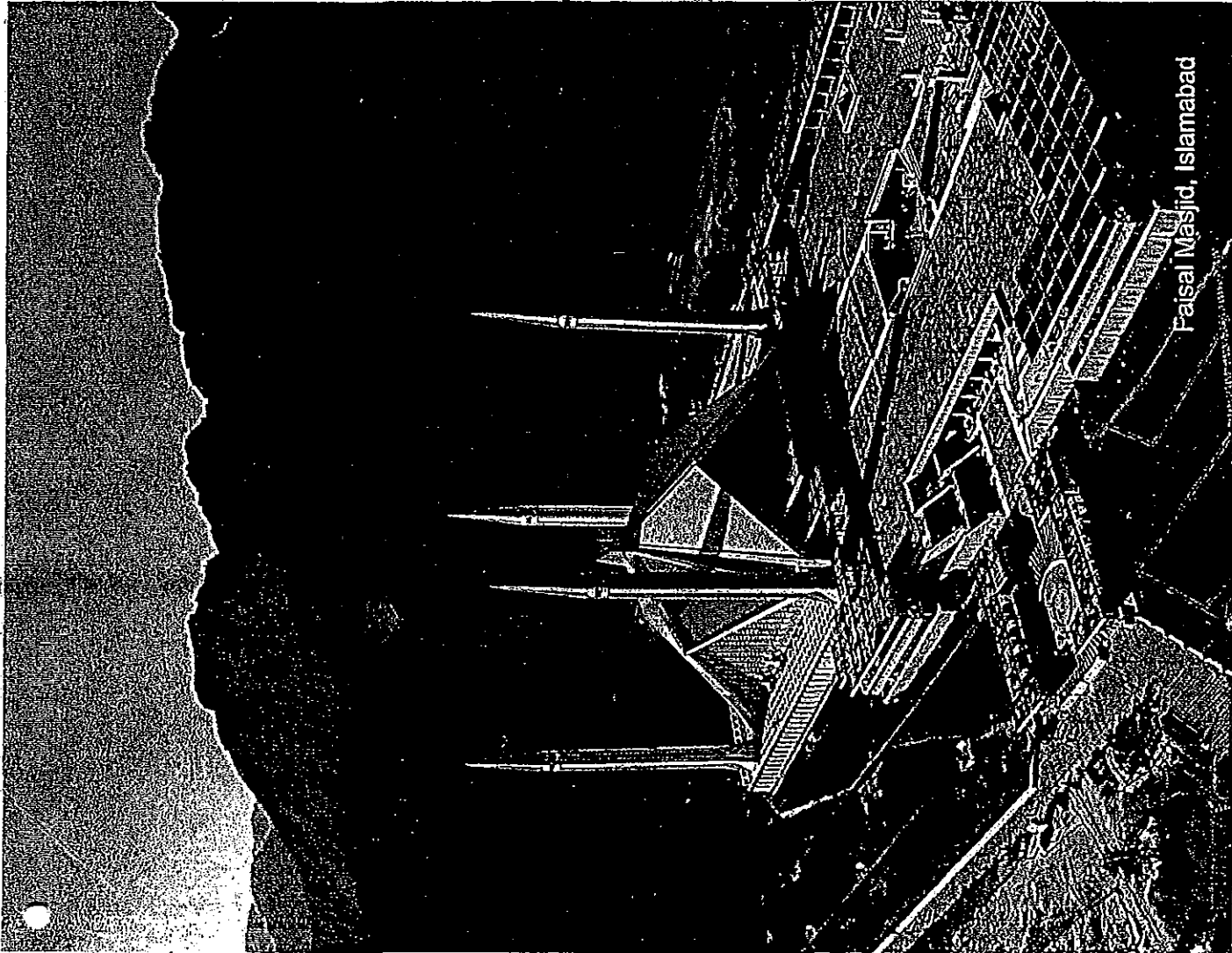
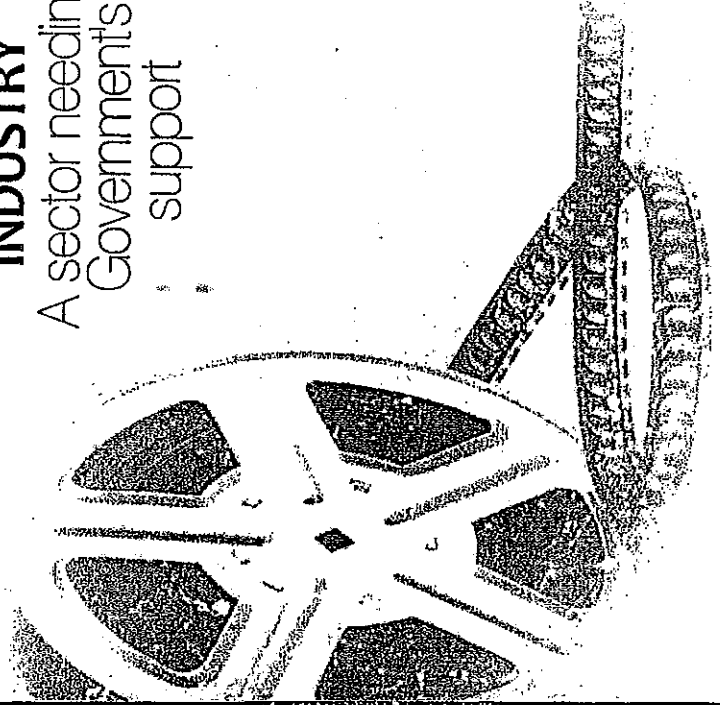
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**PAKISTAN
FILM/DRAMA
INDUSTRY**

A sector needing
Government's
support



Faisal Masjid, Islamabad



1. REVIVAL OF FILM & DRAMA HERITAGE: REDISCOVERING NATIONAL NARRATIVE

Pakistan, while braving a global war on terror, has also been fighting a perception war and facing an image problem among the fraternity of nations, with all its negative consequences for the country - a phenomenon which merits serious redressal. Needless to emphasize that this state of affairs owes greatly to the rise of terrorism during the last 30-40 years, unleashed by the geo-political developments in our region and fueled by a skewed narrative orchestrated by its proponents, who used the distorted version of religion of Islam to advance their nefarious designs.

It is universally recognized that development, peace and tranquility are culture-bound. The national narrative rooted in, and bound with the cultural moorings and nurtured by the flair of national heritage not only acts as a catalyst for national integration but also helps the country to develop and foster its national identity and to improve its image at the global level. It is absolutely essential for a country like Pakistan with cultural diversity, prolific literature, unique landscape and rich heritage. We need to use this cultural diversity and national heritage as our strength in showcasing the real face of Pakistan to the world to promote its soft image.

Pakistan Film & Drama Heritage

Historically, Cinema has never been

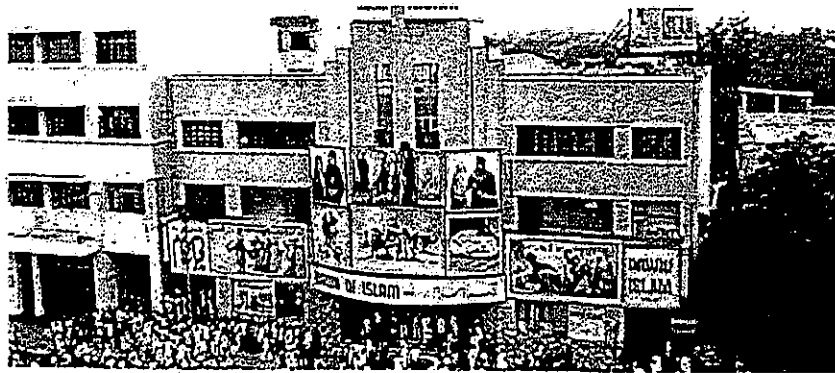
privileged enough to enjoy Government patronage in Pakistan. It survived on its own after partition of the subcontinent and steadily grew to become a vibrant industry around the 1960s. Experiencing its peak in the 1960s and early 1970s, it remained one of the primary sources of entertainment for the people of Pakistan. Not only did it generate employment, it also remained a pulsating arts and cultural platform for singers, musicians, writers, and poets. But the penetration of TV in every home, and more importantly, unregulated VCRs in most homes ushered in an era where cinema industry started declining. Illegal influx of Bollywood & Hollywood films on video cassettes created a cheaper alternative for people and resulted in cinemas losing business and films failing to yield revenue. The advent of cable TV and the illegal transmission of Bollywood and Hollywood films dealt a deathblow to the ailing film industry, which failed to reform with changing times. Many cinema houses had shut down in 1980s, while several others met the same fate in the 1990s. By the turn of the century, Pakistan did not have a "film industry" to speak of, and only a handful of cinema houses existed.

The decline of Cinema in Pakistan was further accelerated by a surge in global terrorism when suicide attacks also targeted cinema houses and other cultural centers. The dawn of a new millennium saw the nation caught in the middle of an international war, in which



Empress Market, Karachi, Sindh

REjuvenating PAKISTANI CINEMA
PAKISTAN'S FILM & BROADCASTING
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over 80,000 innocent lives were lost and playing grounds, stadiums, socio-cultural festivities as well as cinema houses became deserted.

Efforts, nevertheless, were made to mitigate the damage. Through the years of decline of the film industry, it was argued that for the rebuilding of film industry, permission to screen Bollywood films was essential, since the revival of film industry was only possible if there were sufficient revenue earning cinema houses in the country. It was also argued that an industry which was already "clinically dead" should not be burdened with "Entertainment Duty".

In 2001, the Government gave the biggest incentive to cinema houses by changing Percentage Entertainment Duty to Per Day Entertainment Tax and also, in 2007, permitted screening of Bollywood films in the country. These measures paved the way for the rebuilding of cinema business. Within a few years since then, cinema industry has shown significant signs of rebuilding.

Whilst, significant investments have been made in building new cinemas and cineplexes, some Pakistani films have also done phenomenal business. The time cannot be more ripe than today to provide firm ground and solid stepping

stones to the film industry so as to ensure a sustainable revival of film business through a proper framework to promote and corporatize the film-making and film exhibition business.

It is also recalled that there was an equally golden era of Pakistani drama. In fact, the legendary dramas of PTV during the 70s and the 90s did a great national service in building national cohesion, integration and reaffirming our social values system. There was an equally effective children's content being produced by the State Television. However, with the rise of private channels, the drama industry has now been limited to Lahore and Karachi with only a handful of media houses having sole monopoly. It may be recalled that during the PTV times, Peshawar and Quetta had equally contributed in producing quality drama productions, depicting the indigenous and diverse cultures of the country. Therefore, there is a need to create enabling environment of equal opportunities for all, especially the smaller and emerging urban centers in others parts of the country. It is, hence, proposed to also introduce tax incentives for the drama and the broadcasting industry, to facilitate re-emergence of a vibrant national entertainment media culture in Pakistan.

Youth and National Heritage

Pakistan, undoubtedly, is a land of many splendors, cradle of old civilizations and cultural entities, which can be effectively used and marketed to achieve this objective; provided these features and attributes are exhibited appropriately and imaginatively at the international level as well as instilled in the minds of the youth, who are 60% of our population and the architects of the future of our nation. However, in the absence of a strong cultural narrative embedded deeply in the 5000 years strong civilizational heritage of our lands, it is no less than an irony that today's Pakistani youth is less familiar with, and hence little proud of the glory of its history, splendors of its geography and the magnificence of its culture. On the other hand, with an easy access to the cyber world, the onslaught of western culture dominates their thought-process

and lifestyles through western films and other media broadcasts.

They do need avenues for entertainment and engagement in the pursuits related to their cultural heritage to scuttle and minimize their vulnerabilities to the narratives that tarnish our national identity. Appropriate highlighting of successes against terrorists, improvement in overall law and order in the country and the economic resurgence can also help in addressing the image problem. Special attention is needed to protect the children from the disruptive and misleading ideas propagated and agitated by anti-state elements. Most of the countries have regulatory mechanism in place to ensure that the children are not exposed to any harmful stuff and instead the visual mediums invariably ensure airing or broadcasting children content which ingrains the social and cultural values in their minds and guides them towards healthy and productive pursuits.





Screen Tourism

For a country like Pakistan, grappling with the issue of perception, screen tourism is extremely significant from the perspective of cultural and economic considerations. There is a burgeoning trend among the countries around the world to showcase their historical sites, places of tourist attraction and film shooting destinations through screening locally produced films in the foreign countries as well as within the country to promote its heritage and tourism, with all the accompanying social and cultural benefits.

There is a proven relationship between screen content and tourism as the countries, which can attract the production of high quality film and television content, such as Ireland have witnessed a steady growth in tourism. Screen tourism can have a long-lasting and valuable impact depending on the profile and success of the underlying content. Apart from powerful and scenic film shooting locations to attract foreign film producers, a highly developed infrastructure for producing films, boasting modern technology and gadgets is also of great significance in making the screen tourism successful. That surely envisages the revival and development of a sound film industry in the country. In the Pakistani context, it would also help the Pakistani expatriates especially the youth to have an awareness about the culture and values of their country of origin, tempting them to visit Pakistan and have faith in their roots, in addition to becoming an investor in the film industry of Pakistan.

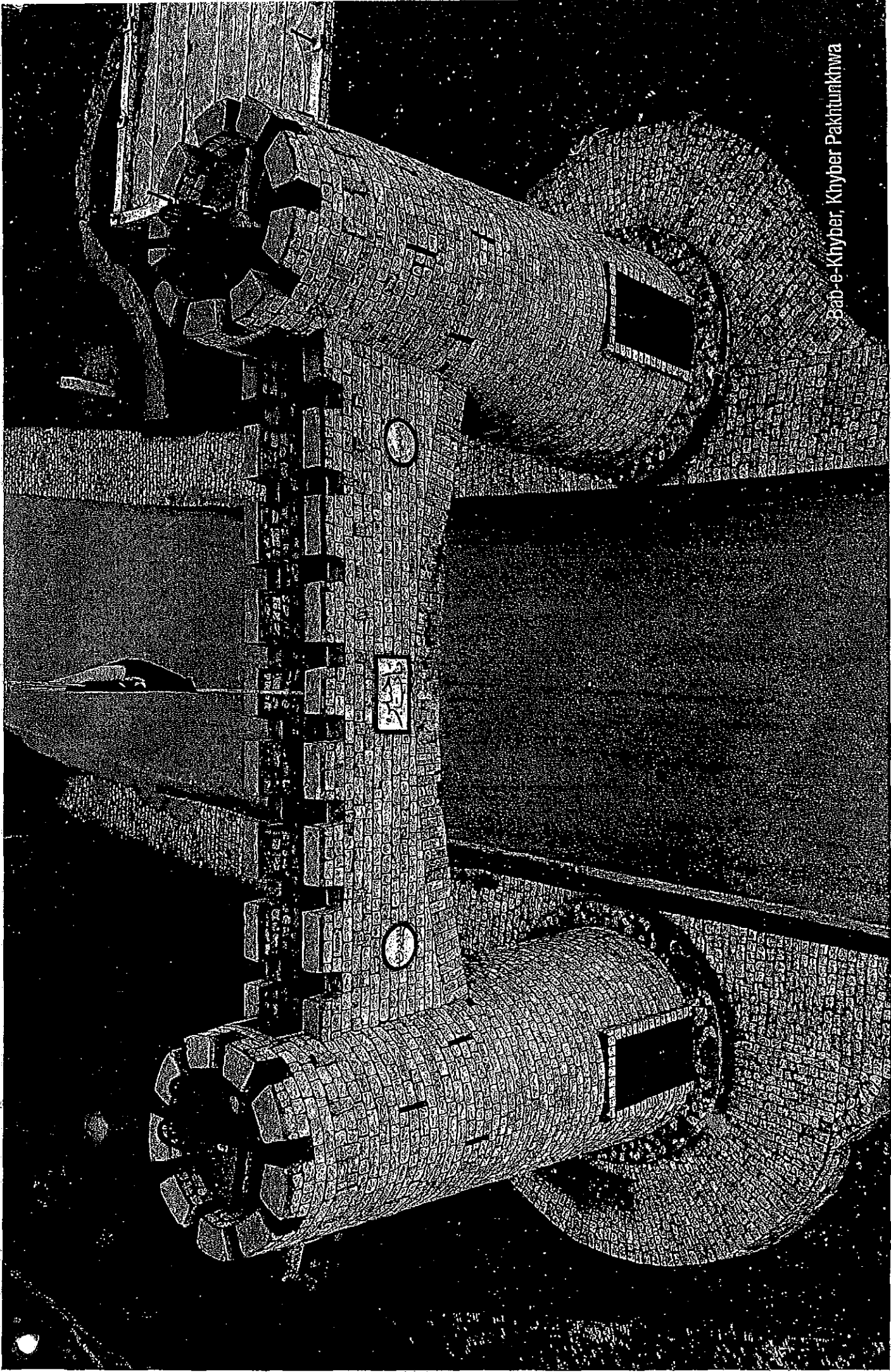
Rediscovering National Narrative

Pakistan needs to rediscover its original national narrative by developing mechanisms, tools and a congenial environment for the revival of its cultural Heritage. This strategy is invariably an integral part of the government policies of many countries around the world and the tool that is employed to achieve this objective is the medium of films and broadcast productions.

As history demonstrates, film, amongst other art forms, can be a powerful weapon for propaganda. The positive side of this coin is the ability of the film industry to provide and promote multiple perspectives on historical events, societal mores and norms and unleashing the process of transformational change that discourages the emergence of fissiparous and divisive tendencies in a society and neutralizes the impact of harmful social taboos and attitudes that hinder creativity and openness. The film and broadcasting industry has a transnational role in projecting cultural values of a society among the global fraternity besides a pivotal integrative contribution to the cultural domain at the domestic level. The films by encouraging creativity can also help in harmonizing the cultural values with the new regional and global cultural trends to avoid confrontational scenarios.

This document seeks to highlight the most important factors in this regard and proposes measures to achieve the said objectives:





Bab-e-Khyber, Khyber Pakhtunkhwa



1. RESTRUCTURING OF MINISTRY OF INFORMATION'S FILM DIRECTORATE

In order to ensure smooth implementation and regular monitoring of the impact of the policy, a Film Directorate, under the existing HR allocation, is proposed. Furthermore, with an aim to make this Directorate more effective and to enable its smooth

functioning, it is also proposed that a Grade 21 officer be placed as the Head of this Directorate and an independent Board of Governors be formed for the successful and effective implementation of the fiscal and policy framework.

2. BUILDING THE FILM/DRAMA INFRASTRUCTURE

Pakistan offers myriad opportunities to filmmakers from home and abroad. The country's unique locations, cultural diversity and stunning natural beauty

along with variety of seasons and subjects carry huge potential. But to be able to realize that potential, some spadework has to be done. On top comes

a realistic baseline of the existing film infrastructure and a subsequent needs assessment based on the same. A cursory glance however would underline a dire need for adequate studio, sound, production and post-production facilities, and above all, a full-fledged Studio Complex of our own.

While the government is keen to invest whatever it can in terms of funding and facilitation, the cornerstone of any bid to make sustained progress in the desired direction will be public-private partnership. We are already taking the nascent steps towards the realization of our goals and objectives. Modalities of public-private partnership are being discussed, analysis of the existing assets in this sector is being carried out and the building of the first sound stages in Pakistan has been set rolling.

I. STUDIO COMPLEX

Despite the location advantage and cultural gifts Pakistan is endowed with, the country does not figure as a destination of choice when it comes to media productions. Even our local producers feel obliged to have recourse to other places to optimize their productions to meet the technical requirements of their projects. Now that our security situation has significantly improved, and an overall air of hope and stability is at hand, it seems in order to make swift progress.

And naturally, having a complete-in-all respects studio facility of our own tops our

priority list. The facility we are envisaging will be full-service and absolutely world-class with provisions such as water tank, sound stages, back-lots, animation studios, production support areas; special effects, modeling and set construction shops, and provision for integrating production and post-production.

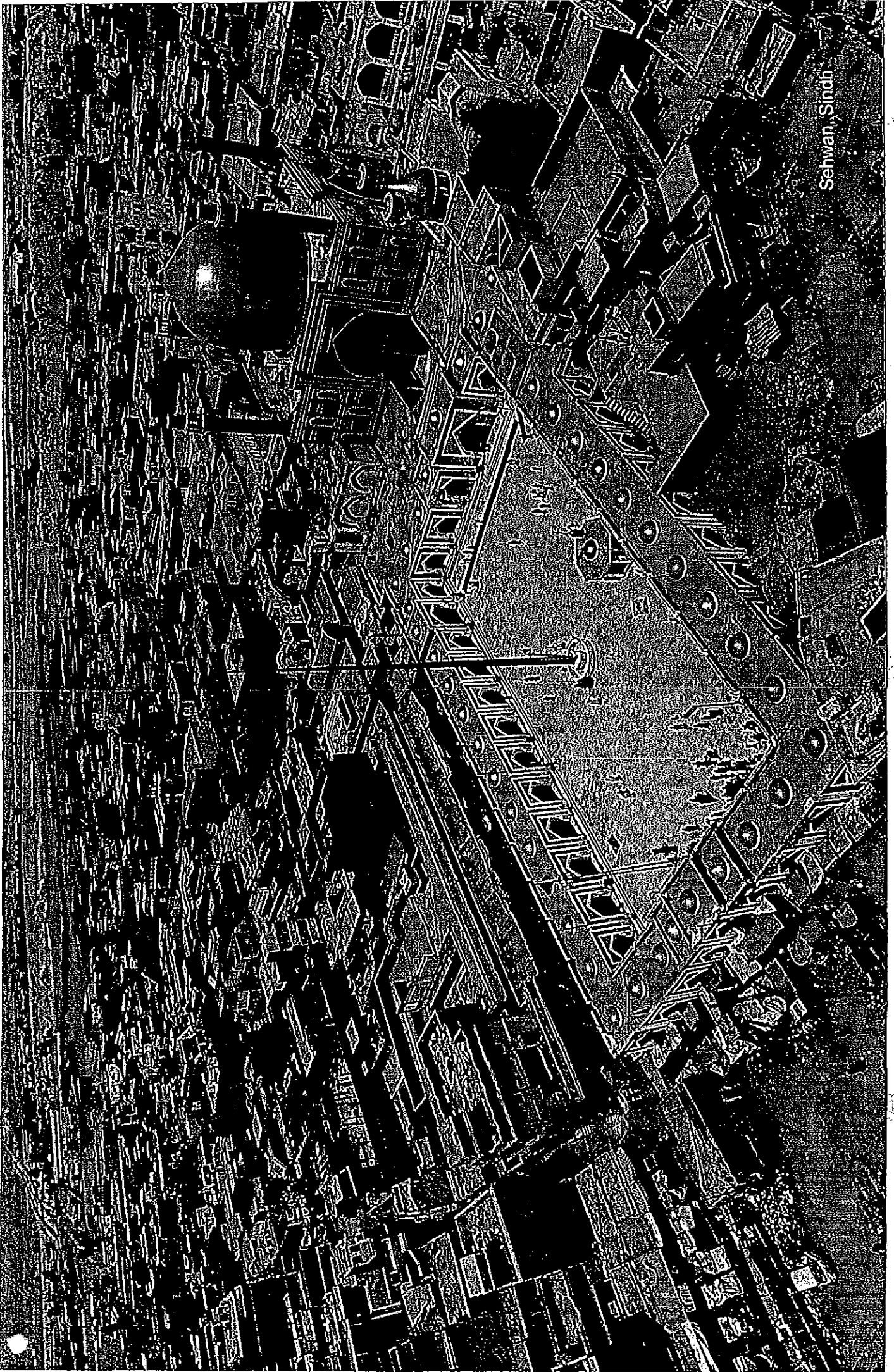
II. POST-PRODUCTION

Pakistan is not equipped to fully support the post-production needs of a world-class film project. In absence of equipment and expertise, the producers are left with no choice but to go abroad.

The long-term vision is to make Pakistan an attractive post-production destination, offering the services at competitive rates. In this regard, international best practices are being replicated whereby special incentives of tax exemptions, import tariff relaxations and soft loans schemes are being offered by the concerned governments to help build a vibrant and competitive indigenous film-production market.

III. FILM ACADEMY

In the wake of the fast-paced IT advancements and technological breakthroughs, the depleted equipment, outdated techniques, monotony of storyboards and the lack of versatility in acting skills have surely hampered the progressive growth of film industry in Pakistan. This void requires to be bridged with the establishment of a state-of-the-art





academy for learning the relevant skills.

A National Film Academy is hence proposed to be created with faculties of acting, creative writing, pre and post-production techniques and film technology. This Academy will be tasked to polish the talent and provide human recourse in all related fields of the industry. At the same time, it will also create the required linkages with the international sister institutions, academia and literati in order to diversify the imagination horizon of its students.

Film and Media Literacy Program as part of the national curriculum or as a complimentary activity will be introduced nationwide. Parts of curriculum dedicated to share the role of nitty-gritty of filmmaking and its role in promoting positive image of Pakistan would help students develop creative-thinking skills from an early age. This would also prepare them for participating in related national and international level competitions. On the contrary, film being

2. FISCAL INCENTIVES TO FACILITATE FILM & DRAMA PRODUCTION IN PAKISTAN

I. CUSTOM DUTY ON IMPORT OF EQUIPMENT RELATED TO THE INDUSTRY FOR 10 YEARS

National filmmakers and producers have to go abroad to shoot and develop their films and drama serials as the latest lab

a tool of communication, learning and entertainment, is a healthy way of making youngsters/adults learn a lot about self, environment, social interaction, fiction and aesthetics. This will imprint positive effects on youth motivation and behavior. Organizing projects that incorporate filmmaking and/or extracurricular filmmaking initiatives under Pakistan Film Policy, at provincial and national level, will help to increase confidence, inspire team work, build social skills, improve concentration and problem solving, planning and presentation skills. Furthermore, such projects will make students realize the potential to work within the audiovisual industry, as they become aware of the different components involved in production. Incorporating film activities could also help students with different learning abilities to socialize. Film education is not only a useful academic tool but it also gives younger people the opportunity to advance skills that future employers would find desirable.

technology, film & drama production equipment is not available in Pakistan. Therefore, the import of cinema, film & drama production equipment should be fully exempted from custom duty and related tariffs at least for a period of 10 years through amendment in the Custom Act 1969 in the Finance Bill 2018,

The Applicant will be required to get NOC/certificate from Exhibitor Association and Producer Association. The approval of the applicant will have to be endorsed by the Film Directorate.

II. SALES TAX HOLIDAY

The prevalence of higher sales tax on the latest cinema, film & drama equipment is also a primary reason to discourage its ready availability in the local market. While the better resourced filmmakers & drama producers opt to go abroad, a large number of film & drama producers remain handicapped and suffer from the non-availability of such hi-tech production facilities. This has also impeded the gradual growth of a vibrant local film & drama technology market and opening of high-end studios. It is therefore proposed to amend the Sales Tax Act 1990 in the Finance Bill 2018, bringing the existing Sales Tax to lowest slab.

III. FILM & DRAMA FINANCE FUND

At present, in the absence of an enabling environment and non-availability of resources, film & drama production is an expensive venture in Pakistan. Without adequate state funding, it has become increasingly impossible for film & drama producers, especially the budding and young film & drama graduates to translate their ideas into international standard production. It is therefore proposed to create a dedicated Film & Drama Finance

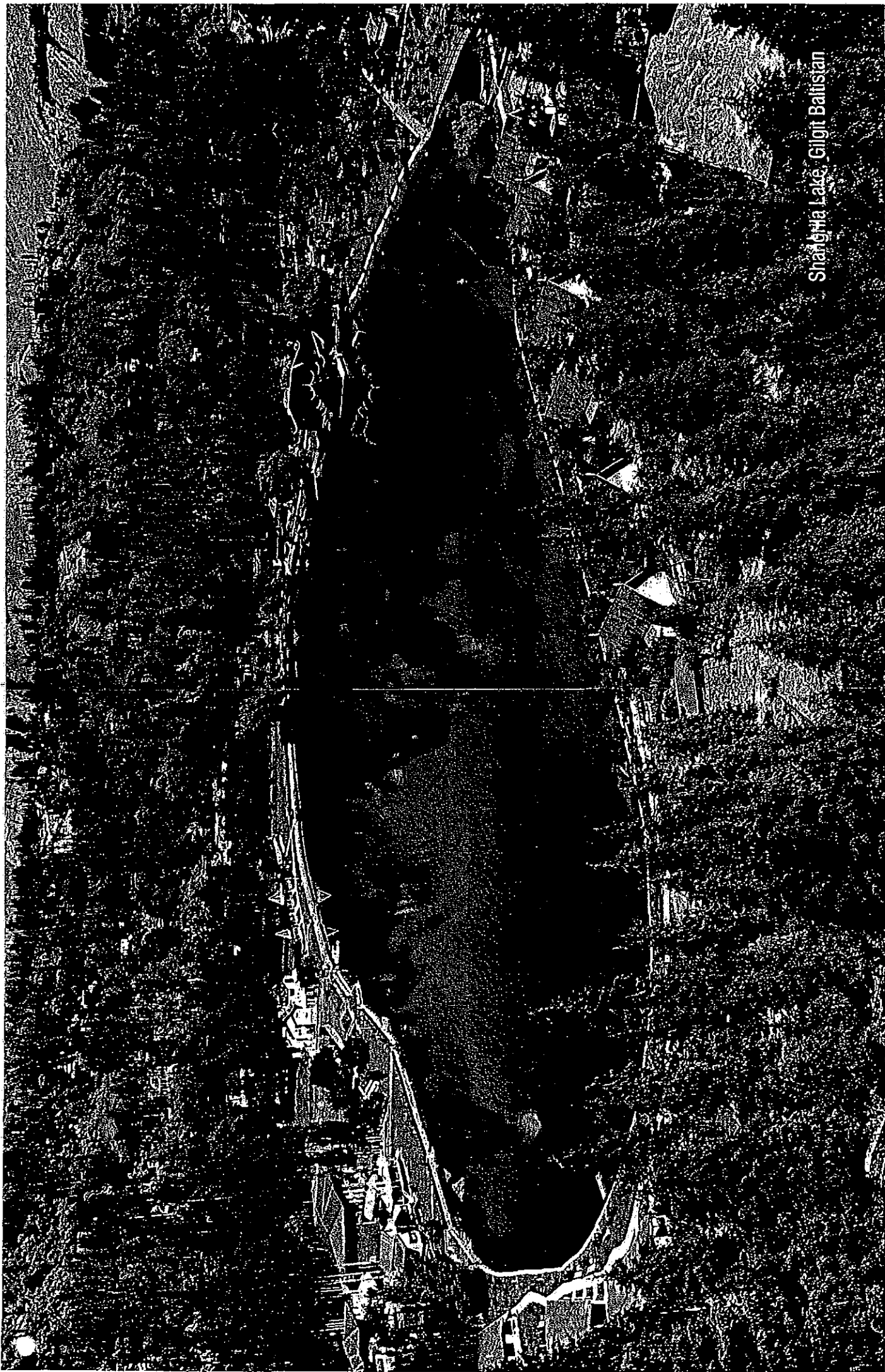
Fund, especially providing financial resources to young producers.

With an aim to give a boost to film & drama production and to ensure availability of adequate resources for the film & drama producers, a Film & Drama Finance Fund is proposed with initial seed money provided by the government. The approved film and drama projects will be entitled to a mark-up subsidy on the given bank's procured loan in lieu of the annual interest, generated on the deposited seed money of the Fund.

A tax payer/SECP listed company can also access the Finance Fund for film/drama the establishment of film academy, culture and heritage museums, film museum, academies, studios, cinema houses building, production houses and post-production facilities etc. The Fund should be governed by an independent board. The corporate sector can contribute to the Fund and avail tax incentive. The companies can also take membership of the Fund by contributing to it.

IV. FILM, DRAMA AND CULTURE INFRASTRUCTURE

There is a serious dearth of culture and film/drama infrastructure in the country. In view of the high costs involved, absence of indigenous film production and hence non-existence of a flourishing market, the private sector has largely shied away from



Shangha Lake, Gilgit Baltistan



investing in these areas.

In order to rectify these problems, special incentives are being offered for the establishment of film and culture infrastructure, which covers areas like culture and heritage museums, film museum, academies, studios, cinema houses, building production houses and post-production facilities etc.

a. Any investment in above projects by companies/individuals will get income tax exemption for a period of five years. The same relaxation is also available to any SECP listed company, which opts to invest in building any such facility.

b. Furthermore, the venture will be given the status of "Corporate Social Responsibility" under which the concerned company will be eligible to claim the tax deduction from their tax liability.

V. INCOME TAX INCENTIVE FOR REVIVAL OF CINEMA HOUSES

Embellished cinema houses, throbbing with film premières and cinemagoers are now a thing of the past in Pakistan. The decline of local film industry and the corresponding fading in the cinema-going culture made them a commercially non-viable entity and hence paved the way for their gradual replacement with commercial plazas, petrol pumps and wedding halls. Today, the Federal Capital has only two cinema houses, one being a

recently built Cineplex in a leading Mall. In order to revive the film industry in Pakistan, it is primarily important to revive and promote the cinema houses by providing incentives in their re-opening and reconstruction. With a growing "Cineplex culture" the urban and posh centers are witnessing an increased number of cinema goers but this is limited to a privileged class, which can afford the relatively expensive tickets of state-of-the-art Cineplexes. In order to ensure increased profits, it is important to reach out to larger groups at affordable ticket range.

It is therefore proposed that all such Cinema Houses with a maximum ticket range of Rs.350 be exempted from Income Tax for a period of five years with permission of increase of 15% in ticket price after every 3 years to match the inflation rate. This incentive of 15% per 3 years in the ticket price will be applicable to a Cinema House from the date it becomes operational.

VI. ARTIST ASSISTANCE FUND 2018

Artists, around the world, are considered a nation's asset. Developed democracies ensure their welfare through old-age retirement plans, health care facilities and pension policies. However, in the absence of any such schemes in Pakistan, numerous painful incidences of leading artists have been reported, who met an ignominious end. This is indeed a stigma for any progressive and art-loving

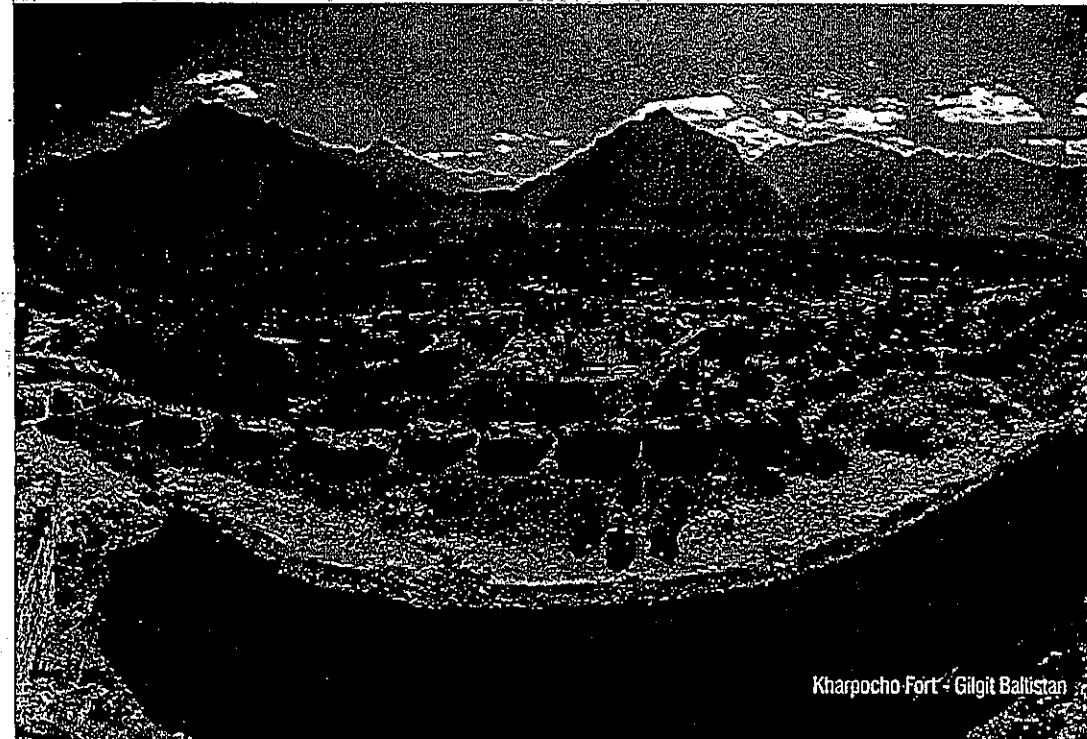
society. Creation of a well-resourced welfare fund for the artist community was a long-due demand, which is being addressed in this policy and an "Artist Assistance Fund" with an initial grant of rupees five billion is being created. This fund will be at the disposal of the Federal Ministry of Information, Broadcasting, and National History & Literary Heritage and will be dispersed on the advice and recommendation of the Film Directorate and PNCA.

Furthermore, it is being proposed that the deserving artists be included in the database of the PM's National Health

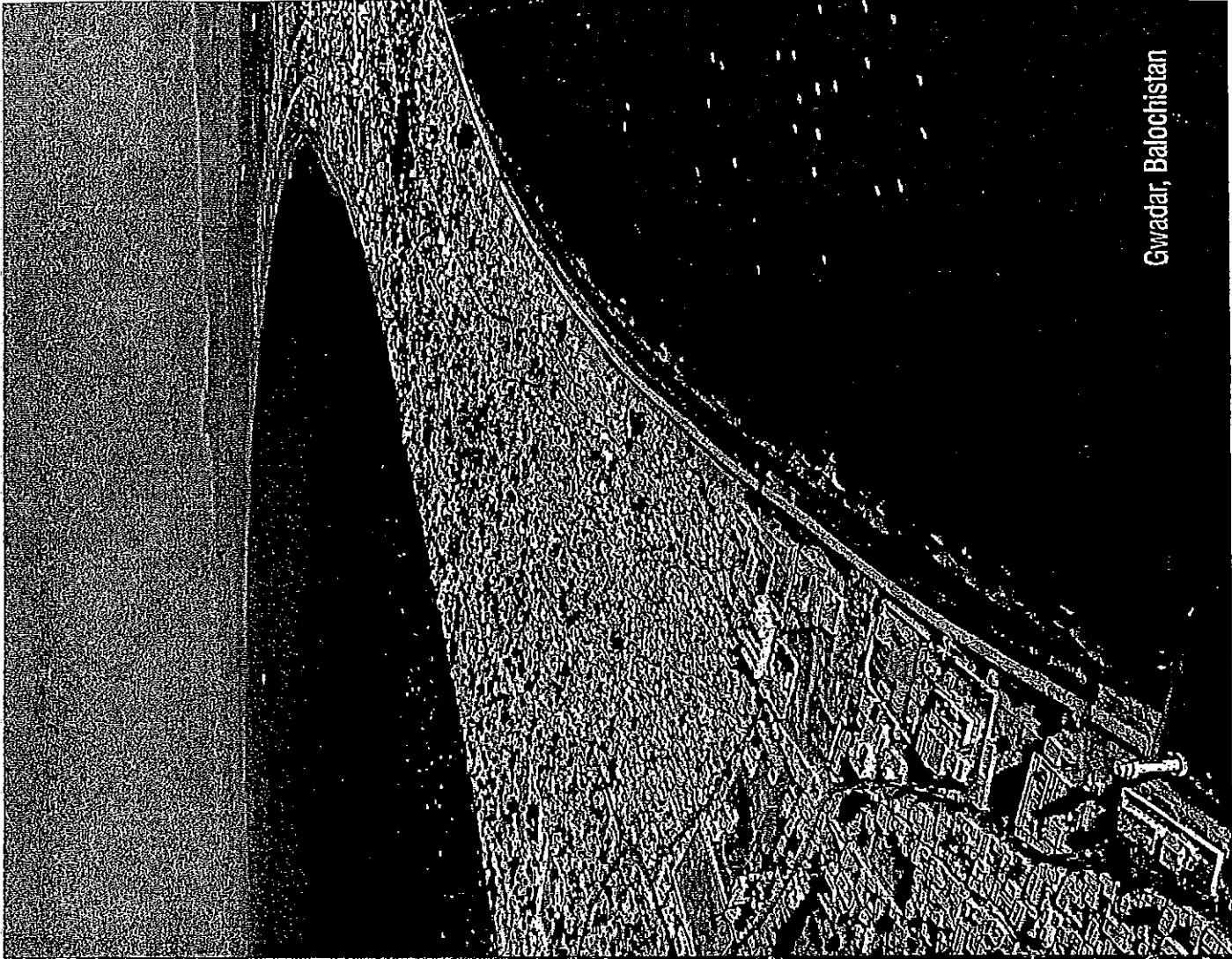
Program to facilitate dignified access to healthcare facilities across country after approval and verification of the Film Directorate. The Fund will be housed in a bank and all the registered artists should get an ATM card.

VII. INCOME TAX HOLIDAY ON LOCAL FILMS/DRAMA PRODUCTION IN PAKISTAN

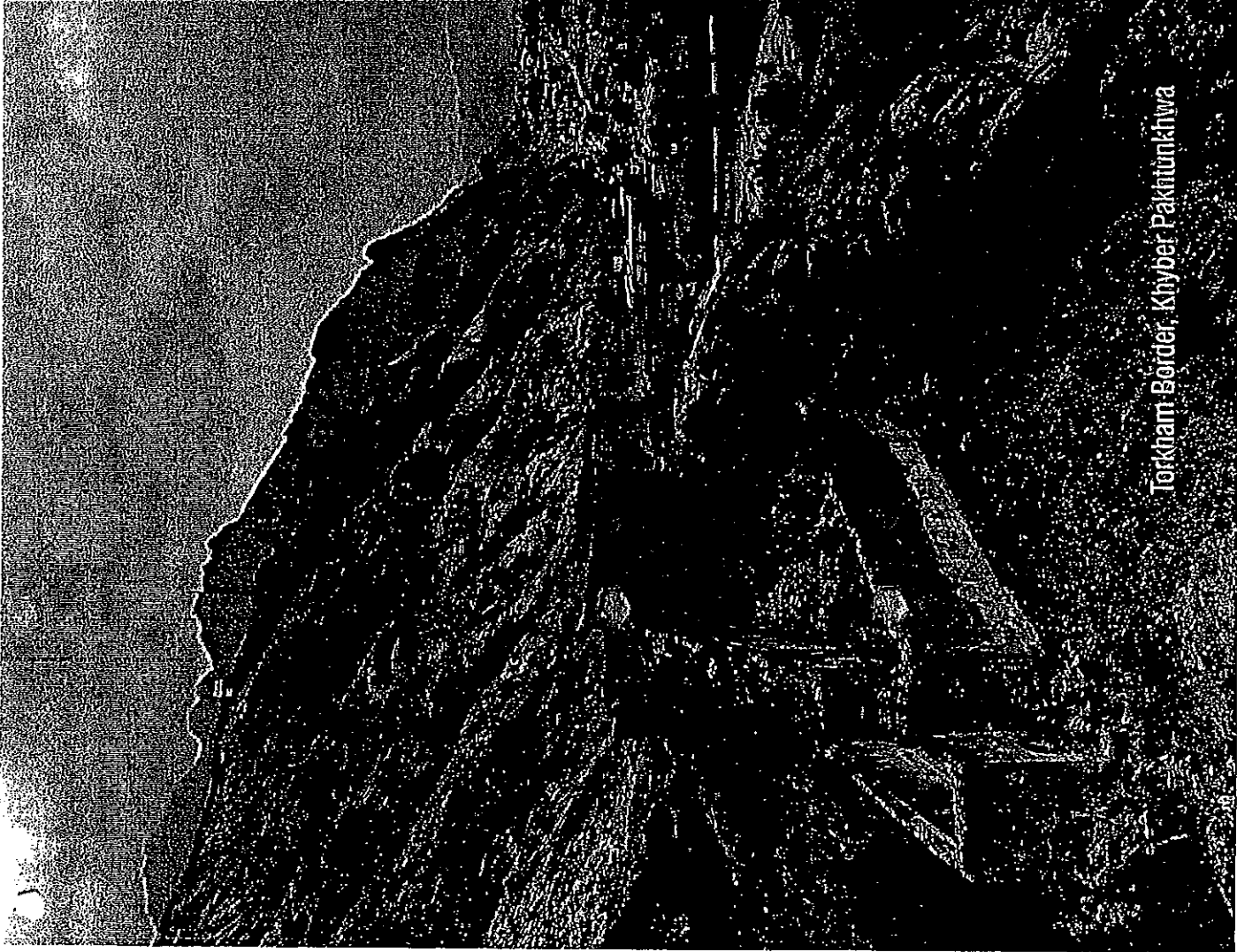
National investors, business concerns and individuals can be encouraged to



Kharpoch Fort - Gilgit Baltistan



Gwadar, Balochistan



Torkham Border, Khyber Pakhtunkhwa



invest in film & drama production in Pakistan by introducing tax incentives. All the production of films & dramas shot in Pakistan will have income tax exemption for at least five years for the industry to revive and establish as a contributor to the GDP requirement.

INCENTIVES:

- I. Tax Credits/deductible: An SECP listed company will be eligible to get a tax deduction from its tax liability for film production (endorsed and approved by the Film Directorate)
- II. Amounts paid/investments made by a taxpayer in production of film & drama in Pakistan be declared admissible as deductible expense and be allowed tax credit (like exemption given to donations to approved charitable institutions).
- III. Tax Holiday (By insertion of a clause in the Second Schedule). Individual (126P) Profits and gains derived by a company registered under the Companies Ordinance, 1980, (XLVII of 1984) formed exclusively for the purpose of producing feature films & drama derived from producing such films & drama for a period of five years commencing from the date of its incorporation.
- IV. Film and drama production can be promoted by giving incentives like tax holiday to the proceeds of films &

drama for five years.

- V. All producers who are active members of the Producers Association of Pakistan will be eligible after passing the eligibility scorecard of the Film Directorate

VIII. TAX REBATE ON EXPORT OF PAKISTANI FILMS AND DRAMA SERIALS FOR 10 YEARS

Incentive and tax relaxation should be given for export of Pakistani films and drama serials into the international market. Promotion of Pakistan films and drama serials should be exempted from export tax through rebates and tax exemption for promotion of Pakistani films and dramas in the foreign market as the same is a mechanism of promoting the soft and positive image by the countries across the globe.

IX. ENTERTAINMENT DUTY ON EXHIBITION

There are only two cinema houses in ICT where Federal Government collects tax through ICT entertainment tax duty. The entertainment tax duty should be waived off for five years as an incentive to cinema owners who sell cheaper and affordable tickets and cinema options to encourage entertainment.

3. PROPER REGULATION FOR ALL MEDIUMS WHEREBY FILMS ARE BEING SHOWN OR SOLD PUBLICLY

Cinema remains the oldest medium to show films in audio & visual format and has been appropriately regulated in Pakistan since partition. However, the same is not applicable on other mediums of advancement through the advent of VCR, DVD players and Cable TV. Whilst, Cinema remains a Government licensed place, till date, all DVD shops in the country sell films & music to public

without taking a license from the Government. PROPOSED AMENDMENTS IN THE MOTION PICTURE ORDINANCE, 1979 Likewise, cinemas have been adequately covered in the ordinance to be licensed places, DVD shops selling films and music need to be covered comprehensively to obtain a license from the government to sell films and music.

3. SCREEN TOURISM

Screen tourism, also referred to as film & drama tourism or film & drama induced tourism, is a phenomenon in which the depiction of a location on screen subsequently drives tourist visits. The effects for some locations can be both powerful and lucrative and many destinations have tracked significant screen tourism impact.

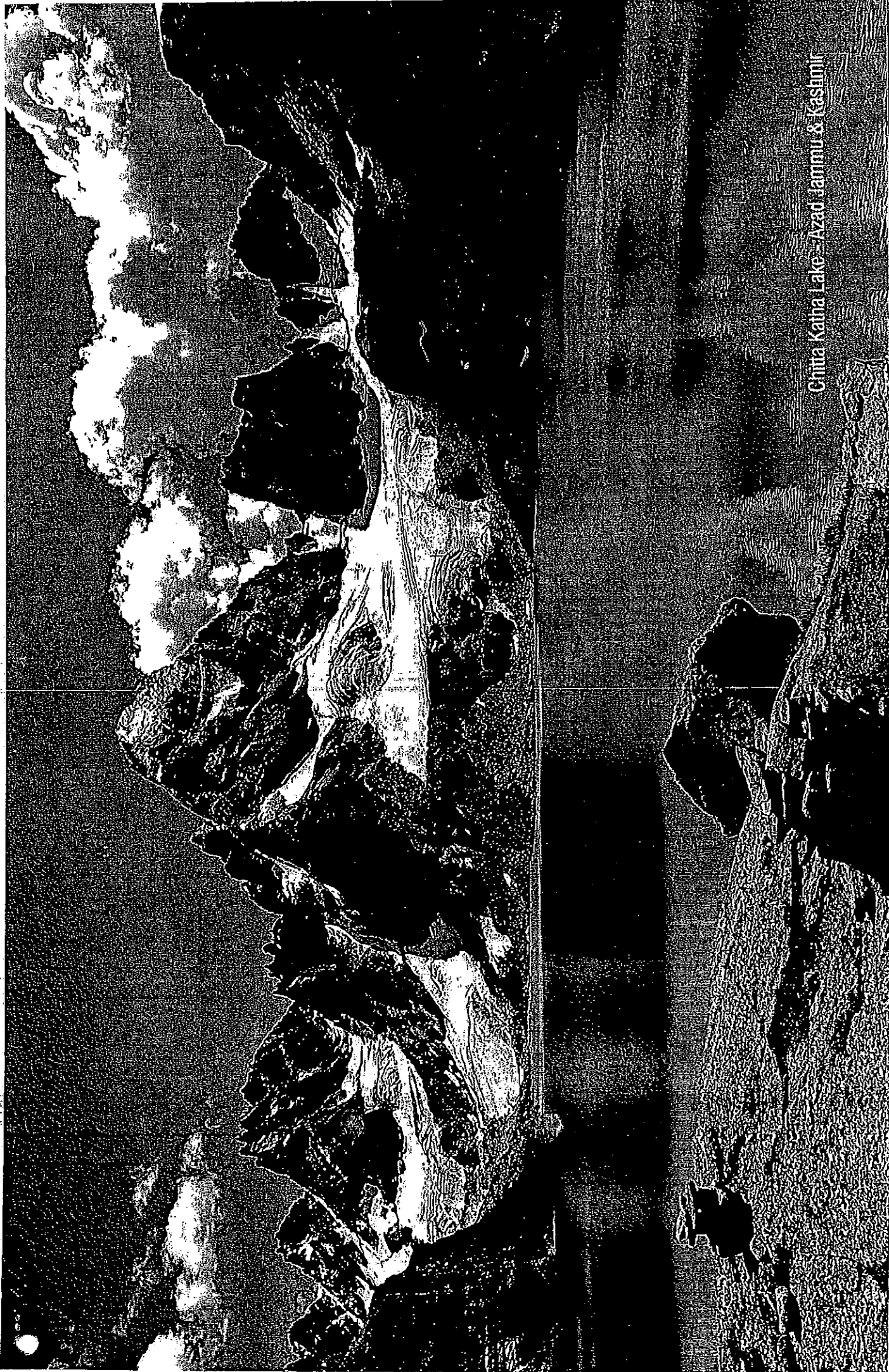
There are different aspects of screen tourism that can be looked at, for

instance, (a) Specific Sites - sites which become popular destinations due to their appearance on small or large screens, (b) Attractions - attractions in form of place, character, incident, festivals with a connection to film & drama, (c) Thematic visits or tours etc. Screen tourism can also be promoted by hosting international Film Festivals and Conferences or allowing foreign film & drama producer to use Pakistani sites/locations.

4. LOCATIONS

The Film Directorate will establish an online "Location Library" as a tool to help potential national and foreign filmmakers to identify the unique locations for filming and cinematography. The Location will officially be registered in the library. The private locations will also be registered in the Location library. The objective is to showcase Pakistan's National Heritage

and culturally rich sites and communities through cinematography. A complete and comprehensive national location digital archive should be developed in coordination with provincial governments to facilitate national and foreign film and drama producers to have access to diverse landscape of Pakistan.



Chitta Katha Lake - Azad Jammu & Kashmir



4. CO-PRODUCTION, FILM & DRAMA EXPORT TREATIES

The policy suggests co-production treaties at the government level to create enabling environment for national film and drama production and producers to partner with foreign companies and produce films and television series for the local and international market.

Furthermore, the policy suggests that the government should introduce export rebates for local films and dramas showcasing Pakistan's positive image, cultural heritage and the treaties should also ensure film and drama exhibition in other countries on reciprocal basis.

There is an increasing trend among film and drama producers in the recent past to cross borders to shoot their films and dramas in locations and languages outside Pakistan and at the same time use technicians, actors, actresses and other resources and facilities available in these

countries and locations. Therefore, in order to lure joint ventures in film and drama production as well as marketing Pakistan as a film and drama producing destination, all incentives offered to the local film and drama producers will equally be made available to foreign producers. For the purpose to access these incentives, the foreign producers will have to enter into joint film ventures with any local production company/individual film maker. In addition, at least 70 per cent content must be local and filmed within Pakistan. The agreements with other countries should be signed at the government level to exhibit Pakistani films and dramas in mainstream cinemas, film festivals and broadcasting mediums in foreign countries. Export incentives should be given to film and drama producers for exporting to foreign countries.

5. NATIONAL FILM AND DRAMA ARCHIVES

It is equally unfortunate to note that owing to the overall decay in the film and broadcasting industry, there has been no archiving of film and drama heritage. The non-existence of such archives and database has not only deprived the viewers of an access to its master productions at the national level, it has also blocked the entry of the local

industry in the international online and digital platforms of film database. In view of this, a National Film and Drama Archives/Database is proposed to be established at the Film Directorate in MOIBNH&LH in coordination with producers across the country. The database would be accessible to general public through a web portal.

6. BOX OFFICE

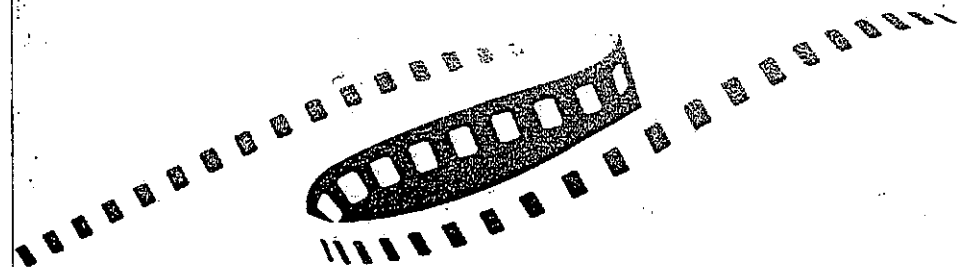
There is a complete absence of national box office rating for film and broadcasting industry. This has resulted into a complete blackout of film revenue analysis in the national GDP. It is therefore proposed that a formal Box Office rating measurement mechanism be developed in consultation with the producers, distributors and exhibitors across the country under the oversight of the

National Film Directorate. Such mechanism will include a central box office collection data organization. This organization will collect data from Pakistan Exhibitors Association which in turn will get the requisite information from the cinema houses. All cinema houses will have to be registered with Pakistan Exhibitors Association.

7. CONCLUSION

The film and drama industry in Pakistan has had its high and lows. From the years of its popularity in late sixties when Pakistan was the third largest film producing country in the world to the year 2007 when not a single film could be produced in Pakistan, it's a sorry saga of lost opportunities on screen tourism. The recent wave of digital productions in local market, introduction of multiscreen cinema complexes and multiple emergences of film & drama producing centers in Lahore and Karachi have opened new possibilities of film industry's

revival in Pakistan. This resurgence offers an opportunity for all of us to seize. This remains the driving force for this policy. It is important to bear in mind that the amnesty to film & drama industry will not translate into immediate commercial benefits but will yield long term results as happened around the globe. The policy, therefore, must be reviewed after ten years, a standard time frame in which substantive impact of such policies was recorded in countries like Iran, Turkey, Saudi Arabia, Qatar, China and Malta.



ANNEX D 'CODE OF CONDUCT' PAMERA (2015)

GOVERNMENT OF PAKISTAN
MINISTRY OF INFORMATION, BROADCASTING AND NATIONAL
HERITAGE

Islamabad, the 19th August, 2015.

NOTIFICATION

S.R.O. No. 1(2)/2012-PEMRA-COC.— In exercise of the powers conferred by sub-section (1) of Section – 39 of the Pakistan Electronic Media Regulatory Authority (Amendment) Act – 2007, the Federal Government, in pursuance of its earlier Notification No. 1(2)/2012-PEMRA-COC dated 9th May – 2014, is pleased to notify Electronic Media Code of Conduct – 2015 that shall replace the existing Code of Conduct for Media Broadcasters and Cable TV Operators (Schedule – A) of Pakistan Electronic Media Regulatory Authority Rules – 2009.

“Schedule-A

[See Rule - 2(1)(f) and 15(1)]

ELECTRONIC MEDIA CODE OF CONDUCT - 2015

1. Short title and commencement :- (1) This Code may be called the Electronic Media (Programmes and Advertisements) Code of Conduct, 2015.

(2) It shall come into force at once.

2. Definitions:— (1) Unless there is anything repugnant in the subject or context,—

(a) aspersion means “spread false and harmful charges against someone; attack the reputation of a person with harmful allegations”. However, a fair comment does not mean aspersion.

(b) “content” includes programmes and advertisements;

- (c) “conflict zone” means the area where law enforcement agencies or armed forces are employed for operation to maintain writ of the state;
- (d) “current affairs programme” means a programme that contains explanation and analysis of current events and issues;
- (e) “footage” includes material telecasted by a broadcaster;
- (f) “foreign content” means a content that is produced under direct or indirect creative control of foreigners, foreign companies or foreign broadcasters;
- (g) “foreigner” shall have the same meanings as assigned to it under the Foreigners Act, 1946 (XXXI of 1946) or any other law for the time being in force;
- (h) “indecent” shall have the same meanings as assigned to it in the Indecent Advertisements Prohibition Act, 1963 (XII of 1963) or any other law for the time being in force;
- (i) “Ordinance” means Pakistan Electronic Media Regulatory Authority Ordinance, 2002 (XIII of 2002);
- (j) “propaganda” means dissemination of any doctrine, rumour or selective information to promote one sided views on any controversial issue, except in public interest, and of public importance.
- (k) “proscribed organization” shall have the same meaning as assigned to it under the Anti-Terrorism Act, 1997 (XXVII of 1997) or any other law for the time being in force;
- (l) “sectarian” shall have the same meaning as assigned to it under the Anti-Terrorism Act, 1997 (XXVII of 1997) or any other law for the time being in force;
- (m) “smoking” shall have the same meaning as assigned to it under the Prohibition of Smoking and Protection of Non-Smokers Health

Ordinance, 2002 (LXXIV of 2002) or any other law for the time being in force;

- (n) "terrorism" shall have the same meaning as assigned to it under the Anti-Terrorism Act, 1997 or any other law for the time being in force; and
- (o) "terrorist" shall have the same meaning as assigned to it under the Anti-Terrorism Act, 1997.

(2) Words and expressions used but not defined herein shall, unless the context otherwise requires, have the same meanings assigned to them in the Ordinance, the rules and regulations made thereunder.

3. Fundamental principles:— The licensee shall ensure that :-

(1) No content is aired which—

- (a) is against the Islamic values, ideology of Pakistan or founding fathers of the nation including Quaid-e-Azam and Dr. Allama Muhammad Iqbal;
- (b) incites or condones dislodgement of democratic setup against the command of the constitution of Pakistan, provided that discussions on improvement of democracy shall constitute a fair comment.
- (c) includes a call to arms against the Federation of Pakistan or anything against the integrity, security and defense of Pakistan;
- (d) passes derogatory remarks about any religion, sect, community or uses visuals or words contemptuous of religious sects and ethnic groups or which promote communal and sectarian attitude or disharmony;
- (e) contains anything indecent, obscene or pornographic.
- (f) contains abusive comment that incites hatred and contempt against any individual or group of persons, on the basis of race, caste, nationality, ethnic or linguistic origin, color, religion, sect, gender, age, mental or physical disability;

- (g) is in violation of copyrights or other related property rights as protected under any law for the time being in force;
- (h) is likely to incite, aid, abet, glamorize or justify violence, commission of any crime, terror or leads to serious public disorder;
- (i) is known to be false; or there exist sufficient reasons to believe that the same may be false beyond a reasonable doubt;
- (j) contains aspersions against the judiciary or armed forces of Pakistan;
- (k) amounts to intimidation, blackmail or false incrimination of any person;
- (l) is defamatory as defined in the law for the time being in force; or
- (m) depicts behaviour such as smoking, alcohol consumption, narcotics and drug abuse as glamorous or desirable:

Provided that where showing of smoking, alcohol consumption, narcotics and drug use is necessary for dramatic or educational purposes, a clear warning as to injurious effects of the same shall also be shown simultaneously.

(2) Without prejudice to any other restrictions in this regard, while reporting the proceedings of the Parliament or a Provincial Assembly, such portion of the proceedings as the Chairman of Senate, the Speaker of National Assembly or, as the case may be, Speaker of the Provincial Assembly may have ordered to be expunged, shall not be broadcast or distributed and every effort shall be made to release a fair account of the proceedings.

(3) Statements of proscribed organizations or their representatives or members shall not be aired unless such statement is an admission which maybe in the larger public interest for exposing ideology, abuse of religion or barbarianism provided always that such broadcast does not in any way

aid, abet, glorify or give excuse to their means and ways in any shape or form.

(4) Private behavior, information, correspondence and conversation should not be brought into public domain unless there is a public interest that outweighs the protection of privacy.

4. News and current affairs programmes:- The licensee shall ensure that :-

(1) News, current affairs or documentary programmes shall present information in an accurate and fair manner.

(2) Any political or analytical programme, whether in the form of a talk show or otherwise, shall be conducted in an objective manner ensuring representation of the concerned parties and the guests shall be treated with due respect.

(3) Programmes on sub-judice matters may be aired in informative manner and shall be handled objectively:

Provided that no content shall be aired, which tends to prejudice the determination by a court, tribunal or any other judicial or quasi-judicial forum.

(4) News shall be clearly distinguished from commentary, opinion and analysis.

(5) Unnecessary details and footages of gory scenes including bloodshed and dead bodies shall not be aired.

(6) Content based on extracts of court proceedings, police records and other sources shall be fair and correct.

(7) In talk shows or other similar programmes, the licensee and its employees shall ensure that :-

(a) information being provided is not false, distorted, or misleading and relevant facts are not suppressed for commercial, institutional or other special interests;

- (b) the programme is conducted in an objective and unbiased manner;
- (c) programme does not debase or demean a person or group of persons;
- (d) does not intrude into private life, grief or distress of individuals unless such individual is a public figure and such intrusion is justified in the public interest.

(8) Any personal interest of a reporter or presenter which may call into question due impartiality of the programme shall be disclosed prior to airing of the programme through an appropriate disclaimer.

(9) News or any other programme shall not be aired in a manner that is likely to jeopardize any ongoing inquiry, investigation or trial.

(10) **Editorial oversight:** The licensee shall ensure that its representatives, hosts and producers of the programme shall discuss and review the contents of the programme prior to programme going on air / being recorded, and ensure that its contents conform to, in letter and spirit, this Code of Conduct.

5. Programming mix and live coverage:— No licensee shall broadcast any live programme unless there is an effective delaying mechanism put in place in order to ensure effective monitoring and editorial control in conformity with this Code.

6. Conflict of interest:— The Licensee shall ensure that all those responsible for content development do not take prior advantage of information gained in the course of their professional duties for private gain, including but not limited to programs relating to stock market and financial matters.

7. Plagiarism:— The licensee shall ensure that :-

(1) Its functionaries, particularly those who are responsible for content design do not indulge in plagiarism and where content is borrowed from another source, appropriate credit shall be given to such source.

(2) In all programmes where facts and figures are referred to, the source thereof should be quoted for the purpose of credibility of

programmes. In case of no known source, appropriate clarification shall be made by the hosts.

8. Coverage of incidents of accidents, violence and crime:- The licensee shall ensure that :-

(1) Coverage of incidents of accidents, violence and crime shall not incite, glamorize or in any way promote violence or anti-social behavior and such coverage does not prejudice the success of an ongoing security operation.

(2) Appropriate warning shall be given upfront for content which may be potentially disturbing or upsetting so as to enable viewers to make an informed choice.

(3) Scenes with violence or suffering such as close-up shots of persons brutally tortured or killed shall not be shown.

(4) reporting of incidents of crime, accident, natural disaster or violence does not create hurdles in dispensation of the duties of the law enforcement agencies, rescue agencies, hospitals and doctors, etc.

(5) Extreme caution shall be exercised in handling themes, plots or scenes that depict sex offence and violence, including rape and other sexual assaults.

(6) Identity of any victim of rape, sexual abuse, terrorism or kidnapping or such victim's family shall not be revealed without prior permission of the victim or victim's guardian where victim is a minor.

(7) During any ongoing rescue or security operation, identity and number of victims or other important information shall not be revealed unless the same is warranted by the rescue or security agency incharge of the operation.

(8) there is no live coverage of any ongoing security operation by the law enforcement agencies and licensee shall air only such information as may be warranted by the security agency incharge of the operation.

(9) Licensee shall not air head money or bounty other than announced by the competent authority.

(10) Licensee shall ensure that coverage of the activities in conflict zone are carried out in accordance with the guidelines issued by the concerned law enforcement agencies.

(11) Licensee shall not air speculative or biased reporting that may compromise any security operation.

(12) Licensee shall ensure that any of its reporter, camera man or other crew does not enter the area where security operation is being carried out without prior permission of the security agency incharge of the operation.

(13) Licensee shall provide necessary protection gear and training to its reporters, cameramen and other crew deployed for coverage of any crime incident or conflict zone.

9. Re-enactment:— (1) Dramatic re-enactment shall ensure same rigors as required for a factual programme reporting crime.

(2) Re-enactment of any sex crime shall not be allowed.

(3) Standards in respect of entertainment programmes, relating to obscenity and gory scenes shall apply to such re-enactment also.

10. Religious tolerance and harmony:— Licensee shall ensure that :-

(1) the programmes aired by it do not contain any derogatory statement or visual which is likely to lead to bias, hatred or disharmony with reference to any religion, sect, community or ethnic group.

(2) beliefs and practices of any faith are described accurately when discussed and interfaith harmony is promoted at all times.

(3) no programme or comment is aired which incites or condones acts of violence and encourages violation of law in the name of religion, sect, community or ethnic group or any other pretext.

11. Privacy and personal data protection:— The licensee shall ensure that :-

(1) Door stepping for factual programmes does not take place unless a request for an interview has been refused and door stepping is warranted by identifiable public interest.

Explanation:— Door stepping means the filming or recording of an interview or attempted interview with someone or announcing that a call is being filmed or recorded for broadcast purposes without any prior warning.

(2) no interviews are conducted or attempted to be conducted without consent of the interviewee, save in public interest.

12. Protection of children:— (1) Programmes and advertisements meant for children shall not—

(a) be presented in a manner which may be disturbing or distressing to children or which may in any way adversely affect their general well being;

(b) be frightening or contain violence; or

(c) be deceptive or misleading or against commonly accepted social values;

(2) The licensee shall include appropriate warning through a disclaimer before airing any content that may not be suitable for children.

(3) Due care must be taken over the physical and emotional welfare and the dignity of persons under eighteen years of age who take part or are otherwise involved in programmes. This is irrespective of any consent given by the participant or by a parent, guardian or other person over the age of eighteen years in loco parentis.

13. Language:— The licensee shall ensure that :-

(1) Content shall maintain proper standards of language.

(2) Abusive or vulgar language shall be prohibited.

(3) If an abuse takes place that contains language or gesture that is considered apology worthy by the licensee and its representative, the representative must ask the guest to apologize immediately after the offense has taken place.

14. Advertisements:– It would be responsibility of the Licensee that :-

(1) Advertisements shall be in conformity with the laws for the time being in force.

(2) Advertisements intended for children shall not directly ask the children to buy the product.

(3) Advertisements shall not promote obscenity, violence or other activities harmful to human health or property.

(4) Advertisements of any alcoholic beverages, tobacco products, illegal drugs or narcotics shall not be aired.

(5) Any health related advertisement shall not be aired without prior permission of the Federal Government or Provincial Government, as the case may be, as required under the relevant applicable laws and the advertisement so aired after obtaining necessary permission shall strictly comply with the terms and conditions of the permission.

(6) Advertisements of lotteries, gambling or betting as prohibited under Pakistan Penal Code (Act XLV of 1860) or any other law for the time being in force shall not be aired.

(7) A licensee shall not advertise or promote black magic, quackery or superstition.

(8) Exploitation of religious or nationalistic sentiments and use of religious or national symbols and anthem purely for the purposes of promotion of a product or any quality in such product shall be prohibited.

(9) Advertisements shall be readily recognizable as such and kept separate from programmes.

(10) Advertisements in the form of subtitles, logos or sliding texts shall not exceed a maximum of one tenth of the whole screen.

(11) Advertisements relating to telemarketing, teleshopping or other offers to make phone calls shall conspicuously identify the applicable charges inclusive of all taxes.

15. Responsibility for advertising:— (1) Licensee shall be held liable for airing of illegal or prohibited advertisements.

(2) A sponsor, advertiser or other authority shall not influence the content of a programme in such a way as to impair the responsibility and editorial independence of the broadcaster.

16. Programmes and advertisements to comply with the local laws:— Licensee shall ensure that :-

(1) Programmes and advertisements comply with the laws for the time being in force.

(2) Where prior permission for airing of any advertisement or programme is required to be obtained under any law, such advertisement or programme shall not be aired unless requisite prior permission has been obtained.

17. Monitoring committee:— Licensee shall comply with this Code and appoint an in-house monitoring committee under intimation to the PEMRA to ensure compliance of the Code.

18. Errors and corrigendum:— Where any false news or information is aired, the licensee shall acknowledge and correct it on the same medium without any delay in the same manner and magnitude as that of the false news or information was aired. The corrigendum shall be aired at appropriate time.

19. Facts and opinion:— The licensee shall ensure that :-

(1) If during a talk show or news show a guest makes or asserts an opinion that is presented as a fact, on a serious issue, the channel and or its

representative must intervene and protect the audience by clarifying this is an opinion and not a fact.

(2) If the host / moderator is giving his or her own opinion, he or she must also clarify that this is a personal opinion and not a fact.

20. Responsibility for compliance and training of employees:- (1) It shall remain the sole responsibility of the Licensee to ensure that the content aired by it complies with the Code.

(2) Licensee shall arrange for regular training of its employees that may be helpful in performing their duties better.

21. Public interest:- A programme may be considered in the public interest if it:

(i) exposes or detects crime;

(ii) exposes significant anti-social behavior;

(iii) exposes corruption or injustice;

(iv) protects people's health and safety;

(v) prevents people from being misled by any statement or an individual or organization; or

(vi) discloses information that assists people to better comprehend or make decisions on matters of public importance.

22. Airing of any allegations etc:- (1) Licensee shall not air any allegation against any person or organization unless the licensee has credible information justifying such allegation and a fair opportunity to defend such allegation has been provided to the person or organization against whom allegation is being levelled.

(2) Where a serious allegation has been made by a guest and the accused is not available despite reasonable effort, the licensee shall adhere to the principle of innocent unless proven guilty, and the channel's representatives will, to the best of their ability, represent the accused point of view and defense.

(3) Licensee shall ensure that reasonable opportunity of defense and reply is provided to any person or organization against any allegation leveled against such person or organization.

(4) With regard to serious accusations, the licensee shall not allow any deceptive or misleading mode or manner to portray any material as evidence of wrongdoing or that which is otherwise not evidence at all.

23. Hate speech:- (1) Licensee shall ensure that hate speech by any of its employees or any guest in a programme is not aired.

(2) The licensee shall not relay allegations that fall within the spectrum of hate speech, including calling someone anti-Pakistan, traitor, or anti-Islam.

(3) Where hate speech is resorted to by any guest, the channel and its representative must stop the participant and remind him and the audience that no one has the authority to declare any other citizen as a Kafir or enemy of Pakistan, Islam or any other religion.

Explanation:- Hate speech includes any expression that may incite violence, hatred or discrimination on the basis of religion, ethnicity, colour, race, gender, origin, caste, mental or physical disability.

24. Standards of behavior:- (1) This Code presents the standards to be complied with by all the licensees and it shall always be the sole responsibility of the licensee to ensure the content aired by it is in compliance with the Code of Conduct.

(2) This Code represents an affirmative declaration of understanding and compliance with basic values and objectives that licensees, including its employees and officials shall adhere to, and these shall be observed in letter and spirit.

-Sd-

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Distribution :-

1. Special Assistant to Prime Minister on National Affairs, PM Office, Islamabad.
2. Registrar, Supreme Court of Pakistan, Islamabad.
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4. Principal Information Officer, PID, Islamabad.
5. Chairman, Pakistan Broadcasters Associations, Karachi.
6. Secretary to Prime Minister, PM Office, Islamabad.
7. Secretary to President, President Secretariat, Islamabad.
8. General Secretary, All Pakistan Newspapers Society, Karachi.
9. Secretary, Cabinet Division, Islamabad.
10. Secretary, Establishment Division, Islamabad.
11. Secretary, Law & Justice Division, Islamabad.
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