

پاکستانی سینما: تنقیدی حقیقت نگاری سے سماجی ڈراما تک

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Abstract:

The initial films of the sub-continent were influenced by the Urdu Parsi Theater. Urdu-Hindi became a main stream language for Indian cinema even before the partition in 1947. The progressive writers of Urdu language had been inspired by critical realism and socialist ideology associated with it. They have portrayed the social issues with an eye of a critic, and highlighted the loopholes and limitations of the society and the system; however, in films, there are a few examples of critical realism, as these were mostly censored. The basic elements of Parsi theatre: dialogue, poetry, music, and dance, along with a narrative based on some myth or superficial fictional stories, existed in the cinematic form, or the changing form of cinema of Bollywood. In Pakistani cinema, instead of larger than life myths, the social stories were preferred. These social stories have taken their themes from the progressive Urdu writings; however, their narratives does not have a tinge of critical realism. The social film was proved successful at box-office thus it have made its space on silver screen. This research paper traces the glimpses of critical realism in Pakistani cinema. This article is based on some films of the early era and the information collected through semi-structured interviews with prominent Pakistani practitioners.

Keywords: سینما، تنقیدی حقیقت نگاری، میلو ڈرامہ، پاکستان

تنقیدی حقیقت نگاری

"سماجی ڈرامہ" عام طور پر معاشرے میں موجود مسائل کو کسی کردار کے حوالے سے پردہ سکرین پر پیش کرتا ہے، جبکہ "تنقیدی حقیقت نگاری" میں سماج میں پیدا ہونے والے مسائل کی اصل جڑ تک پہنچنے کی کوشش ہوتی ہے اور نظام کی وجہ سے پیدا ہونے والے مسائل کو اپنے ناظر تک پہنچایا جاتا ہے۔ (۱)