

LAHORE'S CINEMATIC DIALOGUES: SHAPING SLANG AND CATCHPHRASES [A STUDY OF DIALOGUES IN PAKISTANI FILMS]

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ABSTRACT

This research explores the significance of dialogues in the cinema of Lahore and its profound influence on the society. Cinematic dialogues serve as a powerful tool for communication, cultural expression, and shaping slang and catchphrases. The study examines how dialogues in Lahore's films contribute to language development, reflect societal norms, and shape cultural trends. By analyzing iconic dialogues from popular films, the paper highlights their role in addressing social issues, adopting cultural exchange, and enhancing the entertaining experience. The research added and investigates the influence of cinematic dialogues on daily conversation, media, and advertising, representing their general existence in the social fabric of Lahore. The films based on Lahore are used for data collection and interviews with filmmakers and audiences provide valuable information. The books and research journals are also consulted for analysis of cinematic dialogues. The qualitative research method has been used to achieve the main objective of this research. This paper emphasizes the vital role of dialogues in Lahore's cinematic scene and its durable impact on the city's linguistic, cultural, and public dynamics.

Keywords: *Cinema, Dialogues, Lahore, Slang, Catchphrases.*

INTRODUCTION

Cinematic dialogues¹ hold significant place in the cultural milieu of Lahore, impacting its social norms, language, and collective identity. The main aim of this research paper is to identify the cinematic dialogues and its influence on the Society. Cinema or film is not only the source of public entertainment, but film's dialogues are also a great source of awareness of the society.

Lahore is a cosmopolitan, multilingual city, with a population estimated at around 10 million, including large numbers of immigrant populations from other parts of Pakistan as well other countries, notably Afghanistan. Lahore is situated on the Ravi River, it lies not far from the Indian border, in roughly the center of the Punjab region, and is the capital of the Punjab province. The main languages spoken and written in Lahore are Punjabi, Urdu, and English².

¹ About the etymology of word "Dialogue" belongs to ancient Geek. It is the combination of two words *dia* meaning through or across and *logos* meaning word or meaning. So it meant a dialogue is a flow of meaning, a conversation between two characters.

² Gwendolyn Kirk, "Linguistic Landscapes of Cinema in Lahore: From Lakshami Chowk to the Vogue Towers Super Cinema" Journal Title: *Wide Screen* Vol. 7, No.1, March 2018ISSN: 1757-3920URL: <http://widescreenjournal.org>

Lahore is stated to as the cultural hub of Pakistan and has a rich cinematic history that spans over a century. Pakistani film industry is known as a Lollywood³, because Lahore is the main center of the entertainment industry. The journey of cinema in Lahore started during the silent film era in the early 1920s. Bhatti Gate of the Walled City of Lahore has been labelled “Lahore’s Chelsea” as it produced numbers of creative minds, writers, poets, singers and cinema professionals. The film industry in Lahore started in 1929 with the opening of the United Players’ Studios on Ravi Road. By the 1930s and 1940s, Lahore had become a significant focus for the Indian film industry and manufactured several movies in Urdu and Punjabi. Before 1947 Hindu families Pancholis and the Shoreys were owners of film studios in Lahore. Abdul Rashid Kardar also established a studio and has managed indigenous productions competing with other film production centers before partition⁴.

After the migration, many of them had migrated to Bombay in the thirties and forties to work in its growing film industry and it took some time to renovate studios, train technical personnel, and encourage a new group of actors and actresses. In the early years after independence Lahore had limited known stars compare to Bombay. The film industry in Lahore is settled by migrants of Bombay and Calcutta professionals. W. Z. Ahmed (1916–2007), Sibtain Fazli (1914–85), Anwar Kamal Pasha (1925–87), and Shaukat Hussain Rizvi (1914–99) were considered the pioneer directors and Noor Jehan was one of the most celebrated actress and singer. Noor Jehan and her husband, director

Shaukat Hussain Rizvi, established the first post-independence film studio in Lahore⁵. Despite the initial disruptions, Lahore quickly re-established itself as a central hub for Pakistani cinema. The golden age of Pakistani cinema, spanning from the 1950s to the 1970s, produced a multitude of iconic films. During 1980s to 1990s the industry faced a decline due to various reasons, including political instability, censorship, and the rise of television. The beginning of the century observe a gradual revival of Pakistani cinema. The contemporary cinema in Lahore is marked by a new wave of filmmakers exploring diverse genres and narratives. Lahore-based films and filmmakers are gaining international recognition, participating in global film festivals, and contributing to a positive image of Pakistani cinema on the world stage⁶.

Literature Review

The researcher has started work to collect relevant literature of this research from the basis of cinema in Lahore to present era⁷. The main focus of this research is to identify the role of cinematic dialogues⁸ and shaping slang and catchphrases. The primary and secondary sources such as Lollywood’s movies, books, research journals, articles are used for data collection in the first phase. Earlier research has reflected the main focused on the overall communal influence of cinematic dialogues on the society⁹, rather than the evaluation of slang language. This study offers the opportunity to explore how Lahore’s cultural, linguistic, and social norms are shaped by cinematic dialogues¹⁰. This research intends to project a significant aspect of

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³ “Lollywood” word was first used in 1989 in the now-defunct magazine *Glamour* published from Karachi by columnist Saleem Nasir. Lollywood is the term used for Pakistan’s Film Industry that is coined in the footprints of Bollywood and Hollywood

⁴ Dadi Iftikhar, *Lahore Cinema: Between Realism and Fable*. (Washington: University of Washington Press, 2022),

⁵ Ibid.

⁶ “Lollywood through the Ages.”

<https://lollywoodfilms.wordpress.com/history/> (Accessed on 3-08-2024)

⁷ Ibid.

⁸ Early films used visual storytelling and title cards for dialogue. The *Jazz Singer* (1927) introduced sound, transforming cinematic dialogue. Then improved technology led to naturalistic dialogue and genre-specific styles. Globalization and digital tech have introduced diverse, complex dialogue reflecting contemporary themes.

⁹ “The Impact of Cinema on Society: Inspiring Change and Shaping Culture”. *Roongta Cinema* <https://www.linkedin.com/pulse/impact-cinema-society-inspiring-change-shaping-culture/September 20, 2023> (Accessed on 3-08-2024)

¹⁰ The earliest history of dialogues are associated with ancient Greece, mainly the works of Plato. Plato documented his tutor Socratic dialogues between his disciples to explore virtuous and

cinematic study and its impact, which is not directly discussed before.

To analyze the literature and different views from audience, the researcher identify the resilient communication between audience and entertainment industry. The film has great impact on public minds. Overall Film has power to create new ideas and styles in the society¹¹. The relationship between cinema and society is profound, particularly in regions like Lahore, where film serves as a significant cultural artifact. This literature review examines the existing research on cinematic dialogues and their social influence¹², focusing on the ways these dialogues reflect and shape the cultural and social environment¹³. This research intends to add the evaluation of slang and catchphrases in the society through cinematic dialogues.

Cinematic dialogues¹⁴ always the reflection of societal norms and values. Popular cinematic dialogues frequently infuse everyday conversation, influencing public discourse and individual behavior. Dialogues in films can evoke strong emotional responses, creating a lasting impact on audiences. The review of literature reveals that cinematic dialogues in Lahore¹⁵'s films play a pivotal role in shaping social norms, influencing public discourse, and reflecting cultural realities. Through the authentic use of language, social commentary, and

emotional impact, these dialogues not only entertain but also educate and inspire audiences.

Discussion/Findings

Cinema is stated as the “silver screen,” has been an influential way of entertainment. Cinema, is considered as both a reflection and influencer of society, continues to inspire change and shape culture. The impact of cinema on society will undoubtedly remain a dynamic force, inspiring generations to come¹⁶. Dialogues in the films frequently illustrate the daily life, values, and traditions of the society, and later become the part of cultural identity and informal language. The main aim of this research is to examine the essential role of dialogues and its profound impact on society. To identify the powerful impact of cinematic dialogues and shaping slangs and catchphrases in a society. The researcher has uncovered few examples of cinematic dialogues which are became the phrasal words and become the part of informal language. References to the dialogues are analyzed to support the research statement. Cinematic dialogues in Pakistani films, especially those in Punjabi cinema, have a significant influence on the social life of Lahore. These dialogues often become part of everyday conversations, reflecting and shaping cultural norms and attitudes.

philosophical questions. In ancient India the texts written in a dialogical format to explore spiritual and metaphysical ideas. The dialogues of ancient Greek philosophers influenced Islamic scholars during the Golden Age of Islam, which in turn influenced European thinkers during the Renaissance. During 20th Century to present era, dialogue became a vital component of storytelling in films. Screenwriters play a significant role to write impactful dialogues that drive narratives and describe the characters.

¹¹ Sadaf Ejaz, Ghulam Shabir and Jam Sajjad Hussain. *Effects of Patriotic Movies on Public Behavior in Pakistan: A Survey Study of Lahore City*. Volume and Issues Obtainable at Center for Sustainability Research and Consultancy Journal of Business and Social Review in Emerging Economies. ISSN: 2519-089X (E): 2519-0326. Volume 5: No. 2, December 2019. Journal homepage: www.publishing.globalcsrc.org/jbsee

¹² Ali Khan, Ali Nabil Ahmad. “Cinema and Society: Film and Social Change in Pakistan”. (Karachi: OUP.2016).

¹³ “The Power of Cinema - How Movies Influence Society”:

De Mode Global. Published on, 23rd Sep, 2023.

www.demodemagazine.com

<https://www.demodemagazine.com/the-power-of-cinema-how-movies-influence-society-de-mode-global> (Accessed on 3-08-2024)

¹⁴ There are two styles of dialogues, inner dialogue and outer dialogue. An actor conversation with himself is called Inner dialogue as a monologue. Outer dialogue is a conversation between two or more characters.

¹⁵ Gwendolyn Kirk. *Linguistic Landscapes of Cinema in Lahore: From Lakshami Chowk to the Vogue Towers Super Cinema*. Journal Title: Wide Screen Vol. 7, No.1, March 2018 ISSN: 1757-3920 URL: <http://widescreenjournal.org> Published by Subaltern Media, 153 Sandringham Drive, Leeds LS17 8DQ, UK

¹⁶ “The Impact of Cinema on Society: Inspiring Change and Shaping Culture”. *Roongta Cinema* <https://www.linkedin.com/pulse/impact-cinema-society-inspiring-change-shaping-culture/September 20, 2023>. (Accessed on 3-08-2024)

The *Maula Jutt*¹⁷ is a Punjabi-language action film that became highly influential in Pakistani cinema and written by Nasir Adeb. The film is famous for its dominant dialogues and great performances.

Nawa aaya ae, soniya? (Have you come new, darling?)

This dialogue is delivered by the main character Noori Natt, who has attained renowned position in Pakistani film industry. The phrase is a classic example of a dialogue that can be characterized into several specific types based on its tone, context, and delivery. This type of dialogue is frequently used in a flirtatious, or comical manner. This dialogue is delivered with a playful tone, often to gently mock or tease someone who might be acting inexperienced or unfamiliar with a situation. Depending on the delivery, this phrase can also carry a sarcastic or mocking tone, where the speaker is subtly making fun of someone's lack of experience or unfamiliarity. This dialogue is very popular among the public of Lahore and is frequently mentioned in several contexts. In some cases, the dialogue might be used as a welcoming remark, especially when greeting someone who is literally new to a place or situation. In Lahore cinema it is a versatile phrase that can convey various emotions and intentions. It is playful, flirtatious, or sarcastic undertones make it particularly effective in scene that aim to engage the audience with humor or charm.

This dialogue is also used in social media, and even in marketing, indicating its deep combination into the native vernacular. The Youngers use it entertainingly to tease newcomers. This line from *Maula Jutt* exemplifies how cinematic dialogues can excel their original context to become a part of informal language and cultural identity.

The researcher discovers that few films have a great contribution to the evolution of a mixed language,

Multilingualism¹⁸/ Bilingualism¹⁹ culture in Lahore like Punjabi, Urdu, and English. A more appropriate example of mixed language evolution through cinematic dialogues can be observed in the film *Jawani Phir Nahi Ani*²⁰ (2015). This film is recognized for its humorous dialogues that mix Urdu, Punjabi, and English, reflecting the urban, cosmopolitan culture of Lahore.

Party sharty Lahore mein hi hoti hai, yaar. (The real parties happen in Lahore, buddy).] This dialogue is delivered by the character Sherry (played by Humayun Saeed) and exhibits the casual mixing of English and Urdu, which is typical in the communication patterns of many urban Pakistanis. The seamless combination of English words (party and buddy) into an Urdu sentence replicates how fluent and multilingual speakers obviously intermingling languages in conversation. The dialogue highlights Lahore's reputation as a lively, trendy city, supporting cultural identities with urban life. The audiences feel such dialogues are applicable in everyday speech. This type of dialogue is informal, conversational, and often includes slang expressions. It's used to create a relaxed and relatable tone, often between friends. The use of yaar (buddy) and the casual reference to party sharty gives the dialogue a laid-back, everyday feel, making it sound like a natural conversation between friends. In Lahore cinema, a line like Party sharty Lahore mein hi hoti hai, yaar can be used to evoke regional pride, create a casual and relatable atmosphere, or express the excitement and vibrancy associated with Lahore's social scene. *Jawani Phir Nahi Ani* was a major hit, and its dialogues have been generally mentioned and mimicked, indicating the film's impression on language use. This film commercializes popular dialect and a way casual speech style and inspiring the public. This example

¹⁷ *Maula Jutt* is a 1979 Pakistani Punjabi-language action film directed by Yunus Malik and produced by Sarwar Bhatti. It is a seminal work in Pakistani cinema and is widely regarded as a cult classic. The movie is notable for its portrayal of rural life in Punjab, its intense action sequences, and its powerful dialogues.

¹⁸ Multilingualism comes from the Latin word *multus*, meaning many, and *lingua*, meaning language. It encompasses the use of multiple languages in various contexts, such as in education, media, and daily communication.

¹⁹ "Bilingualism" is derived from the Latin *bi*, meaning two, and *lingua*, meaning "language and literally means "two languages." It describes a social situation where two languages are commonly used and maintained.

²⁰ *Jawani Phir Nahi Ani* (2015) is a popular Pakistani comedy film directed by Nadeem Baig. The film features an ensemble cast and is known for its humorous take on relationships and social issues.

proves how films can be inspiration for the evolution of language by showcasing and propagating the natural merger of languages in a way that resonates with the audiences.

Films commonly present new slang and catchphrases, which are speedily accepted by the youth. These phrases can become trendy and become popular among younger generations. A more appropriate reference of a Pakistani film *Teefa in Trouble*²¹ (2018), which is presented new slang and catchphrases that rapidly became trendy and inspired the public. This film is crammed with hilarious and haunting dialogues that have arrived daily life conversation.

Koi scene nahi hai. (There's no problem or it's no big deal).

This catchphrase is used by the main character, Teefa (played by Ali Zafar), throughout the film in numerous circumstances, often to moderate a problem or assure others. The phrase Koi scene nahi hai became an instant famous among the youth due to its casual and easy-going tone and making it easy to include into daily life speech. The catchphrase is nifty and can be used in a diversity of contexts to specify that everything is under control or that there's nothing to worry about, contributing to its extensive adoption. The phrase resonated with audiences because it reflects a common attitude of nonchalance and confidence that is relatable to many young people. Young people quickly adopted Koi scene nahi hai in their daily conversations, using it to reassure friends, defuse tense situations, or simply as a casual response to various scenarios.

The phrase became popular on social media platforms and this dialogue was used in different memes, social, political, personal posts, and comments. The catchword is also chosen by advertisers and marketers, who used it in their campaigns and project its appeal and relevance. *Teefa in Trouble* achieved a major profitable success, and its dialogues enhanced its significant and its

popularity. The amalgamation of Koi scene nahi hai into regular dialogue showcases how media, mainly films, can impact to propagate new expressions.

Oye hoye, tussi great ho (Oh wow, you are great)

Oye hoye, tussi great ho is an other popular dialogue from the film *Teefa in Trouble* (2018), delivered by the main character Teefa (Ali Zafar). This dialogue has become famous among public for its witty and engaging tone. In this movie Teefa has used this expression to show appreciation or wonder in a comic Punjabi way. The dialogue's charisma lies in its minimalism and adding to the main character's individuality and amusing personality. The line Oye hoye, tussi great ho became a striking catchphrase, contributing to the film's reputation and the traditional lexicon in social circles. It demonstrates the combination of comedy and indigenous taste that boomed with the audience.

Munda bigra jaye (The boy is getting out of hand)

In Film *Munda Bigra Jaye*²² (1995) has distinctive place in the history of Lahore's cinema, marking a major accomplishment in terms of audience reception and box office success. It is celebrated not only for its cinematic successes but also for its striking comedic dialogues that resounded with audiences, becoming part of everyday dialect in the society. The people became stimulate the dialogues and mentioning on a naughty boy as a munda bigra jay. The entertainment industry has great source to inspire and educate the public. The people chosen the words from films and applied them on physical situation. This dialogue is popular among youth, usually to tease the fellows they used this dialogue and have a fun. Usually parents humorously dialogue with their kids when they behaving rebelliously. Sometimes these kinds of dialogues become source of communication between generations, letting elders to connect with the younger ones through humor.

Films commonly serve as a comment on societal norms and behaviors. From the film *Maula Jutt* is an

²¹ *Teefa in Trouble* is a 2018 Pakistani action-comedy film directed by Ahsan Rahim, which marked his directorial debut. The film features an engaging mix of action, humor, and romance, making it one of the notable films in contemporary Pakistani cinema.

²² *Munda Bigra Jaye* (1995) is a famous Pakistani film that was released on December 12, 1995. This film is directed by Shamim Ara and written by Dabirul Hassan. This film is a combination of action, comedy, and romance. The main cast of this film are Babar Ali, Shafqat Cheema, Sahiba and Afzal Khan.

iconic dialogue that has had a significant impact in Lahore and beyond.

mitti pa diyo, mitti (let it be or forget it)

The use of this dialogue in cinematic versions can stimulate discussions about societal values and practices. This phrase reflects social attitudes, values, and behaviors. The film's dialogues have influenced everyday language in Lahore. In Lahore cinema, Mitti pa diyo, mitti is a versatile phrase used to convey a sense of letting go, dismissing an issue, or moving on from a problem. It reflects a pragmatic and often relaxed approach to dealing with minor conflicts or concerns. These themes can reinforce societal values and influence individual behavior. This dialogue is referenced in other media, including TV shows, advertisements, and social media etc.

Mathe Rang Diyan Ga, Main Kalla E Kafi An, (I can defeat my enemies and I am alone is better than)

Jee aaya nu

Tenu ki samajh aayi, oye?

Vekhya tusi? Kamal ho gaya,

This generic cinematic dialogue depicts the pride of Punjabi dominant personality of his region and he called his enemies bravely to defeat them. This dialogue emphasizes dominance and superiority over his enemies. Now a days this dialogue has become a catchy phrase to scare the opponents in comic style. These dialogues are very popular among youth, they are creating memes and creating hilarious scripts. Lahore Cinema Style is characterized by dramatic, larger-than-life performances with a blend of seriousness and humor. Lahore cinema dialogues are known for their emotional intensity and expressive delivery. Use strong vocal inflections and body language to convey the emotions behind the lines. Cinematic dialogues always play a momentous role in introducing new phrases, slang, and idiomatic expressions into daily language. Infact these catchphrases become the new proverbs and highly affected the social life of Lahore. These famous cinematic dialogues also become a great source of inspiration for creating new content for youth.

Conclusion

Cinematic history has a number of examples how the films content play a vital role to shape social norms, inspirations for language, and replicates the traditional identity of the society. The influence of these dialogues ranges beyond the screen,

infusing everyday life and becoming the part of the social and cultural traditions of Lahore. Dialogues in films can support these norms and sometimes challenge them, provoking viewers to review their beliefs. Dialogues can show a vital role in shaping slang and catchphrases. Lahore cinema involves understanding the unique characteristics of this regional film tradition. The role of cinematic dialogues are not only to entertain the audience but also to boast their way of thinking, educate them how to speak, and interact with the public. Cinematic dialogues are a dominant instrument for reflection, communication, and transformation in society.

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