

DARK DECEPTION



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2023

DARK DECEPTION

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LAHORE, PAKISTAN

2019-2023

RESEARCH COMPLETION CERTIFICATE

It is certified that Ms. Fizza Arshad and Ms. Mahnoor Babar of B.A Honors (session 2019 – 2023), Department of Media Studies have carried out this work entitled “**DARK DECEPTION**” which is a short film, under my supervision.

It is assured that this thesis project is original and sufficient in terms of scope and quality of degree.

All changes suggested by examiners during defense are incorporated in this final copy.

Signatures of Supervisor

Dated: 12th June, 2023

Dr. Maira Qaddos

Assistant Professor

Signatures

Dated: 12th June, 2023



Dr. Kiran Karamat

Head of Department

ANTI-PLAGIARISM DECLARATION

This final year project of the batch 2019 – 2023 is presented in partial fulfillment of the Requirement for the Bachelor in Media Studies.

We declare that this project entitled “Dark Deception” is the result of our own field and research work. It is assured that this work, as a whole or in part, is not presented elsewhere for assessment. Where material has been used from other sources, it has been properly acknowledged. The similarity index of the research report is 3%. If this statement is untrue, and we are found guilty of plagiarism, the punitive actions against us should be taken as per Kinnaird Anti- Plagiarism Policy.

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DECLARATION

This final year project is presented in partial fulfillment of the requirement for BS Hons in Media studies.

WE declare that this project, 'Dark Deception' is the result of our own result and fieldwork, except in references; it is assured that this work is original and has not been published or submitted elsewhere.

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Date: 12-06-2023

ACKNOWLEDGEMENT

All praises are for Allah Almighty, without His will nothing is possible. the foremost gratitude for HIM for HIS endless support and for the confidence He has given me do this. After HIM we would like to express our special thanks and gratitude to our supervisor Dr. Maira Qadoos, who provided us with adequate guidance that led to this successful production. Along with this, we would thank our head of department Dr Kiran Karamat for her immense support. We would also acknowledge the support of our parents as they have always supported us a lot.

Lastly, we would like to thank our friends and siblings, especially Esha Arshad, Rubab Babar, Kashaf Raza, and Arshia Chaudhary for their constant support and cooperation.

ABSTRACT

The research examines the popularity of black magic in Pakistan and its association with suspense and horror. It explores the factors that attract audiences to this genre and highlights the need for more exploration and experimentation within Pakistan's entertainment industry. With a lack of locally-produced content in this genre, the research emphasizes the opportunity to impress audiences with a short film that combines suspense, black magic, and the deception of friends. Additionally, the study underscores the potential harmfulness of black magic, as it can instill fear, promote exploitation, and perpetuate social divisions within Pakistani society. By shedding light on these negative impacts, the research emphasizes the importance of addressing and mitigating the adverse consequences associated with black magic practices. The film revolves around three friends involved in black magic and its unimaginable consequence faced by one. This endeavor aims to captivate viewers with a thrilling local narrative while showcasing the untapped potential of this genre in Pakistan.

Keywords: Audience, fear, horror, mystery, suspense, blackmagic, supernatural, deception.

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CHAPTER 1

INTRODUCTION

The importance of our topic is displayed in the realization of human emotions and their toxic implications among relations. The existing element of fake friendships and evil intentions, of hatred and envy that tend to bring about the worst side of humanity and morality. A majority of people in the Middle East and South Asia including Pakistan are firm believers in the existence and use of witchcraft and black magic to get their way.

To gain insight into attitudes towards Witchcraft and Black Magic, a questionnaire consisting of 11 questions was developed and administered to a group of 20 college students from the North East region. (Baglari, 2021) The participants, 10 males and 10 females between the ages of 20 and 30, were asked about their thoughts on these practices. The data collected was analyzed in detail for a comprehensive understanding. The responses showed that both male and female participants had negative connotations associated with Witchcraft and Black Magic. The majority of participants viewed these practices as evil, frightening, mysterious, and superstitious, with the aim of causing harm to others. Male participants, in particular, saw it as foolish, harmful, uncomfortable, and without any redeeming qualities. Some participants associated it with Satanism, which inflicts harm on innocent people.

In the Islamic faith, it is widely recognized that the use of Witchcraft, Black Magic, and other types of sorcery is forbidden. Witchcraft involves the utilization of magical faculties or the practices of a witch for a variety of purposes, such as religious, divinatory, or medicinal. Depending on the cultural context, these practices can manifest in various forms. Black Magic, by contrast, entails using supernatural power or magic for nefarious and egocentric purposes, typically linked with the left-hand path. Popular culture and literature have often linked Voodoo with contemporary "Black Magic," yet it has a distinct history and traditions. Although hexing or cursing may be considered acceptable within the realm of Black Magic, Voodoo has its own unique customs and practices.

Black magic is also rooted back to history which portrays the false outcomes and negative auras taken over by the wrongful act.

The appeal of horror and suspense is understood by the intense reactions provided by the audience and when the viewers have knowledge of realism contained in the movie, that results

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in a deeper connection with the film as they would intend to compare it with real life and learn more about dealing with it.

1.1 One Liner

The story of the film revolves around the curse of black magic upon the one doing it due to the deception she had faced.

1.2 Basic Concept

The objective of this short film is to amuse the audience by instilling terror, fear, and dread in them. It tries to portray dark events that take place in people's lives because of black magic and evil intentions. The short film has aspects of horror and suspenseful events related to the evils of the reality and hatred to keep its audience interested all the way through.

1.3 Scope

The electronic media industry of Pakistan hasn't paid much attention or opted for a similar horror-based genre for their content which makes this idea unique and different as well as important for the purpose of proper awareness. There exist many people who are still indulged in false practices as well as faulty belief systems that ought to be eradicated from the Pakistani culture. A majority of people are still curious regarding this discussion as part of them believe in it while sometimes they consider these entities to be mere fantasies. Such individuals will take interest in a project like this just to learn more about it.

1.4 Basic Idea

Our idea is centered upon a suspenseful horror-based genre for the film production that allows elements of drama, hypnosis and hidden intentions to engage an audience. The film would be a complex mix of displaying the protagonist as well as the antagonist, both being involved in highlighting dark and evil powers and practices while making use of black magic and its horrific implications that would be seen by the viewers as an illusion as to which is right or wrong that grasps attention.

1.5 Need of Project

Black magic has always been a subject of interest for many, and exploring its dark powers and consequences can make for a thrilling cinematic experience. Deception between friends is another aspect of human behavior that is intriguing to many. We often assume that our friends have our best interests at heart, but when betrayal strikes, it can be devastating. By exploring the consequences of black magic and deception, this film can provide a valuable lesson for

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audiences to take away. Overall, a film based on black magic and deception between friends can satisfy our curiosity about the unknown while also offering a compelling narrative that explores human behavior and relationships. The ultimate goal of this project will be a complete package of entertainment, suspense and adrenaline for the audience to enjoy and learn.

1.6 Clarity of the Topic

As our title states, 'Dark Deception' is supposed to be mostly about the Black Magic which is denoted by the word 'dark' and the word 'deception' shows the betrayal between friends. The film is a combination of suspense, use of black magic and the deception a friend faces while she's kept in the dark.

CHAPTER 2

LITERATURE REVIEW

Aleem et al. (2021) explains that after seeing sorcery-themed plays, individuals have a tendency to become fascinated by the thought of magical interference in their personal affairs and gradually contact a Peer/Aamil, and many people affirm that. As a result, people's faith in magic or witchcraft increases. Dramas and content that includes the black magic theme in it are very close to reality hence have greater and long-lasting effects on the minds of the viewers.

Mefah (2018) found in his paper titled as "Jinn and its effects on Muslim society" that there existed varying beliefs regarding jinn and the ways to treat them. Some people believed that jinn co-exist with the human world while some believed that they lived in a parallel world from ours. Similarly, some people think jinn might also be the cause behind certain sicknesses, be that mental, physical or psychological. Some perceive them to be such creatures with extraordinary powers like shape-shifting and fast movement. In such cases, people also seek for a way to avoid and prevent encountering with jinn. Some people resort to the practice of using stones with amulets or charms while some consider seeking help from religious healers.

Bhatta charjee (2017) discusses in depth about the rise in paranormal happenings around the world and the fact that every paranormal occurrence has a scientific cause and explanation. It was stated that paranormal events can still be explained scientifically even though they are recognized as natural occurrences and fall under the category of "para-science." Using ghosts as an example, we can see how their presence can alter the temperature but that it all depends on how we interpret what happens after death. Instead of being terrified of it, one should accept it as a natural occurrence.

A study examined how North-East Indian youth are portrayed in the media with respect to black magic, and how exposure to witchcraft and black magic in the region impacts their cultural and traditional practices. Baglari (2015) showcased the thematic statistical analysis in her research piece. According to the study, folk magic was initially very prevalent in the north-eastern states of India; but, as Christianity and science gained ground in the city, the influence of magic began to wane, but it never fully vanished. The development of science and technology led to the partial abolition of magical practices; the only individuals who still held sorcerous actions in high regard did so out of reverence for their ancient traditions.

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Zadeh (2015) examines parallel traditions in his paper titled “Magic, Marvel, and Miracle in early Islamic thought”. He states that every Islamic cosmography is rooted in belief that the belief of jinn and their powers is rightfully described in The Quran for acceptance and acknowledgement. The Quran speaks of magic as harmful and illicit. The vague practices of exorcism are witnessed among religious elites which includes physical objects and topography. These methods and means haven’t been proven fruitful every time as in some instances, they backfire and make situations worse. The jinn are said to have emotions that can be triggered while on the contrary, there are believed to be existing jinn that are actually helpful in nature.

Abu-Rabia (2015) in his study titled “The evil eye and cultural beliefs among the Bedouin tribes of the Negev, Middle East” found that the Bedouin considered the evil eye to be an extremely perilous force within their society, and therefore went to great lengths to combat it using various methods. Through this research, he shares a better understanding of the problem and its solution through the traditional practices of the Bedouins. The author cites an Arab-Bedouin proverb that emphasizes the grave danger posed by the evil eye, suggesting that it has the potential to cause a person's death.

Mohyuddin & Rehman (2015) shared in their research paper titled “Impact of black magic and witchcraft in a Muslim community” that misleading practices prevalent in the society that is causing nothing but negative effects on the social framework. They have attempted to highlight and focus upon the misuse of the idea and the way it is wrongfully perceived by many people. Speaking of history how black magic and witchcraft was in common practice but now it is a means of diversion for people towards believing in the fake and evil powers of dark magic. In today’s world, most people are seen to desire a life full of ease and short-cuts and this leads them towards unlawful means and measures of gaining their desired results.

Soomro et al. (2014) examined the commonness and reasons of black magic by studying its history in Pakistan. Findings indicate that black magic is used as a result of a sense of revenge, a lack of faith in religion, a lack of information and education, and the media's rising irresponsibility. This weak belief makes a man fall prey to evil spirits and sheytan. Media has been irresponsibly promoting black magic through different morning shows, through which people get the idea of taking revenge in such manner. The effects of black magic may vary from mild to intense. Black magic is a serious problem in Pakistan which needs to be overcome.

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This can be done by strengthened belief in religion, responsible role of media, and increased literacy rate.

Fazal (2014) analyses the supernaturalism of people's local beliefs in a rural area of Pakistan. The study also highlighted the relationship between religion and superstition. This was accomplished by depicting the underlying reason for Islam's supernatural outlook and by examining the examples provided by the participants. The study found that more participants subconsciously or consciously associated themselves with supernatural creatures. The majority of them held beliefs in supernatural beings and connected success and failure to supernatural norms. It shows that individuals in Pakistani countryside prefer to place more faith in paranormal phenomena as a result of inadequate Islamic instruction and also as a result of illiteracy because they lack appropriate knowledge and tend to believe whatever their elders tell them.

Vivek (2013) provides a historical analysis in his study "Jinnealogy: Everyday life and Islamic theology in post-Partition Dehli". He explored the abstract reality of jinn and their role in the history and connection with the human society. Some people in the contemporary Delhi believed that jinn had been acting as transmitters that would connect humans across different time lines since jinn were not bound by mortal laws of age and death. In his research, he attempts to combine the bureaucratic and medieval mindsets regarding this idea and their outlook on the overall use of jinn. The jinn possessing memory chains that challenge the magical aura through theologies and the constituted presence.

Qamar (2013) investigated in his paper titled "The concept of 'Evil' and the 'Evil Eye' in Islam and Islamic faith- healing traditions". He found himself to believe that humans are weak creatures that are easily overtaken by any evil that may be through regular emotions like arrogance and envy. All evil is known to cause destruction and devastation along with hopelessness among the community. The evil eye such as, is caused simply by envy and it is said to bring about and inflict harm which may be intentional or unintentional. Although, in order to escape such misfortune, the Holy Quran has guidance regarding protection against evil eye through religious means like recitation.

Mullick et al. (2013) surveyed 320 attendees to assess their beliefs regarding Black Magic, Jinns, and the Evil Eye. The majority of participants believed in the existence and potential possession by Jinns, with women being more likely to believe in this phenomenon

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than men. Additionally, many participants looked to religious leaders for guidance on how to treat illnesses thought to be caused by black magic. Interestingly, those with higher levels of education were less likely to believe in Jinn possession or the influence of the evil eye, black magic, or Jinns on mental health issues compared to those with lower levels of education. These findings underscore the importance of mental health care professionals being knowledgeable about these beliefs in order to provide optimal care to their patients.

Hashim (2012) stated in his study titled "Islam's views on sorcery and black magic" that the growing superstitions among the Muslim community has become difficult to deal with most people have started to create their own belief systems without any authentic research on religion. Some of such people have a firm belief on the powers of sorcery, namely sihr which can't be properly defined as humans are limited to the knowledge of the unseen. As per the Holy scriptures, there is very little information regarding dark magic and is only referred to as harmful since sorcerers make use of impermissible means for the sole purpose of misleading and tricking people into misguidance.

The study by Khalifa et al. (2011) examined Muslim beliefs surrounding Jinns, black magic, and the evil eye, as well as the potential impact of these beliefs on physical and mental health. The results showed that their existence was widely accepted among majority of the Muslims and many believed that they do have an impact on the mental and physical health. They believed that spiritual as well as medical help must be taken to treat such instances.

An historical overview of Pakistani cinema is provided by Khan, A. (2010). It only focuses on horror films, charting their distinct early development. The book commences with a detailed account of the history of "Lollywood," exploring the aftermath of partition and the challenges faced by Pakistani filmmakers due to political and financial constraints. The violence in Punjabi movies increased in Pakistani theatres in the 1960s. The authors did, however, talk on the factors that contributed to Pakistani cinema's demise. A unique contemporary horror film aimed at both domestic and foreign viewers, Zibahkhana.

CHAPTER 3

SIGNIFICANCE

The significance of making a film based on black magic and deception between friends in Pakistan lies in its potential to explore and shed light on the cultural beliefs and practices related to such subjects in the country.

In Pakistan, black magic is often seen as a taboo subject, yet it continues to exist and influence the lives of many people. By addressing this topic in a film, Pakistani filmmakers have an opportunity to start a dialogue and raise awareness about the dangers and consequences of engaging in such practices.

Moreover, friendship is a core value in Pakistani culture, and the film can explore how the betrayal of trust and deception between friends can have a significant impact on individuals and communities. The film can also highlight the importance of honesty, integrity, and forgiveness in relationships.

Other than this, horror and scary movies serve as source of psychological catharsis Ballon & Leszcz (2007). Horror content that are closer to reality help in relieving stress and anxiety. When fearful scenes end, the brain relaxes and releases dopamine and serotonin. These hormones assist in maintaining both a healthy body and a high degree of mental activity. (Health Benefits....., n.d.)

Very few work is done in horror genre in Pakistan. The production of horror content in very low, hence our project will contribute its part and help in growth of this genre. This effort could inspire others to try their hand at similar projects, which would revolutionize the horror and mystery genres in Pakistan. In addition, the film can contribute to the growth of Pakistan's film industry by showcasing the talent of local filmmakers and actors, and promoting the country's culture and traditions to a global audience.

Overall, the significance of making a film based on black magic and deception between friends in Pakistan lies in its potential to educate, enlighten, and entertain audiences while also promoting cultural awareness and understanding.

CHAPTER 4

SCRIPT

کردار

در شہوار

انابہ

نیو فر

منظر ۱

اندور

گھر کا منظر

انابہ شدید غصے کی حالت میں کمرے میں داخل ہوتی ہے اور زور سے دروازہ بند کر کے بیڈ پر آ کے بیٹھ جاتی ہے۔ وہ غصے میں بیڈ سے

تکیہ اٹھا کر پھینکتی ہے۔ اس کی نظر سائڈ ٹیبل پر پرے فوٹو فریم پر جاتی ہے جس میں اسکی، در در شہوار کی اور نیو فر کی تصویر لگی ہوتی

ہے۔ وہ اسے اٹھا کر زور سے زمین پر پٹختی ہے جس سے وہ ٹوٹ جاتا ہے۔ فریم کے ٹوٹے ہوئے شیشوں کی کرچیوں میں سے وہ

تصویر نکالتی ہے اور اس میں سے نیو فر کو پھاڑ کے الگ کر دیتی ہے۔

اس وقت دروازے پر گھنٹی بجتی ہے۔ وہ اٹھ کر دروازہ کھولتی ہے۔ دروازے پر کوئی نہیں ہوتا۔ وہ اندر جانے لگتی ہے جب اسکی

نظر نیچے گرے لفافے پر پڑتی ہے۔ وہ لفافہ اٹھاتی ہے اور اندر چلی جاتی ہے۔

وہ لفافہ کھولتی ہے، جس میں سے در در شہوار کی جانب سے لکھا گیا خط نکلتا ہے، جس کے اختتام پر پتہ، تاریخ اور وقت لکھا ہوتا ہے

۔ وہ خط بند کر دیتی ہے

کٹ

منظر ۲

کالے جادو کا اڈہ

انابیہ ایک تاریک کمرے میں آتی ہے، جہاں دَرّ شہوار پہلے سے موجود ہوتی ہے۔ وہ کالا جادو کے لیے متعلقہ سامان جس میں ایک ہڈی، کالے جادو کا پتلا اور موم بتیاں شامل ہوتی ہیں۔ وہ یہ سامان دَرّ شہوار کو دیتی ہے۔ دَرّ شہوار مسکرا کر دیکھتی ہے اور انابیہ بھی جواباً مسکراتی ہے۔

کٹ

منظر ۳

گھر کا منظر اور کالے جادو کا اڈہ

نیلو فر اپنے کمرے میں بیٹھ کر کتاب پڑھ رہی ہوتی ہے۔ دوسری جانب انابیہ اور دَرّ شہوار اپنا عمل کر رہی ہوتی ہیں۔ انابیہ پتلے سے سوئی نکال کر بازو پر ملتی ہے جس سے نیلو فر کے بازو پر کھجلی شروع ہو جاتی ہے۔ انابیہ اپنا عمل جاری رکھتی ہے۔ اس کے بعد انابیہ وہ سوئی منگے میں پھینک دیتی ہے اور پتلے کی گردن دباتی ہے جس سے نیلو فر کی گردن میں درد شروع ہو جاتی ہے۔ اسی لمحے

انابیہ کے ہاتھ سے وہ پتلا گر جاتا ہے۔ وہ دوبارہ پتلا اٹھاتی ہے۔ اسی وقت دُرّ شہوار اُسے ہاون دستہ پکڑاتی ہے اور اس سے پتلا لے لیتی ہے۔

کٹ

منظر ۴

کالے جادو کا اڈہ

انابیہ کالے جادو کا منتر پڑھ کر عمل کر رہی ہوتی ہے۔ اسی دوران انابیہ ہاتھ بڑھاتی ہے اور دُرّ شہوار اسکے ہاتھ پر بال رکھتی ہے۔ انابیہ بال کو آگ میں ڈال دیتی ہے اور عمل جاری رکھتی ہے۔

کٹ

منظر ۵

کالے جادو کا اڈہ

انابیہ اور دُرّ شہوار عمل کر رہے ہوتے ہیں۔ انابیہ ہاتھ بڑھاتی ہے، دُرّ شہوار اسے چاقو پکڑاتی ہے۔ انابیہ اپنے ہاتھ پر چاقو چلاتی ہے، اور اس کا خون مٹکے میں گرتا ہے۔ وہ درد سے اپنی آنکھیں میچتی ہے۔

کٹ

منظر ۶

کالے جادو کا اڈہ

انابیہ اور ڈر شہوار عمل کر رہی ہوتی ہیں۔ انابیہ جھاڑو کو آگ لگاتی ہے اور اپنا ہاتھ ڈر شہوار کی جانب بڑھاتی ہے جیسے کچھ مانگ رہی ہو۔ ڈر شہوار اسے پتلا پکڑاتی ہے۔ انابیہ جھاڑو کو آگ لگاتی ہے اور اسے پتلے کے اوپر وارتی ہے، اور پھر جھاڑو پر لگی آگ کو زمین پر مار کر سلگھاتی ہے۔ اسی لمحے انابیہ کھانسننا شروع کر دیتی ہے۔ منگے میں لگی آگ کا دھواں پورے کمرے میں پھیل جاتا ہے۔ انابیہ زور زور سے کھانستے ہوئے اپنا گلا پکڑ لیتی ہے اور زمین پر گر جاتی ہے۔ اپنے گلے کو زور سے دباتے ہوئے سرد اُدھر اُدھر گھماتی ہے جیسے مدد مانگنا چاہ رہی ہو، اور اسی حالت میں مر جاتی ہے۔

اس کے بعد ڈر شہوار اٹھتی ہے اور انابیہ کے پاس آتی ہے۔ اسی لمحے نیلو فر بھی اس کے ساتھ آکر کھڑی ہو جاتی ہے۔ وہ دونوں پہلے مری ہوئی انابیہ کو دیکھتی ہیں اور پھر ایک دوسرے کی طرف دیکھ کر مسکراتی ہیں۔ اس کے بعد فلیش بیک چل پڑتا ہے۔

کٹ

فلیش بیک

فلیش بیک منظر ۱

ڈر شہوار اور نیلو فر مسکرا کر ایک دوسرے کو دیکھتے ہیں اور نیلو فر خط لکھ رہی ہوتی ہے۔

"پیاری انابیہ، نیلو فر نے تمہارے ساتھ اچھا نہیں کیا۔ یہ سب ایسے نہیں چل سکتا۔ ہم دونوں مل کر اسے انجام تک پہنچائیں گے۔

میرے پس ایک منصوبہ ہے۔ تم ۱۹ تاریخ کو سب سامان لے کر ساتویں گلی کے پیچھے کالے گھر میں پہنچ جانا۔ کالا جادو کا عمل وہیں

شروع کریں گے۔ میں تمہارا انتظار کروں گی۔

اللہ حافظ "

دَر شہوار

کٹ

فلیش بیک منظر ۲

اناہیہ کو خط پہنچنے کا منظر۔

کٹ

فلیش بیک منظر ۳

جس منظر میں اناہیہ دَر شہوار کو سامان پکڑا رہی ہوتی ہے دَر شہوار نے اناہیہ کی تصویر اور اس کا پتلا اپنے پیچھے چھپایا ہوتا ہے۔

کٹ

فلیش بیک منظر ۴

جب اناہیہ نیلوفر کے پتلے کے ہاتھ پر سوئی لگا رہی ہوتی ہے، اسی وقت پیچھے دَر شہوار اناہیہ کے پتلے کے ہاتھ پر سوئی چبھاتی ہے جس

کے باعث اناہیہ کے ہاتھ سے پتلا گر جاتا ہے۔

کٹ

فلش بیک منظر ۵

جب انابیہ دَر شہوار کو مٹکا پکڑا رہی ہوتی ہے تو دَر شہوار انابیہ پر کالا جادو کی نیت سے اسکا بال پکڑ لیتی ہے۔

کٹ

فلش بیک منظر ۶

دَر شہوار موم بتی اٹھاتی ہے اور کالا جادو والے کاغذات سے منتر پڑھ کر انابیہ پر کالے جادو کی نیت سے چاقو انابیہ کو پکڑاتی ہے۔

کٹ

فلش بیک منظر ۷

جب انابیہ جھاڑو جلا رہی ہوتی ہے تو دَر شہوار سے پتلا مانگنے کیلئے ہاتھ بڑھاتی ہے۔ دَر شہوار اس کو نیلو فر کے بجائے انابیہ کا پتلا پکڑا

دیتی ہے، جس کے باعث انابیہ کا کیا گیا عمل اسی پر اُلٹا پڑ جاتا ہے اور وہ مر جاتی ہے۔

فلش بیک ختم

کٹ

منظر ۷

کالے جادو کا اڈہ

نیلو فر اور دَرّ شہوار ساتھ کھڑی ہوتی ہیں۔ دَرّ شہوار کے قدموں کے پس انابیہ کی لاش پڑی ہوتی ہے۔ دَرّ شہوار جھک کر انابیہ کی آنکھیں بند کرتی ہے۔ اسی لمحے اسکی جیب سے وہ تصویر گرتی ہے جو انابیہ کے فریم میں لگی ہوئی تھی، اور انابیہ نے نیلو فر کا حصہ تصویر سے الگ کیا تھا۔ اس منظر میں وہ تصویر نیلو فر والے حصے سے جڑی ہوتی ہے جب کہ انابیہ کی طرف سے پھاڑ کر الگ کر دی گئی ہوتی ہے۔ اسی تصویر پر فلم کا اختتام ہوتا ہے۔

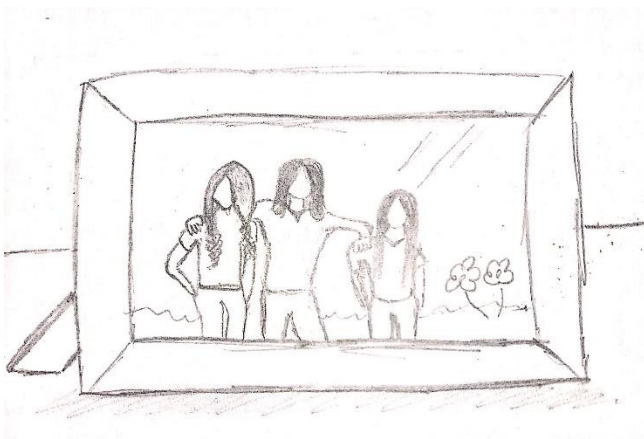
کٹ

CHAPTER 5

STORYBOARD



Anabiya is holding her head with anger.
Wide shot was used to show Anabiya and
her surroundings.

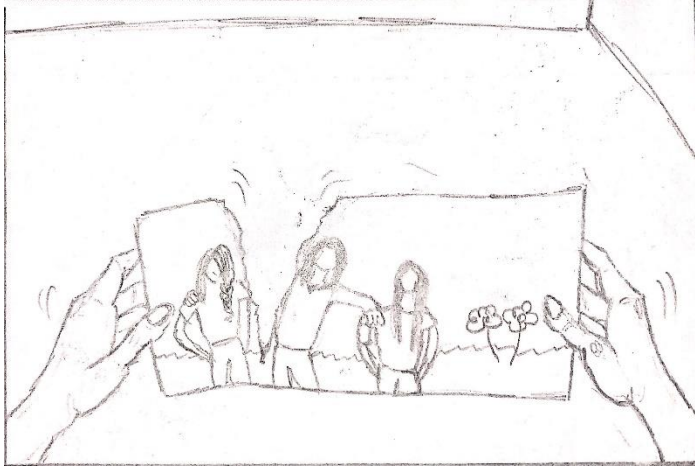


Shot of a photo frame on the side table with
picture of three friends including anabiya.
Close up shot of the photo frame to focus on
the picture.



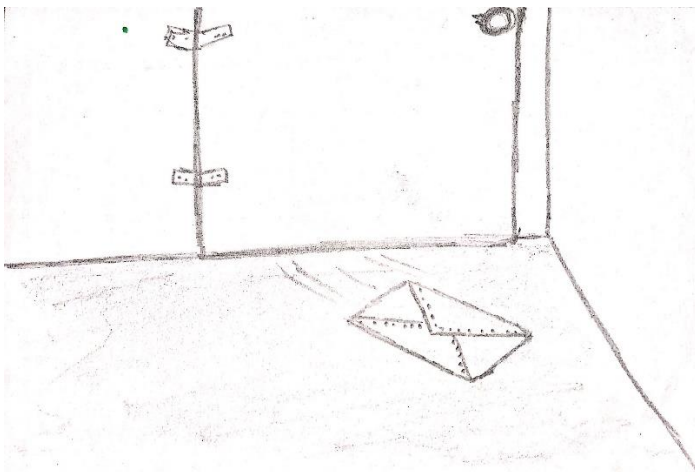
Anabiya breaks the photo frame.
Medium shot was used for this frame

DARK DECEPTION



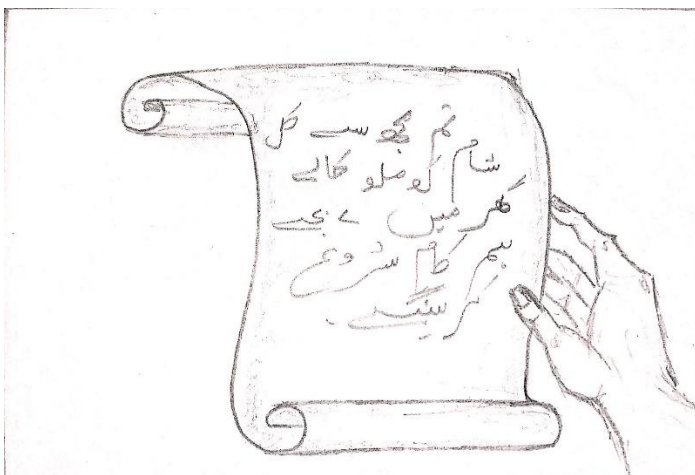
Anabiya tears the picture from neelofar's side.

Medium close-up shot was used in this frame.



An envelope on the front door.

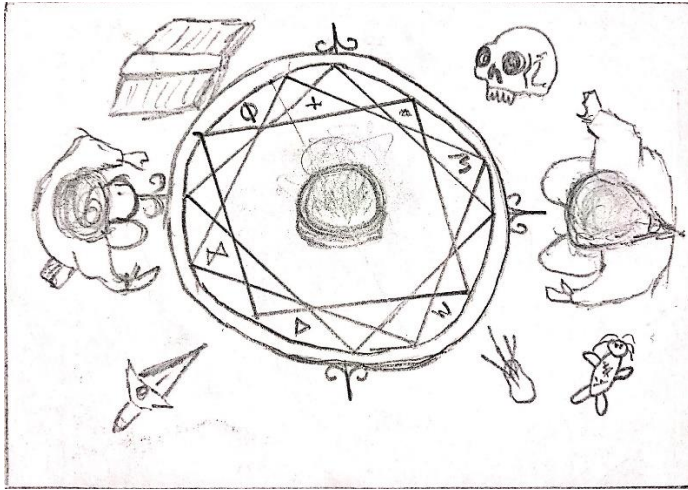
Medium shot showing envelope and surrounding.



Anabiya holding the letter in her hand.

Close up shot of the letter moving from the start to the end of letter

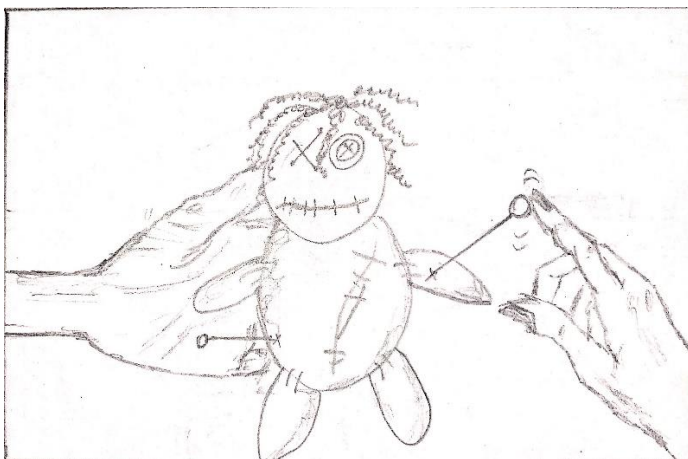
DARK DECEPTION



Establishing shot of black magic place.
Extreme wide-shot showing the surrounding
and setting of the place.



Neelofar sitting in her home reading a book.
Neelofar is shown in a wide shot that
emphasizes both her presence and the
surrounding environment.



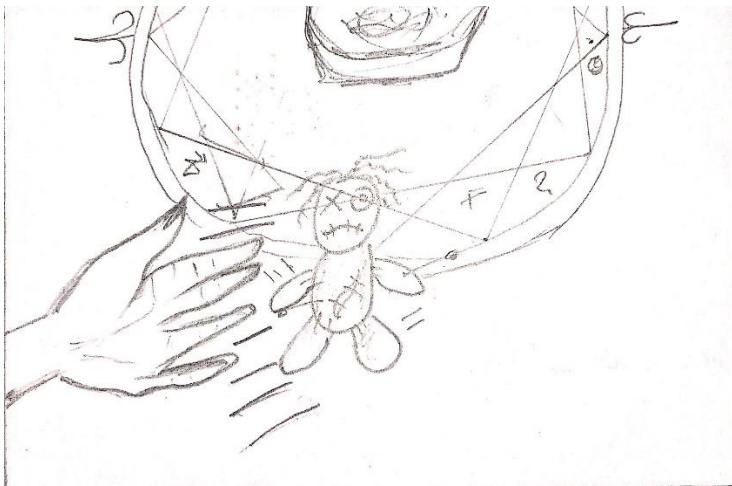
Anabiya forcing a needle in the arm of
neelofar's voodoo doll.
Close up shot of voodoo doll and needle
moving on it.

DARK DECEPTION



Neelofar feeling some sort of itchiness in her arm.

Medium shot of Neelofar focusing on her discomfort.



Voodoo doll falling from anabiya's hand.

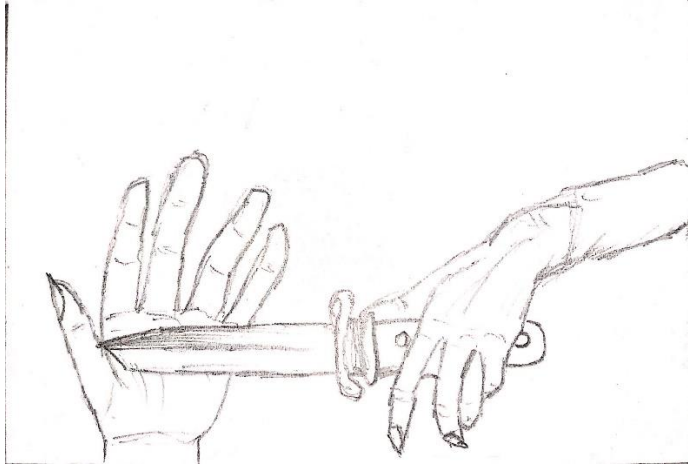
Medium shot focusing on the falling voodoo doll.



Anabiya putting a hair in the black magic pot.

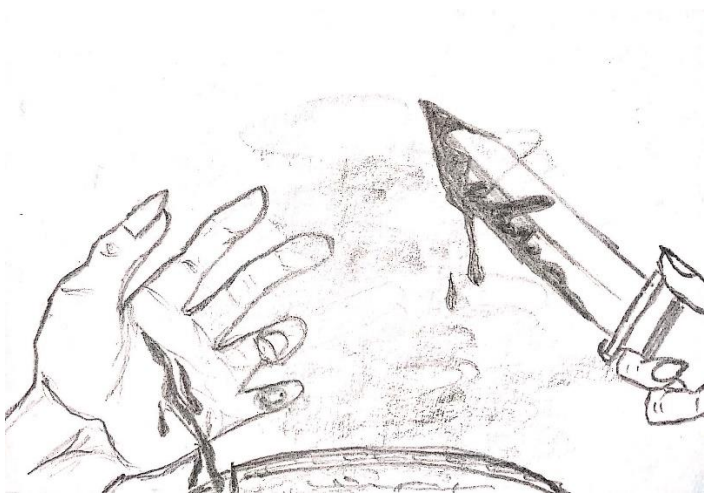
Close up shot focusing on the thin hair strand.

DARK DECEPTION



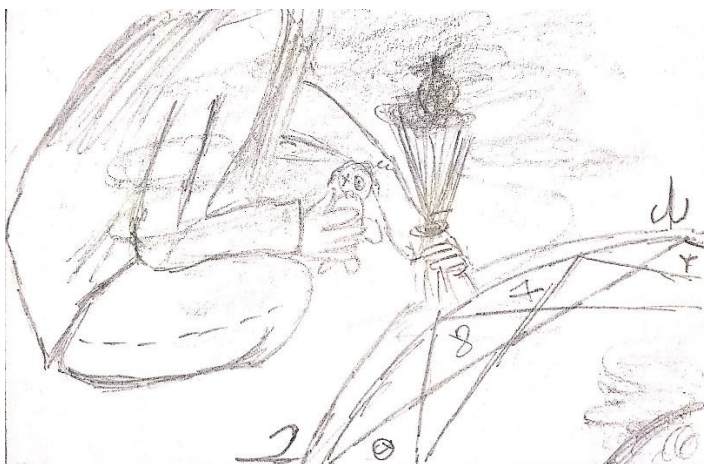
Anabiya moving a sharp knife over her palm.

Close up moving shot focusing on the movement of knife.



Blood of Anabiya's hand falling in the black magic pot.

Medium shot focusing on falling drop, palm and knife.



Anabiya doing the spell on voodoo doll with a broom.

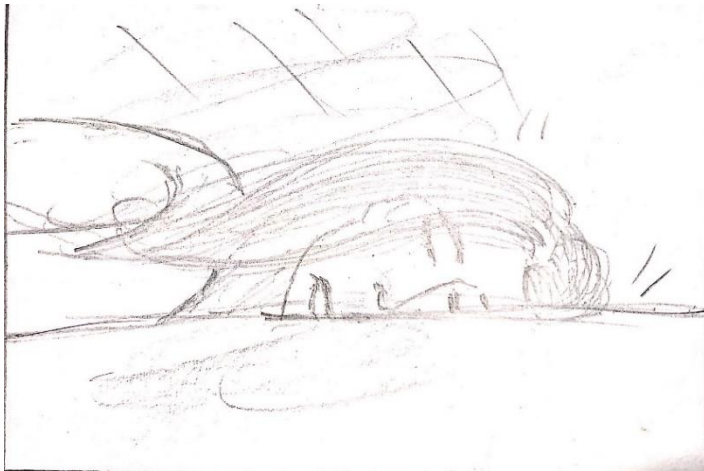
Medium shot focusing on falling drop, palm and knife.

DARK DECEPTION



Anabiya experiencing some discomfort and coughing.

Dutch angle shot used to show tension of the scene.



Anabiya experiencing some discomfort and coughing.

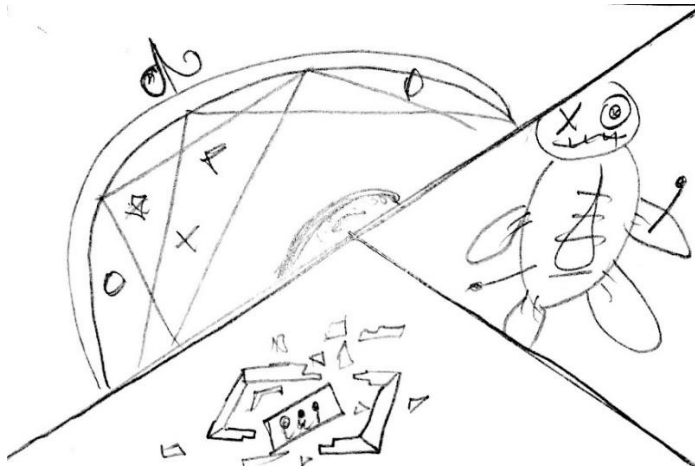
Dutch angle shot used to show tension of the scene.



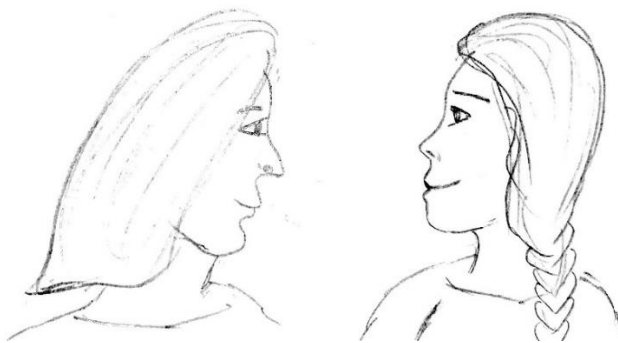
Dur e shehwar and neelofar smirking at each other.

Two shot is used in this frame to shot both characters.

DARK DECEPTION

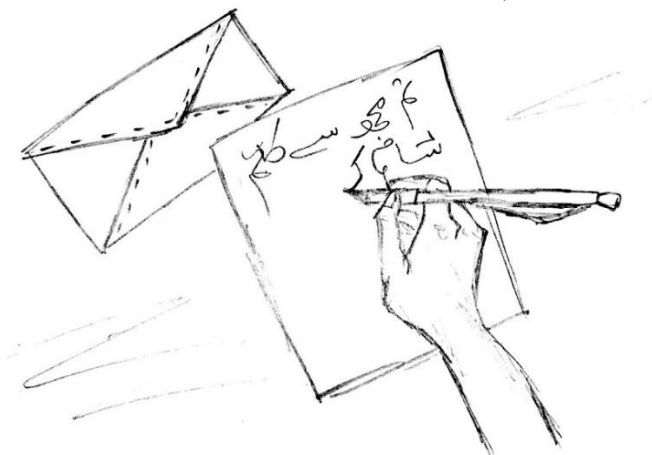


Rewind, all shots in faster speed.



Dur e shehwar and neelofar smirking at each other.

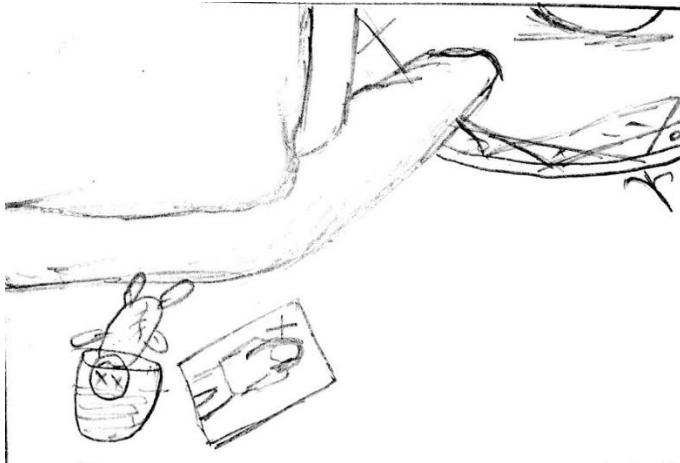
Two shot is used in this frame to shot both characters.



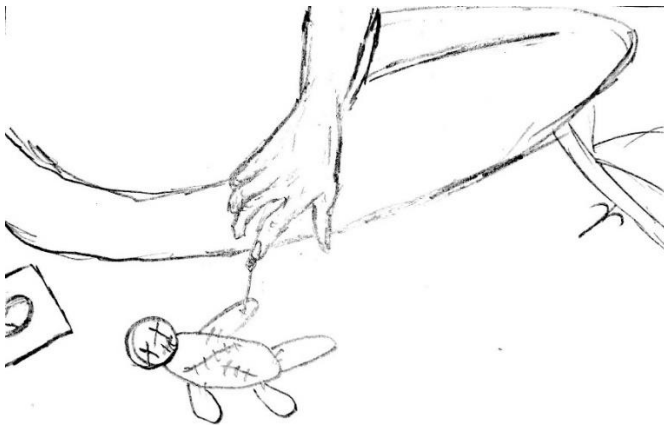
Neelofar writing the letter.

Close up shot is used in the frame to focus on hand and text.

DARK DECEPTION



Neelofar writing the letter.
Close up shot is used in the frame to focus on
hand and text of the letter.

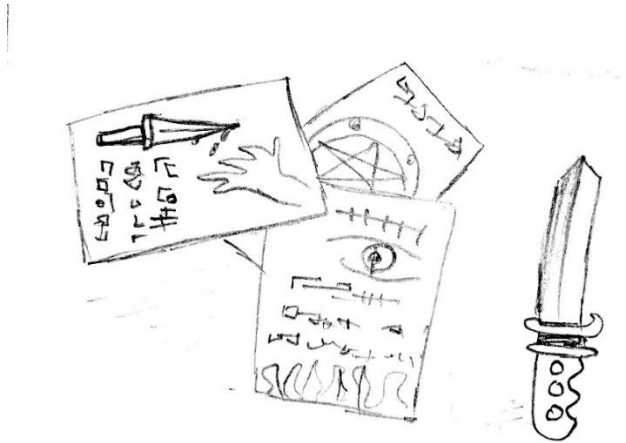


Dur e Shehwar poking a needle in the hand of
Anabiya's voodoo doll.
Wide shot of voodoo doll and surrounding.

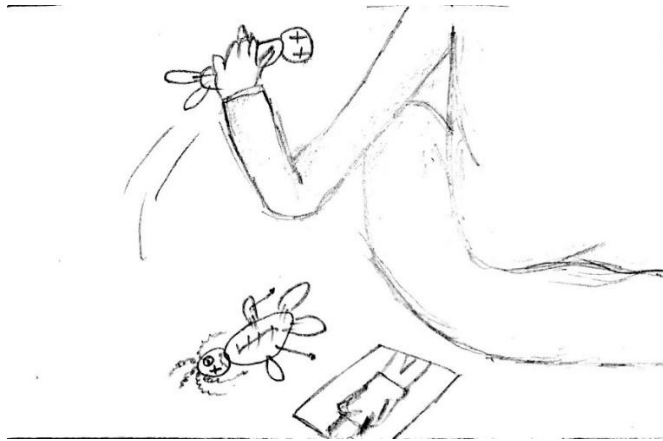


Dur e Shehwar hand over the hair strand.
Medium shot of Dur e Shehwar's hand.

DARK DECEPTION



A shot showing black magic scrips and knife.
Medium moving shot of all the things.



Dur e Shehwar picking up the exchanged
voodoo doll.
Wide shot sowing her hand, voodoo dolls and
picture.



Shot of anabiya's dead body with a torn
picture besides.
Wide shot capturing anabiya's face and torn
picture.

CHAPTER 6

TECHNICAL METHODOLOGY

6.1 Approach

The approach of this short film is to grab the audience's attention by telling a brief horror narrative very close to reality while relating it with Islam and black magic. The right combination of horror music will be used to enhance the story's terrifying moments. The main objective is to arouse fear or panic in the audience and create a lasting impression on their thoughts. There will be aspects of surprise, terror, mystery, and suspense, and mainly closeness with reality throughout the short film which will keep the viewers hooked to it.

6.2 Genre

This short film falls under the “*Supernatural Thriller*” genre. The aim of this genre is to arouse the viewer's horror, revulsion, or fright. The main purpose is to keep the audience hooked to it and maintain the element of suspense and this film can also explore and showcase the unique cultural elements of Pakistan and its belief systems, as black magic and other supernatural practices are prevalent in Pakistani culture. It's intriguing and enjoyable to experiment with this genre. But regrettably, much exposure in this genre is not seen in Pakistan.

6.3 Clustering

As the writer and director of this short film, we wanted to experience the horror genre. We are always intrigued and hooked towards this genre and prioritize horror content over other genres. So, the inspiration behind making this film was the people's interest in this particular genre. Before writing the script, we have watched many horror films and short films including the factor of suspense and black magic to research on the elements that make a horror film a hit or a miss. A lot of time was required in the research for this film because we wanted to tick all the right boxes. We have also read the reviews of the audience on many famous horror films and short films to have a better understanding of the elements that intrigue or captivate the audience's interest. We wanted to know that why are the audience so inclined towards horror content. We completed the script of the film after having detailed research so to make a short film that entertains the audience. The main purpose of our short film is not only to entertain the audience but also to grab their attention, to entertain them and to hook them till the last scene of the film.

6.4 Target Audience

6.4.1 Age Group

The targeted age group for this short film is 16-60. This age group is chosen because youngsters and adults are interested in thrill, suspense, mystery, and horror, while elderly can also get some entertainment through it.

6.4.2 Gender

There is no specific gender targeted for this short film because horror appeals to both men and women.

6.4.3 Psychographics

This short film targets audiences interested in thrillers, mysteries, and paranormal activities and knowing about evil eye and black magic.

6.5 Shots and Camera Angles

We have used multiple shots in this short film and experimented with different camera angles. The shots used in this film are wide shot, long shot, mid shot in the film to capture the scenes with a little of the background. Close-ups and extreme close-up shots are used in the moments to capture the expressions of leads and to focus on the details to create a more realistic effect of the short film.

6.6 Location

The entire shot film was shot indoor and but at two locations. The locations used in this shot film were a house in Askari XI and an abandoned hut used as the place where black magic was done, that too in Askari XI.

6.7 Equipment

The equipment used in the production of this film are

DSLR: Canon EOS 1500D

Lenses: Canon EF 24-105mm F/4L IS USM Lens, Canon EF 40mm Lens

Tripod

Small LED light

6.8 Lighting

As the genre of our short film was horror, so the lighting had to play a major role in creating a realistic effect. we have used ring light and light of candles to shoot the dark

scenes. In the house, the lights available in the rooms was used along with a ring light

6.9 Treatment

The film was shot in a way that maintained the aspect of terror because the genre it belongs to is supernatural thriller. The lighting, music, make-up, sounds and costumes was kept consistent with the concept of the film. In order to maintain the impact on the audience, the cast and writing was kept as real as possible so that people can relate with it.

6.10 Pre-Production

This stage involved extensive study on the subject of the short film. To gain a deeper grasp of this genre, close observation of previous related work in the field was made. The characters of the film were well-developed. The development of the events of the story and characters was carefully chosen. This step involved investigation of terrifying incidents. Proper work was done on the horror scenario projection.

Pre-Production Coordination

The short film's budget was established in the second phase of this process, after which the locations, lighting, travel expenses, and other necessary equipment was decided upon in accordance with the concept and the available funds. Casting the characters was the third phase. The scheduling of the shoots and equipment testing was the last one.

6.11 Production

The process of shooting started in the production phase. The shooting process was completed within a day. With two cameras and various lighting, the short film only lasted a few minutes. To get the necessary photos, various camera angles and approaches were used. The lighting was adjusted to match the film's scenes and overall tone.

6.12 Post Production

The evaluation and editing of the shots were done once the film was shot entirely. Shots were organized. In this genre, editing is the most crucial stage because the special effects of the film and music are so critical. To achieve the required outcomes, various editing approaches were applied. Additionally, relevant background music was used, which is very essential to the horror genre. Teasers, posters, and flex is also created for the film's promotion.

CHAPTER 7

BUDGET

Project Title: Dark Deception

Genre: Short Film

Duration: 7 minutes

Language: English/Urdu

Locations: Lahore

Pre-Production		
Producer	Fizza and Mahnoor	
Director	Fizza and Mahnoor	
Writer	Fizza and Mahnoor	
Production		
Expenditure/Equipment	In House	Out Source
Camera, Tripod Stand	Yes	-
Actor	Yes	-
Lights	-	Rs. 5,000/-
Transportation	-	Rs. 5,000/-
Food (Shoot Days)	-	Rs. 2,000/-
Post Production		
Editing Software	-	Rs. 5,000/-
Printing Posters etc.s		Rs. 5,000/-
Miscellaneous Expenditures	Rs. 4,000/-	
Total Budget	Rs. 30,000/-	

CHAPTER 8

CONCLUSION

In conclusion, this study has shed light on the intriguing topic of black magic and deception. Through an in-depth analysis of the ways in which black magic can be used as a tool for deception, we have identified the various tactics and strategies that are commonly employed by practitioners of this craft.

From the use of psychological manipulation and misdirection, to the exploitation of cultural beliefs and superstitions, the practice of black magic can be a powerful tool for those seeking to deceive others. Moreover, the negative consequences of such deception can be far-reaching, impacting not only the individual targets of the deception, but also wider social and cultural dynamics.

Despite these challenges, however, there are opportunities for education, awareness, and empowerment that can help to mitigate the negative effects of black magic and deception. By promoting critical thinking, empowering affected individuals and communities, and working to dispel myths and misconceptions about black magic, it may be possible to reduce the prevalence and impact of these practices in society.

CHAPTER 9

RECOMMENDATIONS

The following are the recommendations:

- The content creators should explore different avenues of this genre.
- The element of horror should be well incorporated and the story should be well knitted and make sense.
- The suspense of the film should be well tackled.
- The background score should be purposefully used to enhance the effect of suspense.
- Black magic should be shown as a curse and not something fascinating.
- The elements of education and awareness should be inculcated in the content based on such a topic.

CHAPTER 10

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<input type="checkbox"/>	Izza Yusra & Yusra...	BA/SC JUNE DEFENSE 2023	10%				202044970	09-May-2023
<input type="checkbox"/>	Rifa Nabeer And Ebra...	BA/SC JUNE DEFENSE 2023	11%				202044795	09-May-2023
<input type="checkbox"/>	Amya Sandora And M...	BA/SC JUNE DEFENSE 2023	11%				202044994	09-May-2023
<input type="checkbox"/>	Aywan Saifurrah	Shawana Report	11%				202020156	09-May-2023
<input type="checkbox"/>	Dina Nayyira & Zaid...	BA/SC JUNE DEFENSE 2023	11%				202044946	09-May-2023
<input type="checkbox"/>	Hajar Daw	BA/SC JUNE DEFENSE 2023	12%				202044914	09-May-2023
<input type="checkbox"/>	Shawana Bayana	BA/SC JUNE DEFENSE 2023	13%				202044932	09-May-2023
<input type="checkbox"/>	Urwa And Fizzaa	BA/SC JUNE DEFENSE 2023	13%				202044740	09-May-2023
<input type="checkbox"/>	Amya Sandora Baya...	BA/SC JUNE DEFENSE 2023	14%				202044939	09-May-2023
<input type="checkbox"/>	Amya Ad'Fala	BA/SC JUNE DEFENSE 2023	16%				202044953	09-May-2023
<input type="checkbox"/>	Amya Ad'Fala & Muna...	BA/SC JUNE DEFENSE 2023	18%				202044927	09-May-2023
<input type="checkbox"/>	Urwaan Sohan	BA/SC JUNE DEFENSE 2023	24%				202040204	09-May-2023