

Home, Mobility, and the 'New Woman' —*Dobara Phir Se* and the 'New' Pakistani film

Abstract: This paper aims to look at conceptions of family and mobility in the 2016 female directed Pakistani film, *Dobara Phir Se*, within the context of conceptions of “home” and “globalization.” I consider these ideas both within the text itself and in terms of the external environment facilitating it—a new audience for Pakistani films that comprises a class and lifestyle culture very different from earlier films that were made before the “death” of Pakistani cinema. Directed by Mehreen Jabbar, who herself moves between the US and Pakistan in her projects, the film is set and shot in NYC and Karachi. The paper explores how mobility, migration, and families are perceived, constructed, and received in/from these narratives and how different identities are constructed in this version of “globalization.”

The “new woman” that films like these imagine/portray—a large part of whom is defined by the adoption and adaptation of goods, ideas, and lifestyles flowing across borders—is a complex mix of what may be perceived as the best of both worlds.

To facilitate these newer kinds of films, a new consumption space and a new kind of urban, upper-class, mobile (either via physical travel and/or global media consumption) audience had to be in place. This paper asks what role transnational mobility (of people and goods) plays in constructing and maintaining this audience and in facilitating the representation of the “new woman” on the big screen.