

# **A Semiotic Analysis of Mob Lynching in the Pakistani Drama “Tan Man Neel o Neel”**

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## **ABSTRACT**

Mob lynching is a severe and persistent crime that is punishable under constitution of Pakistan. The show Tan Man Neel o Neel, which aired on HUM TV in 2024, brought attention to the issue by depicting one instance of mob lynching that took place because of erroneous religious beliefs. This study employs a qualitative semiotic analysis of the final fifteen minutes of the final episode of Tan Man Neel o Neel, based on Saussure's concepts of signifier and signified and Barthes' concept of myth, because this segment contains manipulated footage that incites public outrage and leads to a fatal mob lynching. The study focuses on how verbal and visual cues create meaning in the story. At the conclusion, real photos of victims of mob lynching are displayed, adding to the tragic effect and realism. The drama effectively conveys a message on the components of justice, manipulation, and societal responsibility through signs, symbols, and facial expressions.

**Keywords:** Mob lynchings, HUM TV Drama, Misinformation, False accusations, Moral panic, social media, Semiotic Analysis, Pakistani drama, Tan Man Neel-o-Neel

## INTRODUCTION

Mob lynching doesn't only happen in any specific community or country but also a common occurrence in many developed countries around the globe. The term 'Lynching' was coined by US in 19<sup>th</sup> century where it used as a form of traditional justice. Lynching is an umbrella term which includes both mob justice and communal justice, which are illegal in modern bureaucratic law (Singay et al., 2020).

In the modern digital age, what TV screens show transfers to our phones, social media feeds, and daily discussions. Such dramas could shape perceptions and create conversations that go far beyond the television set, especially when inspired by real life. Television dramas have often been mirrors to society, using storytelling often to address delicate and tough subjects. Particularly on digital platforms like YouTube, dramatic narratives that incorporate real-life events tend to generate deeper societal conversations and a higher emotional response. *Tan Man Neel o Neel*, a Pakistani drama, is a recent and moving example of this issue (Staff, 2025).

It not only raises awareness of mob lynching but also includes real-life imagery of victims, indicating a bold and dramatic shift in storytelling that crosses the gap between fiction and harsh realities. The drama *Tan Man Neel o Neel* focus on how the mob forms, get manipulated by the people, even they don't spare their friends & family (Anwer, 2025).

From December 2024 to February 2025, the drama *Tan Man Neel o Neel* aired on Hum TV Network. It consisted of 11 mini-series episodes that were produced by Sultana Siddiqui and written and directed by the well-

known team Mustafa Afridi and Saife Hassan (AFP, 2025a). The drama opens with a slice-of-life representation of individuals who valued dancing, music, and art. Although it accurately depicts their aspirations and desires, it quickly delves into more profound societal problems like as young people's job challenges, male exploitation, political manipulation, mob violence, and the abuse of claims of religious misconduct for personal retaliation. The drama's tragic journey exposes how hatred, ignorance, and political games shatter innocent dreams, culminating in heartbreaking disaster (AFP, 2025).

The drama plot centers on Rabi (Sehar Khan) and Sonu Danger (Shuja Asad), a young Gen-Z couple who pursuing their goals. Rabi, an emerging YouTuber while Sonu Danger and his friend Moon are dancers. Rabi's has cousin, Kami who is a political Provocateur, whose sparks the false narrative in jealousy which turn into dangerous events which ends up in mob lynching (Kari, 2025).

This study examines how media industry promotes societal reflection and awareness in their series, conducting a semiotic analysis of the drama Tan Man Neel o Neel, last episode's mob lynching scenes.

### **Problem Statement**

In Pakistan, Mob lynching is a rising social problem, often carried out under the influence of religious propaganda. Public awareness and understanding of the psychological, social, and political implications remain limited. The media shapes & influences the public opinion through how television dramas portray such sensitive events, especially when they include real-life images of victims. The final episode of the drama Tan

Man Neel o Neel is a rare example that combines fictional storytelling with real visuals of a mob lynching. This research aims to fill that gap by studying the semiotic analysis, how signs and symbols in the drama carry the meaning social and cultural, as previously no study has been conducted to the drama Tan Man Neel o Neel.

### **Significance of Study**

- The research analyzes that television dramas can raise awareness about social issues like mob violence and religious extremism, going beyond mere entertainment.
- By analyzing the final episode of Tan Man Neel o Neel, it shows how visuals and real-life references influence audience emotions, spark discussion, and may inspire social change.
- It contributes to academic research by applying semiotic theory to Pakistani television content, offering insights useful for media scholars, creators.

### **Research Objectives**

- To analyze the symbolic elements (e.g., imagery, colors, character dialogues) used to depict mob lynching in the episode.
- To explore the semiotic impact of real-life visuals integrated into the drama's final scene.

- **Research Questions**

**RQ1:** What emotional impact and message does the background music in the mob lynching scene contribute to?

**RQ2:** How does discourse in the mob lynching scene contribute to the presentation of the social issue?

**RQ3:** What effect do the actual victim pictures have on the overall meaning of the story during the mob lynching scene?

### **LITERATURE REVIEW**

Media is the one the important pillar of society and plays a significant role in shaping public opinions, building narratives and creating social awareness (Samo, 2020). Media have an important role in ensure that the information provided effectively reaches audience. The effectiveness of media in delivering a message is significantly influenced by the number of human senses it engages in. When more senses such as sight, sound, and sometimes even touch or emotion are involved, it becomes easier for people to grasp, relate to, and retain the intended message. This multisensory engagement creates a stronger connection between the viewer and the content, making communication more impactful and memorable (Linadi et al., 2025).

Television is the most common form of media consumed by Pakistani audience for entertainment drama after social media. The Gallup survey, conducted in 2023 the results shows that two-fifths of the country's follow Pakistani dramas (AFP, 2025b). Pakistani drama industry doesn't only produce entertainment-based content but also plays a pivotal role in creating awareness about social & stereotype topics that are considered the taboos to discussed. Due to their strong storyline, direction and cinematography, location, emotional and cultural relevance; (Bhasin, 2024) Pakistani dramas have a massive audience around the globe and

gained recognition locally across the border in India, Bangladesh, Nepal to Middle East, Turkey, Europe, Canada and USA (Tabassum et al., 2020).

The shows like *Hum Safar*, *Zindagi Gulzar Hai*, *Tere Bin*, *Parizaad* and some others have been dubbed in different languages and broadcasted on Indian Zee TV, Middle East Broadcasting Center and Turkish channel (Chaudhary, 2021; Daily Times, 2023).

Pakistani drama has always been vocal about social issues either it is child abuse, domestic violence, poverty, social injustice, honor killing, gender inequality, harassment, mental health, drug addiction etc. *Udaari*, *Dil Na Umeed Tou Nahi Hai*, *Saami*, *Dar Si Jati Hai Sila*, *Baaghi*, and *Cheekh* are the few dramas which successfully created awareness and promoted constructive discussion about taboo topics (Chaudhary, 2021).

The study of Linadi et al. (2025) explains how in today's era, media has the potential to educate the masses and increase public literacy about social issues and this phenomenon known as edutainment. Edutainment or Entertainment-Education refers to the content which is designed for educating and entertaining purposes to engage the audience knowledge. The focus is to deliver messages, knowledge, or awareness about an issue (Malik et al., 2019).

In the mid of 2024, HUM TV on aired three miniseries *Mann Joogi*, *Nadaan*, and *Tan Man Neel o Neel* focusing on a social issue mainly the mob lynching to create awareness about this raising issue and explained beautifully narrative and motivation behind such incidents (Anwer, 2025).

Mob lynching is comparable to hell which include a group of people or vigilantes targeting an innocent person or group who is accused, attacked, harmed, killed, severely beaten, or murdered (Rane et al., 2019).

Stevenson (2021) explains lynching is a terrifying and complicated social phenomenon in which a mob attacks or murders a member of a marginalized group in the name of enforcing justice for a perceived offense. In contrast to bullying, it is public and collective in form, involves bystanders, and is associated with the social unconscious.

Lynching is the act of harming, threatening, punishing and killing an individual or a group without the use of the legal system, procedure, or authority (Rane et al., 2019).

Mob justice has been a common occurrence in Pakistan, as evidenced by recent reports. Lawlessness with a variety of underlying causes and effects, such as social, religious, economic, legal, individual, collective, and ethnic variables, is a manifestation of mob (Malik at al., 2022).

Lynching problem at the micro and macro level from four analytical categories: individual, event, society, and state. They explained individual as custodian of his/ her actions constructed by its motivations described by four classes either due to personal reasons, moral or religious obligation, emotional outburst, traditional involvement or all ; event focuses on real time circumstance of how lynching happened, and emotions change into cruelty; society deals with structured actions of individuals and is explained by concept of communal responsibility and moral communities; and state have authority over violence and frequent

lynching incidents is linked to weakened state control and failure of justice system (Singay et al., 2020)

Blasphemy is usually the common allegation leading to the mob lynching. According to a report published in Dawn at least 89 persons have been killed by vigilante mobs on charges of blasphemy since Pakistan's founding till 2022 (Kari, 2025). The blasphemy laws in Pakistan are among the most notable instances of this phenomenon, as the weak and complex legal system has not been able to hold those who commit such crimes accountable. Because of this, people no longer trust the legal system and instead turn to mob justice as a form of alternative punishment (Malik et al., 2022).

The drama *Tan Man Neel o Neel*, which translates to “Bruises on Body and Soul” is a fictional based story which started in the light mood and end which the harsh reality of Mob Lynching. In drama it draws attention when at the end they display the visuals of real-life mob violence victims. The case presented in drama are briefly discussed here (Alam, 2025).

- **Muneeb and Mughees Butt (2010)**

The study discussed the incident in detail, on August 15, 2010, two brothers, Mughees (18) and Muneeb (15), were lynched by a mob who claimed they were robbers and should face punishment (Nasir et al., 2018).

The brothers were hung upside down from a nearby pole after being beaten by the mob with sticks and iron rods till they passed away. The act was caught on camera by bystanders, and the video went viral, sparking outrage in Pakistan and around the world. The incident triggered calls for

justice for the two brothers and raised awareness about vigilantism and mob violence in the country (Malik et al., 2022).

Farheen Nasir et al. (2018), discussed in the study that later, two versions came up: the brothers left the house on a motorbike to play cricket with their friends, they had a fight with some of their cricket playmates and were on their way to the playground when they encountered a crowd discussing ongoing robberies in the area. In one incident, a fire occurred, but the criminals fled, and two other people were injured. Or Someone in the crowd, most likely the people who had a fight with the brothers earlier, pointed them out and claimed they were members of the robbery group. Video footage of mob lynching broadcasted on televisions which mark the questions to the presences of police officials and rescues workers.

Several police officers and local authorities were suspended or fired from their jobs, and the Pakistani government launched an investigation into the incident. Additionally, the matter was heard in court, and in 2017, the Gujranwala Anti-Terrorism Court (ATC) condemned six individuals to death and imposed life sentences on four additional individuals involved in the crime (Malik et al., 2022).

- **Mashal Khan (2017)**

The lynching of Mashal Khan is described by Zulfiqar et al. (2021) as a tragic instance of campus violence that was stoked by mob mentality and false charges of blasphemy. It draws attention to the brutal violence that 23-year-old journalism student Mashal Khan suffered at Pakistan's Abdul Wali Khan University, Khyber Pakhtunkhwa province of Pakistan on April 13, 2017.

He was accused of blasphemy and spreading anti-Islamic content posting on social media. The attack was recorded on camera and extensively shared on social media, leading to widespread public outrage across Pakistan and around world (Malik et al., 2022).

Zulfiqar et al. (2021) narrated in the study, he was thrown from the second floor of his dorm, shot, stripped, and assaulted. The investigation highlights that Mashal Khan's charges were later shown to be false. The Joint Investigation Team (JIT) found that Mashal's outspoken criticism of university irregularities was the reason (Malik et al., 2022).

- **Priyantha Kumara (2021)**

Bukhari et al. (2023) explain in study, on December 3, 2021, at Sialkot, a Sri Lankan national named Mr. Priyantha Kumara, who came from Sri Lanka for work in Pakistan, was employed as general manager for Rajco Industries, was beaten to death and his body was then burnt, demonstrating the effects of this growing extremism. A more detailed examination into the situation showed that Mr. Kumara Incharge of planning the foreign delegation's visit to the factory, and that he wanted everything to be in order. He directed the whitewashing and the removal of a few posters from the machines and walls of the factory.

After that, a group of factory employees who were upset with Mr. Kumara for his "disciplined nature" began congregating at the factory and chanting slogans. To save his life, Mr. Kumara escaped to the factory's roof, but the angry mob broke through the security guards, dragged him outside, attacked him, and hit him with iron rods, murdering him. According to the

autopsy report, Mr. Kumara's skull and jaw injuries caused his death (Ghauri et al., 2024).

- **Jaranwala Incident (2023)**

On August 16, after an alleged blasphemy incident in Jaranwala town in Faisalabad district in Pakistan's eastern region of Punjab, a furious crowd stormed the homes of members of a minority Christian community and demolished and set ablaze several churches. After some residents claimed that desecrated pages of the Holy Quran had been discovered close to a Jaranwala home where two Christian brothers lived, the violence broke out. (Fazl-e-Haider, 2023).

After that, the mob carried on its rampage across villages within ten kilometers of Jaranwala, setting fire to every church or NGO controlled by Christians. The estimates from government authorities and non-governmental organizations suggest that the incident's material damage is estimated to be Rs450 million (Randhawa, 2024).

- **Lahore Kurta Incident (2023)**

In February 2024, Lahore Ichra Bazaar, mob attacked a young woman wearing a dress with Arabic calligraphy printed on it. The word imprint on kurta is “Halwa” which meaning “Beautiful life” in Arabic, by a renowned clothing brand, people think as Quranic verse (Correspondent, 2024).

Some shopkeepers defended the girl and took her into a shop, explaining the mob as if it was merely an Arabic calligraphy print. The majority of those charged in the mob were either customers, visitors, or onlookers.

(Asif Chaudhry, 2024) narrate when Police arrived led by Police (ASP) Syeda Shehrbano Naqvi they controlled the situation and saved her from the mob. Later religious scholar explains the masses that was not the Quranic verses and it not a blasphemy, but police made the victim video in which she apologized for hurting people's sentiments (Correspondent, 2024).

### **THEORETICAL CONSIDERATION**

This research paper employs Semiotic analysis theory by Ferdinand De Saussure's and Roland Barthes' to understand and interpret the signs in mob lynching scene of Pakistan drama 'Tan Man Neel o Neel'. These theories help us understand how the drama uses symbols, images, and emotions to send strong messages about justice, and society. The word 'semiotics' is derived from the Greek name for an interpreter of signs, semeiotikos. A message consists of a sign or a 'string of signs.' Meaning in this context is the dynamic interaction between the 'reader' and the message (White, 2018).

Ferdinand de Saussure a Swiss linguist, introduced the idea that every sign has two parts the "signifier" (the actual image or word) and the "signified" (the meaning we attach to it). He explained that signs don't carry meaning on their own but get their meaning through their relationship with other signs (Singh, 2024).

According to Saussure, it is "possible to conceive of a science which studies the role of signs as a part of social life." Despite his focus on language, Saussure thought that a semiotic analysis could be applied to a variety of texts, including those that addressed social issues like fashion,

music, and advertisements (White, 2018). Roland Barthes further built on Saussure's ideas by providing a basic framework for decoding the symbolic and visual meanings found in media texts.

According to Bouzida, (2014), Barthes signs function at two levels of meaning: denotation and connotation. Signs are made up of the signifier (the form) and the signified (the concept). A sign's literal, surface-level meaning is referred to as denotation, whereas its cultural and emotional connotations are referred to as connotation. Both explicit and implicit messages conveyed by visual media can be interpreted by researchers using this dual-level methodology. By extending semiotics from a linguistic/structuralist concern to a cultural/ideological concern, Barthes established a foundation for comprehending the basic impact of media and symbolic text on perception.

## **RESEARCH DESIGN**

The research examines the visual evolution of the issue of mob lynching, particularly through images of the victims, in the last episode of the Pakistani play "Tan Man Neel o Neel" using a qualitative research approach and Ferdinand de Saussure's semiotic content analysis. Interpreting signs and their significance in media communications is the main goal of semiotic analysis (Linadi et al., 2025). The objective is to examine the themes that the drama conveys via both verbal and visual means regarding social topics such as gang violence and young struggles.

### **Content Analysis**

This study uses Semiotic content analysis in qualitative research with the focus of interpreting the meanings from visual, textual, or audio material

(White, 2018). In this context, the goal is not merely to describe what is shown but to decode the deeper social and cultural meanings behind the selected visuals.

Barnham (2019) explains, semiotic analysis, qualitative research is an interpretative method that aims to analyze the construction and transmission of meaning through signs, symbols, and cultural texts. This approach examines closely at media content to identify that social, political, or ideological statements it contains rather than depending solely on numerical data. It examines how meaning is created and conveyed to the audience through visual cues, colors, gestures, *mise-en-scène*, and symbolic aspects, going beyond superficial content.

The study includes the final episode of the drama “Tan Man Neel o Neel,” aired on HUM TV, produced by Sultana Siddiqui, and directed by Saife Hassan, with particular attention to all its visual and narrative elements related to mob lynching, religious symbolism, and justice (Alam, 2025).

### **Population**

The population of the study is the media text itself. The study involves the analysis of the Pakistani drama “Tan Man Neel o Neel” aired on the Hum TV channel.

The data collected for this study includes the final fifteen minutes of the last episode, which showcases the lynching scene and the addition of real images of victims taken in actual events that happened in Pakistan. This was chosen for this study because it provides an insight into semiotic elements, including dialogue, clothes, symbols, camera angles,


background score, and images, which are related to this study. This study does not include any data related to viewer responses or analyses.

**Data Analysis**

Based on a semiotic technique developed by Roland Barthes, each visual element is examined in two ways: denotation, literal meaning, and connotation, or meanings that can be deduced (Bouzida, 2014). Symbolism such as crowd reactions, religious symbols, camera motions, and the use of actual victim photographs have been examined.

**DISCUSSION**

This study presents social media in *Tan Man Nilo Neel* as a space of constant online monitoring, digital scrutiny, and moral policing, phenomenon known as digital panopticon. Before the mob lynching event occurred, their dance video was viewed, replayed, judged and interrupted is such a narrative that led to physical violence depicting that how online surveillance and moral judgement transmits virtual condemnation into real life mob action.

<b>Visual no. 1</b>	<b>Dialogs</b>
 <p data-bbox="391 1373 799 1409">Episode 11, Minute: 24:04 – 24:58</p>	<p data-bbox="820 1129 1232 1262">To silent eyes, shivering lips, and trembling hearts... Let the chalice of time's turmoil be served.</p> <p data-bbox="820 1297 1232 1423">A warm greeting to everyone from TV actor and film star Kamal Murad.</p>

	<p>Audience: Greetings!</p> <p>There are three stages of this event ... In the first stage, a performance by Soun Danger... That will freeze you in your seats... And in the second stage it is Sidra Batool and Sajid Maqbool's engagement.</p> <p>And all this is being presented to you by Rasm events.</p> <p>A message by Rasm events "Bringing glory to your events family of Rasm events"</p>
<p><b>Signifier</b></p>	<p><b>Signified</b></p>
<p>The scene uses poetic lines like "shivering lips" and "chalice of time's turmoil", dramatic phrases like "freeze you in your seats", fun food descriptions like "lick your fingers", and repeated branding with "Rasm Events" and its slogan.</p>	<p>The signifiers induce feelings of anxiety, suspense, and thrill. They present the event as passionate, elegant, and dramatic, and branding enhances the company's image of status and professionalism.</p>

Kamal Murad uses dramatic and poetic language to describe "the freeze-you-in-your-seat concert" to evoke emotion, anxiety, and excitement in the audience. When phrases like "trembling hearts" and "time's turmoil" are

used to describe the event, it conveys a sense of seriousness and importance. All of this is meant to pique the audience's curiosity regarding the idea that "Soun's concert will freeze you in your seats." The "scrumptious food" conveys the idea that the gathering would be opulent and enjoyable. Repeating "Rasm Events" gives the business an air of richness and professionalism. Overall, the play condemns the commercialization of cultural traditions, as evidenced by his use of emotive language and advertising.

***Dress Code***

Kamal Murad wearing formal dress to host event. He wears a light pink shirt paired with a bright red blazer which shows power and tension, and a light-colored tie with a pearly print. His black belt matches his black formal shoes, and he completes the look with light grey dress pants. He stands on a carpeted stage, holding a microphone with a gold-colored wire, delivering announcements. His black wig is neatly styled with a side part, adding to his polished appearance.

***Make Up Code***

Kumal Murad "host" was seen wearing natural makeup that matched her skin tone.

<b>Visual no. 2</b>	<b>Dialogs</b>
 <p data-bbox="391 548 800 579">Episode 11, Minute: 24:58 – 25:13</p>	<p data-bbox="824 254 1226 331">"Look at the earth, look at the sky, look at the horizon....,</p> <p data-bbox="824 369 1226 447">Look at Rasm events while progressing"</p> <p data-bbox="824 485 1226 667">The CEO of this international company and the guiding force is Rabia Erum, Big round of applause for her.</p>
<b>Signifier</b>	<b>Signified</b>
<p data-bbox="391 772 800 1052">The poetic expression “Look at the earth, look at the sky, look at the horizon” and the slogan “Look at Rasm Events while progressing” act as strong visual and verbal signifiers.</p>	<p data-bbox="824 772 1226 1304">When taken as a whole, these symbols stand for growth, success, and pride. The tagline emphasizes how powerful branding is. The CEO's citation symbolizes women's strength and empowerment. The gathering is portrayed as a promotional celebration by the dramatic tone. Together, these symbols stand for growth, success, and pride.</p>

At this point, the host uses lyrical and symbolic words to create a sense of occasion and amazement. He tries to persuade by drawing grandiose parallels between the company's growth and advancement and real,

enormous natural entities. "See Rasm Events while it is progressing." Rabia Erum, the CEO, is described as a "guiding force" and a "strong female leader," which elevates the company's abilities and conveys its confidence and ambition. When the crowd reacts enthusiastically and approves of the event, and when the CEO praises it and makes extravagant statements, it is no longer just entertainment.

***Dress Code***

Rabi's traditional South Asian attire demonstrates her cultural variety. Her flowing orange shalwar contrasts with her vivid orange kameez with golden decorations and short sleeves, which exude energy, freshness, and passion. Warmth, compassion, and a delicate, feminine touch are all enhanced by a deep pink chiffon dupatta. Her accessories, which comprise deep pink bangles, a thin gold chain, an upper earring, and pink jhumkas, accentuate this cultural beauty. The contrast of her sea-green nails is soothing. Her connection to cultural values is further reinforced by her braided hair and pink paranda, while her pink khussa shoes with golden beadwork maintain her traditional appearance.

***Make Up Code***

Rabi was seen wearing natural makeup that matched her skin tone and her attire.

Visual no. 3	Dialogs
 <p data-bbox="391 499 805 531">Episode 11, Minute: 26:31 – 27:00</p>	<p data-bbox="846 254 1000 285">No Dialogue</p> <p data-bbox="846 317 1133 348">Song in the background:</p> <p data-bbox="1175 390 1227 422">ہو ہو</p> <p data-bbox="1013 453 1227 485">میں نیل کرائیاں نیل کا</p> <p data-bbox="1013 516 1227 548">میں نیل کرائیاں نیل کا</p> <p data-bbox="1013 579 1227 611">جس دل تو ڈنگی تو جا</p> <p data-bbox="1045 642 1227 674">دل ہو گیا تیرے نال</p> <p data-bbox="1013 705 1227 737">ہون منتا ہے تیری راہ</p> <p data-bbox="1029 768 1227 800">تیرے وال اوے اوے</p>
Signifier	Signified
<p data-bbox="391 919 821 1150">Sonu and Moon dance passionately in front of the crowd. Together, the music, body language, and stage design create a powerful emotional tone.</p>	<p data-bbox="846 919 1227 1192">These signs point to themes of love, emotional surrender, and vulnerability. The word “نیل” (bruise/blue) symbolically reflects hidden pain or emotional wounds.</p>

The actors in this video are dancing to the background tune of “میں نیل کا ” کرائیاں نیل کا Their dancing act as a group expresses intense emotions. Lines that reflect unconditional love and a deep sense of intimacy are “دل ” ہو گیا تیرے نال and “ہون منتا ہے تیری راہ”. Even after pain, the heart is out of control. A person now acknowledges the unpleasant aspect of love.


"We've created bruises of bruises" is a recurrent statement that is full of metaphors. It symbolizes both the physical and psychological wounds caused by bereavement. The word "bruise" is used frequently, indicating that it is a deep wound of love rather than merely physical harm. Likewise, the line "جس دل توں ڈگی" is a metaphor that show the emotional collapse, surrender and even after suffering or spiritual downfall, feels broken or disconnected from themselves.

***Dress Code***

Sonu and Moon wearing a bright red, orange, yellow, and black bomber jackets, graphic prints on it, for their event dance performance. Orange and yellow provide freshness, vitality, and enthusiasm, while red conveys passion, self-assurance, and independence. They wear black slacks, black sneakers, and white T-shirts with their vibrant tops. Both have black wristbands; Moon has a silver chain, while Sonu has a lion-head pendant and crimson thread, which stand for bravery, strength, and pride.

***Make Up Code***

Sonu and Moon both wear natural makeup.

Visual no. 4	Dialogs
 <p data-bbox="391 1415 805 1451">Episode 11, Minute: 27:00 – 27:39</p>	<p data-bbox="857 1234 1011 1270">No Dialogue</p> <p data-bbox="857 1304 1218 1339">Song in the background video:</p> <p data-bbox="984 1367 1226 1402">چاندنی راتوں میں جس کا</p> <p data-bbox="1049 1434 1226 1470">منتظر رہتا تھا میں</p>


	چاندنی راتوں میں جس کا منتظر رہتا تھا میں
<b>Signifier</b>	<b>Signified</b>
The music suddenly stops, and a video begins playing. In the background, a romantic song plays with lyrics like “چاندنی راتوں میں جس کا، منتظر رہتا تھا میں” The visuals show a dance performance taking place, and the audience reacts with visible discomfort or silence.	When performed with a dance at a place of worship, the love song conveys sentimental recollections and amorous desire, but it also suggests a grave cultural or religious sin.

In this scene, the music which played in background suddenly stops, and a video starts playing on the event screen. In it, Rabi sings the romantic song “چاندنی راتوں میں جس کا، منتظر رہتا تھا میں” while Sonu dances solo. The scene is introduced with a full-of-love, beautiful, and emotional passionate dance that hooked the audience. The screen at the back of the stage changed abruptly to a video when all were shocked, and the mood turned anxious from happy. While the dancers continued to dance, suddenly, the scene changed from a jubilant celebration to a melancholy, frightening moment as the silent crowd spoke uncertainty and dread.

### *Dress Code*

The character's lime green and plaid black outer shirt is the first thing that people notice about her outfit; psychologically speaking, lime green stands for vigor and bold uniqueness; brightness conveys a lively, outspoken,

fearless attitude; checkered patterns, where the intersection of black and yellow lines provides structure and opposition, adding an edge to the tone's lightness. This becomes even brighter over an orange T-shirt, highlighting the character's self-assurance and vitality.

<b>Visual no. 5</b>	<b>Dialogs</b>
 <p data-bbox="391 997 808 1029">Episode 11, Minute: 27:41 – 28:22</p> <p data-bbox="391 1060 711 1092">Episode 11, Minute: 28:16</p>	<p data-bbox="846 520 1230 598">Kami: Curse! An unending curse!</p> <p data-bbox="846 619 1230 1050">All those in attendance who identify as Muslims are cursed. And I feel ashamed even when I consider that this individual is dancing on our Muslims' hallowed lands. This can be turned into a video. As he dances in the video, all of you applaud him.</p>
<b>Signifier</b>	<b>Signified</b>
<p data-bbox="391 1197 828 1480">Standing at the table, Kami yells at the audience for supporting the dance, which he feels insults Islam. His narrow eyes and shouts of "Endless curse!" are directed at remorse and religious identity.</p>	<p data-bbox="846 1197 1230 1428">This shows the tension between morals and beliefs. Happiness turns to embarrassment when Kami's voice becomes agitated. In terms of the dance, he stands</p>

	for inequity because he is a judge.
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Kami steps up onto a table, his figure rising over all the other people watching, making it difficult to distinguish between critic and observer. His rigid frame and tense face contrast with the cheerful, exuberant atmosphere, which soon gives way to awkwardness and stillness, and all eyes are on him. This is related to the tension between religion and art because it shows how religious and impassioned speech can swiftly sway public opinion, turning performers into criminals and viewers into helpless agents of their punishment.

***Dress Code***

Kami's is dressed in a high-collar coffee-brown T-shirt and black pants. He appears more serious because of his black Kohati shoes. A gold-and-grey watch, a silver chain, and beaded bracelets of accessories that mix traditional and contemporary style. His neatly styled hair contributes to his calm and assured look.

***Make Up Code***

Kami wears a natural makeup tone that blends with their skin.

<b>Visual no. 6</b>	<b>Dialogs</b>
 <p>Episode 11, Minute: 28:28– 28:31</p>	<p>Kami friend says: what if the matter turns against us?</p>

 <p>Episode 11, Minute: 28:45– 28:52</p>	<p>How will an old Sikh house prove to be a sacred sanctuary?</p> <p>Kami: Everybody will get to know it later anyways.</p> <p>By the time they learned, the mob would have finished our mission. Later, we'll deal with that.</p>
<p><b>Signifier</b></p>	<p><b>Signified</b></p>
<p>Kami purposefully stops to pick up a tool after the tools are flung to the ground. The usage of an old Sikh home as a place of worship is questioned by his friend. Kami is convinced that if the truth had been revealed, the mafia would have acted. The passage has a calm but strategic tone.</p>	<p>Such an incident highlights how religious framing is abused to produce false conclusions. However, Kami's lack of concern demonstrates power. These tools indicate deliberate problems. Public opinion can be used as a weapon to spread chaos through deceit until the truth is exposed, as this conversation illustrates.</p>

The mismatch between the equipment in the scene foreshadows troubles and turmoil. While his sidekick worries about all the things that could possibly go wrong and expresses doubts about the use of the ancient Sikh residence as the 'holy Muslim site,' Kami takes up one issue matter-of-

factly and readies himself to deal with the problem. Kami understands the crowd has had a chance to react before the truth can reach them, suggesting the ease at which the principles or emotions can be harnessed to control the masses.

***Dress Code***


His blue cotton shalwar kameez and black scarf identify him as Kami's friend. Additionally, there is a selection of necklaces that suggest his aggressiveness and impulsive personality type, including taweez necklaces, a pistol-shaped silver necklace, and a star-shaped silver necklace. His personality presents him as both a loyal man who supports Kami and a threat to others.

<b>Visual no. 7</b>	<b>Dialogs</b>
<div data-bbox="397 842 784 1041" data-label="Image"> </div> <p data-bbox="391 1081 805 1115">Episode 11, Minute: 29:20 – 29:33</p>	<p data-bbox="834 900 1229 1033">Kami: Have you forgotten that you too will die? How are you going to confront God?</p> <p data-bbox="834 1068 1229 1201">That you guys did nothing while a man continued to disrespect God's house.</p> <p data-bbox="834 1236 1229 1417">Kami: I swear upon God, if you guys would have had even a little self-respect, the dead body of this offender would have been lying</p>

	<p>here. Where has your honor disappeared?</p> <p>Where has it gone? Why have you become so shameless? Tell me... Is this why all of us have been born in a Muslim family that a faithless person dances in the house of God and we do nothing.</p> <p>Speak up...</p> <p>What must be done?</p>
<p><b>Signifier</b></p>	<p><b>Signified</b></p>
<p>"Have you forgotten about doomsday?" Kami asks a very serious question from the audience. You must die too. How will you meet God? He accuses them of remaining silent while a man disrespected a house of worship.</p>	<p>This is a sign of both religious and ethical pressure. Kami makes fun of his audience by appealing to their fear of death and the day of judgment. This is since his remarks may demonstrate how religious embarrassment is used to sway narrative construction.</p>

“Look, look, you so-called Muslims, look!” is one of Kami’s angry shouts that calls for the attention and perspective of the audience. In this act, Kami brands the audience as “so-called Muslims” and holds them punishable in their religion because they remain silent. When Kami points out the dancer, he says the performance is offensive and immoral. Kami’s anger

disturbs the dancers and renders them guilty as the audience becomes mute onlookers. It's a scenario where religious and emotional words can easily turn the audience's perception in a matter of seconds despite the complexities. Kami got up to face the audience in this scenario. "Have you forgotten that you too will die?" he asks. How are you going to face God? How will you face the God? That a man kept dishonoring the God's house and you guys did nothing." These words act as signifiers, which are signs pointing to something deeper. He tries to make people feel ashamed by saying they are allowing someone to disrespect a holy place. By asking, how will you face God? Kami puts pressure on the crowd. The hard words kami used create disturbance, panic as he uses religious emotion to manipulate the audience. With the sign of "honor" and the suggestion that acting implies disregarding one's beliefs, Kami humiliates the audience. Instead of outright criticizing the violence, he develops the idea of what ought to happen when he states that "the dead body" must be lying there. He links faith with personality when he includes the phrases "house of God" and "born in a Muslim family." "What has to be done?" turns out to be a covert signal to use violence without revealing the means.

<b>Visual no. 8</b>	<b>Dialogs</b>
 <p data-bbox="394 1402 805 1434">Episode 11, Minute: 30:17 – 30:19</p>	<p data-bbox="846 1224 1227 1255">Kami friend: Beat the offenders.</p>

<b>Signifier</b>	<b>Signified</b>
<p>Kami's friend gives a direct and aggressive command: "Beat the offenders." The language is short, forceful, and incites immediate action.</p>	<p>This is the point at which feelings of rage start to turn into physical acts of violence. It shows that in such instances people tend to lose their personal identity and conscience and start blindly following crowds either due to their powerful speeches or surrounding circumstances, this psychological state is known Deindividuation. He used religion to create scenario where the audience acts aggressively.</p>

"Beat the offenders" is an extremely risky and aggressive statement. Even in cases where there is little proof or inquiry, the term "the offenders" itself is used to suggest that a severe crime has occurred. "Beat" is a term that compels someone to act violently right away to exact revenge.

<b>Visual no. 9</b>	<b>Dialogs</b>
 <p data-bbox="391 495 808 531">Episode 11, Minute: 30:20 – 30:24</p>	<p data-bbox="834 247 1166 283">Rabi's father: Stop brothers!</p> <p data-bbox="834 317 1227 447">Be sensible, there is no need to be emotional. Are you listening or not?</p> <p data-bbox="834 483 1078 518">Fear God, Fear God.</p> <p data-bbox="834 552 1149 588">Run! (Say to her daughter)</p>
<b>Signifier</b>	<b>Signified</b>
<p data-bbox="391 682 812 1066">As soon as the mob starts running toward the sonu and moon, Rabi runs to them, displaying her fear and anxiety. The irate audience dismisses her father's attempts to persuade them to listen to him. He wants to save them all, especially Rabi, based on the tone of his voice.</p>	<p data-bbox="834 682 1227 1066">Rabi rushes to Sonu and Moon in terror as the crowd gathers toward them. Nobody pays attention to her father's attempts to soothe the irate mob. His frantic speech conveys his desire to keep everyone safe, particularly his daughter.</p>

Fearing for Sonu and Moon's safety, Rabi rushes in their direction. Her actions are courageous. In the meantime, the mob unexpectedly becomes violent and begins rushing in their direction. Rabi's father intervenes to try to calm the mob in the middle of this. "Stop, brothers!" he exclaims. Act rationally. Being sentimental is not necessary. Be afraid of God. He is attempting to remind people of their religious and moral principles as well as peace. To emphasize that violence is not merely immoral but sinful, the phrase "Fear God" is repeated. However, he immediately urges his

daughter, "Run!" when he notices that the throng isn't paying attention, indicating that the situation has gotten too risky.

***Dress Code***

Rabi's father is wearing a brown and beige checked kurta with off-white shalwar. His oily hair is neatly combed with a short black and sides haircut, and footwear is black khoiti and black eyesight glasses.

<b>Visual no. 10</b>	<b>Dialogs</b>
 <p data-bbox="391 1077 805 1108">Episode 11, Minute: 30:33 – 30:38</p> <p data-bbox="391 1144 805 1176">Episode 11, Minute: 30:43 – 30:56</p>	<p data-bbox="836 653 987 684">No Dialogue</p>
<b>Signifier</b>	<b>Signified</b>
<p data-bbox="391 1276 812 1465">Moon chases them as Sonu clutches Rabi's hand and runs. Rabi's father is attempting to prevent the audience from leaving the arena.</p>	<p data-bbox="836 1276 1230 1465">This scenario represents giving up something. Rabi's father, who stands for morality and reason, pays the repercussions. It</p>

<p>But the hostile audience gets to be too much for him, and he faints from heart failure.</p>	<p>demonstrates how societal hatred can result in a more profound personal sense of grief and how feelings of grief may choke out the voice of peace.</p>
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The audience became unpredictable and started acting violently. Sonu grabs Rabi's hand and flees with her. This shows his deep commitment to her. He wants to protect his love, as he dreamed of the future with her. Moons are also running behind them. Meanwhile, Rabi's father tries to stop the angry crowd which turns into a mob. He suffered a heart attack and collapsed and failed to protect daughter. This shows how even a loving father cannot stop the violence once the crowd is lost in anger.

<b>Visual no. 11</b>	<b>Dialogs</b>
<div data-bbox="393 877 784 1081" data-label="Image"> </div> <p data-bbox="393 1117 803 1150">Episode 11, Minute: 31:03 – 31:07</p>	<p data-bbox="847 940 998 974">No Dialogue</p> <p data-bbox="847 1073 1226 1150">Only instrumentals music in the background</p>
<b>Signifier</b>	<b>Signified</b>
<p data-bbox="393 1255 824 1388">Rabi runs through a narrow alley while being chased by a mob with tools in hand. The camera gives an</p>	<p data-bbox="847 1255 1226 1438">This scene is a representation of extreme terror, peril, and powerlessness. Rabi's desperate attempt to flee, along with the</p>



<p>extreme close-up of her feet capturing the situation of her escape.</p>	<p>wild images and sounds, demonstrates how easily a group's rage may escalate into violence and endanger human life.</p>
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In the scene, an angry mob chases Rabi into a narrow alley after she gets separated from the others. Rabi represents the helpless victims who are beaten without cause or evidence.

Visual no. 12	Dialogs
<div data-bbox="391 695 802 905" data-label="Image"> </div> <p data-bbox="391 982 805 1020">Episode 11, Minute: 31:08 – 31:09</p> <div data-bbox="399 1058 769 1247" data-label="Image"> </div> <p data-bbox="391 1297 805 1335">Episode 11, Minute: 31:10 – 31:14</p>	<p data-bbox="846 737 1013 774">No Dialogue</p> <p data-bbox="846 869 1110 907">Song in Background:</p> <p data-bbox="1029 932 1230 970">ہم خود ہی اپنے قاتل</p>
<p data-bbox="391 1367 505 1404"><b>Signifier</b></p>	<p data-bbox="846 1367 976 1404"><b>Signified</b></p>

<p>The mob runs with tools in hand, full of anger and violence. Rabi, in fear, slips while running but quickly gets up and continues.</p>	<p>This image symbolizes strength, failure, and hopelessness. The instruments wielded by the mob are a tacit warning of violence to the crowd. The collapse and rise of Rabi symbolize strength and vulnerability in Rabi's character.</p>
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Later, an angry mob is pursuing Rabi as she flees down an alleyway alone and in fear. As the mob's agonized footsteps approach, Rabi stumbles and falls once, but she gets back up, demonstrating her struggle to survive. Singing in the background, "ہم خود ہی اپنے قاتل" further illustrates how ignorance, bigotry, and unthinking acquiescence lead to self-destruction and the decline of society. The references to Rabi's size in relation to the mob highlight how severely disadvantaged she is. Rabi's anxiety is depicted in the image of her falling, which, when combined with visually striking music, creates a tense and melancholy scene with powerful social commentary.

Visual no. 13	Dialogs
 <p>Episode 11, Minute: 31:15 – 31:21</p>  <p>Episode 11, Minute: 31:23 – 31:35</p>	<p>No dialogue</p> <p>Song in Background:</p> <p>ہم خود ہی اپنے دشمن</p> <p>Song on Background:</p> <p>ہم خود ہی آگ کے شعلے اور زد میں اپنا آنگن</p>
Signifier	Signified
<p>Sonu is running with fear as the mob chases him closely. Right after, Moon is also seen running, chased by angry mob holding tools.</p>	<p>They are secured within their community, now the lives of Sonu and Moon are endangered. The yard, which represents safety, coziness, and home, has now become a dangerous environment. This demonstrates the destructive nature of unchecked anger in the most</p>

	treasured relationships and spaces.
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Sonu rushes into a tiny alley, afraid and out of breath, pursued by an irate mob with sticks and metal rods. "ہم خود ہی اپنے دشمن" is a mournful song that shows how individuals are turned against one another by hatred and false beliefs. "ہم خود ہی آگ کے شعلے، اور زد میں اپنا آنگن" is a phrase that illustrates how society and its values are demolished by the fury of the mob. Long shots demonstrate the size of the mob, and close shots of Sonu and Moon's frightened faces convey their fearfulness. The extreme close shots of the weapons used convey violence and illogicality very effectively.


Visual no.14	Dialogs
 <p>Episode 11, Minute: 31:51 – 31:57</p>	<p>No Dialogue</p> <p>Song in Background:</p> <p>ہم روندے اپنے گلشن ہم مسلیں اپنے پھول ہم خود ہی اپنے مجرم</p>
Signifier	Signified
<p>Rabi's uncle runs down the alleyway to find her. A crowd is closing in, and he hugs her passionately and lovingly before packing her off to safety.</p>	<p>This episode stands for self-destructive violence, love, and sacrifice. That kind uncle is a metaphor for safety and compassion during difficult times. The words</p>

	"The worst truth: it's not the stranger you have to fear; it's your own people" reinforce the message of society's self-destructive violence.
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When Rabi sees the dangerous crowd rushing at her, she cries and flees in terror. But right now, in this alleyway, her uncle shows up. With a terrified expression on his face, her uncle tries to sprint in her direction, but he never recoils from the throng as he embraces her as though he were defending his own child. The background song line, "ہم مسلیں اپنے پھول" symbolizes how the people in Rabi's own neighborhood crush his kind, innocent, and pure uncle. The mob is destroying its own property while undermining its own morals and serenity. The sentence, " ہم روندے اپنے "گلشن". Then, as people act violently out of fear and wrath, the song " ہم خود " مجرم ہی اپنے مجرم" sends a powerful message that the real threat comes from inside. A wide view depicts the mob closing in with tools in their hands, while a long angle shows Rabi and her uncle sharing a heartfelt embrace. A tragic scene that depicts not only individual loss but also a community killing itself from within is created by the combination of the dramatic music, the painful moment, and the approaching throng.

### *Dress Code*


He wears a light gray kameez with a white shalwar, giving him a clean and uncomplicated appearance with open-toed sandals on his feet, which complement his traditional and laid-back look.

Visual no. 15	Dialogs
 <p data-bbox="393 793 805 827">Episode 11, Minute: 31:58 – 32:02</p> <p data-bbox="393 856 805 890">Episode 11, Minute: 32:03 – 32:16</p>	<p data-bbox="852 315 1006 348">No Dialogue</p> <p data-bbox="852 449 1104 483">Song in Background:</p> <p data-bbox="1006 579 1230 940">                     ہم مسللیں اپنے پھول                      ہم خود ہی اپنے مجرم                      ہم خود ہی اپنی بھول                      کون گرے گا پہلے                      یہ سوچ رہی ہے چیل                      اسان نیل کرائیاں نیل کا                 </p>
Signifier	Signified
<p data-bbox="393 1050 828 1180">Moon flees in panic, hits a wall, stumbles and collapses. The mob catches up and violently beats him.</p>	<p data-bbox="852 1050 1230 1432">This scene shows how a frightened individual becomes a victim of blind mob violence. The song reflects how society destroys its own people, turning on innocence and becoming its own enemy. The vulture lyrics add to a dark image of violence</p>

	has become a show, and no one is safe.
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As Moon runs through the narrow alley, trying to escape the furious mob, he accidentally hits a wall. In a state of panic, he slips and falls. Within seconds, the mob, already chasing him closely, surrounds and starts beating him without mercy. This moment of violence is intensified by the background song playing: The lyrics “ ہم مسلیں اپنے پھول، ہم خود ہی اپنے مجرم، ” “ ہم خود ہی اپنی بھول کون گرے ” “ گنا پہلے، یہ سوچ رہی ہے چیل ” The implication is dark: the vulture represents those who watch others suffer but do nothing to help them. It is often believed in most cultures that vultures wait for death to take in the wealth of others.


The tracking shot, which also conveys his weariness and despair, is the effect that results from the Moon's disintegration. A low-angle wide view is then used to depict the mob's presence looming large over Moon, giving the mob a menacing appearance. The close-up further highlights his suffering, and the use of handheld cameras contributes to the uncertainty that surrounds him.

Visual no. 16	Dialogs
 <p>Episode 11, Minute: 32:23 – 32:28</p>	<p>No Dialogue</p> <p>Song in the Background:</p>

 <p>Episode 11, Minute: 32:29 – 32:37</p>	<p>ساڈے تن من نیلو نیل اساں نیل کرانیاں نیل کا ساڈے تن من نیلو نیل</p>
<p><b>Signifier</b></p>	<p><b>Signified</b></p>
<p>Sonu runs, enters a building in panic, and the angry mob follows him inside.</p>	<p>This scene shows how violence becomes inescapable and how people can destroy their own community.</p>

As Sonu runs for his life, with violent mob chases him with every step, the scene gets more intense, highlighting both the danger and his desperation. In the same way that he might be able to flee the scene, this individual enters a structure in the hope that it will provide him with some safety. In a matter of seconds, the crowd also enters the same structure, demonstrating that in a situation of turmoil and rage, there is no haven. The background music continues to play, as evidenced by their collective addition of "ساڈے تن من نیلو نیل". "ساڈے تن من نیلو نیل". The repetition highlights continual harm and pain, both bodily and emotional. The tracking shot depicts Sonu's panic as he is closely pursued. As he gets closer to the building, the wide-angle perspective of the throng pushing in illustrates how personal space and safety are violated.

Visual no. 17 to 20	Dialogs
	No dialogue
Episode 11, Minute: 32:39 – 32:41	
	Song in the Background: Instrument play
	Song in the Background:  اپنی بی بازی پہ ہم خود کو دیتے ہیں مات
Episode 11, Minute: 32:41 – 32:54	
	Song in the Background:  اپنے گھر کو اگ لگا کہ تاپے اپنے ہاتھ  اپنی اپنی گردن ہے اور اپنا اپنا بندہ

<p>Episode 11, Minute: 32:55 – 33:02</p> <p>Episode 11, Minute: 33:30 – 33:33</p>	
	
<p><b>Signifier</b></p>	<p><b>Signified</b></p>
<p>While attempting to push the crowd away with a cart, Rabi's uncle yelled at them to disperse. But the throng hits him by jumping over him. Startled to watch his own father being thrashed, Kami walks into the alleyway. With romantic background music, this leads him to save his father, but the same throng beats him up.</p>	<p>This stands for the devastation or cost of fostering hatred. To put an end to the violence, the uncle made a sacrifice. This occurs when it's too late for Kami to recognize how much the group he had been emotionally supported by has now turned against his own family. He has been punished for his carelessness. The fire that burnt in our homes to keep our hands warm is discussed in the song.</p>

As the mob approaches the alley, Rabi's uncle rushes over to give her a hard hug and tells her to go home. As he moves a wooden cart in front of the crowd to protect Rabi, he tries to yell "Stop!" but his voice is purposefully suppressed. The mob leaps over the cart to attack Rabi's uncle, disregarding all that is going on around them. At this point, Kami enters the alley and is startled to discover his father being physically assaulted by the throng. Kami has the guts to run to his father to save him, but he is also attacked by the mob. The background song lyrics carry a مہ "روندے اپنے گلشن" By trampling on their own property, people destroy their own calmness. The lyric "ہم مسلیں اپنے پھول" We smash our own flowers. Rabi's uncle and other innocent, kind individuals become victims. The song continues with "ہم خود ہی اپنے مجرم", The threat originates from within the community. The song continues with "ہم خود ہی اپنے مجرم", Further lines emphasize how people become hostile toward their own families, homes, and ideals. The song's lyrics The line "اپنی ہی بازی پہ ہم، خود کو دیتے ہیں مات", highlights the tragic irony of mob violence. The metaphor of "اپنے گھر کو", shows the community's self-destruction. Finally, "اپنی اپنی گردن بے اور اپنا اپنا بندہ", stresses personal responsibility and images together depict a society that is hurting itself. The scene is made more intense by the camerawork, which follows Rabi's uncle in a tracking shot, captures the events in fast-handed views, and shows Kami's disbelief in an extreme close-up. The entire tragedy of mob violence is depicted in the last wide view, which shows the father and boy laying defenseless in the alley.

Visual no. 21 to 23	Dialogs
  <p>Episode 11, Minute: 33:33 – 33:39</p> <p>Episode 11, Minute: 33:40 – 33:45</p> <p>Episode 11, Minute: 33:45 – 33:56</p> 	<p>No Dialogue</p> <p>Song in the Background:</p> <p>اپنے خون کے چھینٹو سے کر بیٹھے  ہیں دامن گندا  پھر اپنے تابوت میں اپنے ہاتھوں سے  ٹھوکیں کیل</p>
Signifier	Signified
<p>The mob uses tools to aggressively beat Moon. Kami and his father are lying in the alley at the same</p>	<p>This scene represents the moral breakdown, profound remorse, and permanent loss that result</p>




<p>moment; his father is dead. With shocked and tearful eyes, Kami approaches his father's body slowly before breaking down.</p>	<p>from mindless hatred. The terrible cost of mob violence is demonstrated by Moon's vicious beating and Kami's father's passing. The song's lyrics poignantly depict how humans ruin themselves by staining themselves with their own blood and sealing their own demise.</p>
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Moon is a powerless victim of the mob's wrath. These acts show how frequently the wrong victims are made easy targets in emotionally charged situations.

The song line explains self-destruction. "اپنے خون کے چھینٹو سے کر بیٹھے ہیں" "دامن گندا" It suggests that people who attack others because they are furious have ruined their own hands and souls. Moral failure and regret are symbolized by their own blood. "پھر اپنے تابوت میں اپنے ہاتھوں سے ٹھوکیں کیل" This is a powerful metaphor for how cultures ruin themselves by their own deeds. The camera is extended to focus on a far-off view of the alleyway, where Kami and his father are laying on the ground, while the crowd fades.

Visual no. 24	Dialogs
 <p data-bbox="393 499 787 531">Episode 11, Minute: 33:57-34:06</p>	<p data-bbox="836 317 987 348">No Dialogue</p> <p data-bbox="836 449 1084 480">Song in Background:</p> <p data-bbox="1008 579 1227 678" style="text-align: right;">اساں نیل کرائیاں نیل کا ساتھے تن من نیلو نیل</p>
Signifier	Signified
<p data-bbox="393 785 808 1014">Sonu's jacket is thrown from the rooftop and left hanging on the wire in the alleyway. The jacket is positioned in front of the camera, swinging only randomly.</p>	<p data-bbox="836 785 1227 1014">The jacket symbolizes loss and that which is left behind. It also emphasizes the cost of violence in terms of shattered memories and shattered bodies.</p>


As the crowd surrounded him, Sonu fled to a nearby building. A little while later, Sonu was gone. His jacket fell from the rooftop to an electrical wire during this incident, creating a distinctive representation of his demise, the cruelty he endured, and his disappearance.

Visual no. 25 to 28	Dialogs
  Episode 11, Minute: 34:07 – 34:08 Episode 11, Minute: 34:18 – 34:19 Episode 11, Minute: 34:19 – 34:20 	<p>No Dialogue</p> <p>Song in Background:</p> <p>اساں نیل کرائیاں نیل کا ساتے تن من نیلو نیل</p>

 <p>Episode 11, Minute: 34:20 – 34:21</p>	
<p><b>Signifier</b></p>	<p><b>Signified</b></p>
<p>Real images appear: Mashal Khan (the lynching victim), joyful mob faces after destruction, and footage of a Christian church being attacked.</p>	<p>These real-life photos emphasize the fact that they are based on actual social circumstances. These pictures show that the mob's pervasive violence, which results in the deaths of innocent individuals, is a grave problem. The music that plays in the background, which talks about suffering due to one's own actions, depicts a society that is damaged by its own hands.</p>

As the images reach their poignant finale, Mashal Khan, the falsely accused university student who was lynched by a mob, emerges on screen. At this point in the play, the story's fiction and terror are connected. The audience is forced to acknowledge that the harsh reality of what is happening in Pakistan is not different from the story that is being told in

this scenario by using the image of Mashal Khan, who affirms that the violence in the story is the reality of what is being depicted in this story. "اسان نیل کرائیاں نیل کاء، ساٹے تن من نیلو نیل" These lines are a metaphor for how hatred and unbridled rage damaged society. In addition to hurting the accused, violence harms the conscience of the community. Then, regarding the Jaranwala Incident of 2023, an accurate image of people celebrating following the destruction of a Christian church and nearby homes emerges. The idea that uncontrolled emotions, fake outrage, and religious hatred can swiftly turn a crowd intolerant, frequently against the innocent, is shown by the inclusion of this actual footage. The scene is meant to make viewers consider how easily hatred may lead to destruction rather than just startle them.

<b>Visual no. 29</b>	<b>Dialogs</b>
 <p data-bbox="394 1102 795 1134">Episode 11, Minute: 34:24 - 34:35</p>	<p data-bbox="820 919 974 951">No Dialogue</p> <p data-bbox="820 1056 1071 1087">Song in Background:</p> <p data-bbox="820 1119 1006 1150">Instrument play</p>
<b>Signifier</b>	<b>Signified</b>
<p data-bbox="394 1318 795 1449">The scene depicts a man being severely beaten by the crowd. Nobody is aware of the Rabi</p>	<p data-bbox="820 1318 1218 1449">A let-down dupatta is a sign of negative emotions and lost innocence. When someone</p>

<p>dupatta that has fallen to the ground in the background.</p>	<p>witnesses violence, they lose the serenity, security, and dignity that dupatta represents. The background music illustrates how creativity is stifled amid social unrest.</p>
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Behind Rabi, the dupatta is visible on the ground, and a group of people are beating a figure in the center of the circle. Her emotional and physical fragility is indicated by the fallen dupatta, which represents how even innocent and pure victims are vulnerable in the face of widespread lunacy. The detail is of great significance and is very important. In the low-angle pictures that depict the crowd surrounding her, Rabi appears little.

Visual no. 30 to 32	Dialogs
  <p>Episode 11, Minute: 34:36 – 34:43</p> <p>Episode 11, Minute: 34:43 – 34:46</p>	<p>No Dialogue</p> <p>Song in Background:</p> <p>ہم کچلیں ہستی روہیں</p>

 <p>Episode 11, Minute: 34:51 – 34:56</p>	<p>ہم توڑیں ان کی آس          نوکیلے پنچوں سے نوچیں          خوابوں کا پھر ماس</p>
<p><b>Signifier</b></p> <p>Real mob victim images appeared in drama</p> <p>Muneeb &amp; Mughees (Sialkot, two brothers)</p> <p>A girl in Lahore was harassed because of the Arabic writing on her outfit.</p> <p>Priyantha Kumara (Sri Lankan man lynched in 2021)</p>	<p><b>Signified</b></p> <p>This incident makes a clear connection between fiction and reality by demonstrating how mob violence is a recurrent reality rather than merely a story. The victims reflect innocence ruined by popular indignation. The song's lyrics effectively convey how individuals end up destroying hope and life.</p>

At this point, the drama shifts from fiction to reality, introducing actual victims of mob violence. We witness the heartbreaking pictures of brothers Muneeb and Mughees, who were murdered by a crowd, Priyantha Kumara, who was assassinated in 2021, and a young Lahore girl who was beaten up in 2024 for donning an Arabic calligraphy outfit. In these pictures, a melancholic and moving background soundtrack is playing. The line also describes "ہم کچلیں ہستی روہیں، ہم توڑیں ان کی آس". Mob violence destroys people's hearts, hopes, and trust in addition to causing bodily

harm. In the drama, this relates to the female victim who is publicly humiliated; she loses not just her safety but also her dignity and dreams. "نوکیلے پنجنوں سے نوچیں، خوابوں کا پہر ماس" In order convey how mob violence ruins futures, peace, and hope, this section employs animal-like language to describe criminals as savage monsters with "sharp claws" that rip apart a person's dreams. This torture is inhumane and permanent. Viewers are forced to confront the truth by the still camera on each victim's picture: the violence in the drama isn't simply made up; it also occurs in real life.

Visual no. 33 to 34	Dialogs
 <p>Episode 11, Minute: 35:06 – 35:31</p>  <p>Episode 11, Minute: 35:09 – 35:12</p>	<p>No Dialogue</p> <p>Song in Background:</p> <p>انکھوں پر ہے کالی پٹی  دل میں ہے خانہ جنگی  ایک انتہارے کوچے میں  ایک لاش پڑی ہے ننگی  رک چکی ہے رو رو کے</p>
Signifier	Signified

<p>Kamal Murad is sitting on the alley floor, holding a hair wig in his hand and crying.</p>	<p>This scene shows grief, regret, and the end of illusion. The wig in his hand represents a fake identity. His crying shows deep pain and emotional collapse. The lyrics express inner conflict and a society that has lost its way.</p>
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Hours after promising the audience laughter, music, and celebration, Kamal Murad collapsed in the alley where innocent blood stained the ground. The background music echoes like a soul's cry as this terrible scene takes place: "آنکھوں پر بے کالی پٹی، دل میں بے خانہ جنگی" This is a good method to explain why people want to ignore this fact. "The black blindfold" represents society's lack of moral awareness. "Civil war inside our hearts" refers to the internal conflict that a person experiences. Even though they are aware of unfairness, they would rather keep quiet or encourage it. "ایک اندھیرے کوچے میں، ایک لاش پڑی ہے ننگی" This sentence illustrates the horrible reality of mob violence. The "uncovered body" symbolizes someone who has been violently humiliated and left without dignity, while the "dark alley" denotes neglect and secret.

Visual no. 35	Dialogs
 <p data-bbox="391 499 805 531">Episode 11, Minute: 35:32 – 35:45</p>	<p data-bbox="834 254 987 285">No Dialogue</p> <p data-bbox="834 317 1084 348">Song in Background:</p> <p data-bbox="992 449 1227 485">دل کے اشکوں کی جھیل</p> <p data-bbox="1003 512 1227 548">اساں نیل کرائیاں نیل کا</p> <p data-bbox="1024 575 1227 611">ساڈے تن من نیلو نیل</p> <p data-bbox="1003 638 1227 674">اساں نیل کرائیاں نیل کا</p> <p data-bbox="1024 701 1227 737">ساڈے تن من نیلو نیل</p>
Signifier	Signified
<p data-bbox="391 848 812 1178">The camera focuses on event flyers and a broken pair of spectacles that are lying on the hallway floor. The gifted young man, Luddo, sits and weeps with his head in his lap to express how the violence has affected him.</p>	<p data-bbox="834 848 1227 1230">This just reveals the ongoing existence of trauma. Most significantly, the loss, innocence, and unimaginable distress brought in by the chaos are portrayed by Luddo's tears and the broken items all over the place.</p>

The brochures, which are well-known depictions of happiness and second chances, are crushed into dust between feet as the camera moves around the demolished event venue. The loss of protection and wisdom is symbolized by Rabi's father's broken glasses. Meaning is also conveyed

by an unsaid, softly focused pan across fallen debris. The background music's lyrics, "دل کے اشکوں کی جھیل" enhance the feelings. A highly effective metaphor that depicts the innocence that is a part and parcel of the tragedy and the pain that is being endured, or "lake of tears

## **CONCLUSION**

Through "emotionally compelling story and visual language," "Tan Man Neel o Neel," or "Neel," was able to critically increase awareness on issues pertaining to trauma, mob lynching, and social pressure. This drama subtly conveyed "deep themes related to inequality and lack of concern from society," particularly when "photos from actual incidents of mob lynching" were displayed in the "final stages."

They were able to understand the magnitude of the issues being raised through the characters' emotional depth, clarity, compassion, and convincing performance. By their actions and facial expressions, they facilitated the final events leading to the tragic but heartbreaking ending. From the study above, it can be noted that the visual medium can have a huge impact on the perception of the people as well as triggering social discussions on sensitive but often overlooked issues such as trauma, mob justice, and digital exploitation when combined with semiotic storytelling models.

Kami's only desire was for Rabi to return, but the scheme he devised out of love and rage ended in murder. The mob attempted to organize slaughtered Rabi, Sonu, and other innocent people, including his father. Using actual photos of some of the victims of violence in Pakistan, such as Mashal Khan, Priyantha Kumara, Muneeb, Mughees, and an incident

that happened in Jaranwala, the play aims to demonstrate that this degree of brutality is genuine. It serves as a reality check for some viewers regarding the extent of harm that can result from hate speech, false information, and emotional manipulation.

### **Limitations**

This study is restricted to a qualitative semiotic analysis of the mob lynching scene in the last fifteen minutes of Tan Man Neel o Neel's final episode. This study solely examines the visual, verbal, and symbolic representation of mob violence, despite the drama's coverage of several socio-critical topics such as male harassment, young people exploitation, political manipulation, and the desire for digital fame. It is impossible to properly assess the larger themes and character arcs that are addressed throughout the 11-episode series as part of this.

Because the study depends on the researcher's interpretation rather than direct audience response, the results are still subjective and might not fairly represent the range of viewer perceptions.

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