

Script Breakdown of Collective scenes:

Introduction Scene:

Establishing of Mountains and Attabad Lake. The movie starts with panoramic shots of the Attabad Lake and the mountains. The background is presented by using natural light and slow speed that instantly puts the viewers in the real and natural world. The observational film mode is supported by the lack of artificial effects. It does not introduce its characters through verbal means, but rather by visual means as the audience is initially allowed to experience the place where it occurs and what the story encompassing it is a part of, prior to the story progressing.

Landscape Scenes: Journey and Transitions.

The movie then turns into a travelling sequence. The shots of moving drone of mountains and lakes, the views of passing in the hotel of the characters give an impression of physical movement and progress. These scenes are a narrative transcription between places and concepts. This hand held camera effect creates the appearance of reality and personal presence and makes the viewer feel like he or she is following the adventure and not watching a film.

Scenes of Cultural Emphasis: Ajrak Tote and Shawl.

The Ajrak is presented with the help of close-ups and insert shots of the cloth and pattern of it on the props. This is the point that the documentary takes a turn as the emphasis shifts away on space between the landscapes to identity culture. The camera is also taken to the patterns and textures which allows the audience to see the Ajrak in more than an object. It turns into a reflection of the past, tradition and emotional attachments. There is the more use of visual communication to carry out cultural meaning without much dialogue usage.

Scenes of Human Interaction and Reflection:

Presence and emotion of the characters form the centre of the film. Facial expressions and subtle gestures are depicted with the help of medium close-ups and reaction shots, however, focusing the presence of the location of the present scenes. It is slower in its pacing, with the emotional moments naturally occurring. These scenes are more about self-reflection and connection, which strengthens the participatory component of the movie. The audience becomes motivated to feel free to get involved instead of taking in. Bonfire, Market, Bridge and above all Attabad lake scenes were introduced to raise the affection, cultural and tourist involvement.

Closing Scenes:

The movie ends with the same wide shots of the scenery, the riverside. This forms a circular structure, as the ending connects to the starting stage of the entire process. The almost hand holding and sitting scene around the riverside is the reflection of an unresolved end; with a hope of continuity of eternal love ahead in life. The tranquility of the scene enables the viewers to make their own interpretation of the meaning because riverside suggests something unconcluded instead of an ideal completion which is common with reflective film story arc. The film culminates emotionally and still stays real and truthful about the inability to readily accept as a hold of culture.

Script Analysis: Attabad to Ajrak.

Attabad to Ajrak. My short story; narratively structured in such a way that there is one distinct sequence setting to journey, then cultural identity, emotional reflection and lastly resolution. This building gives the reader time to see the physical setting of the place and then gradually be able to relate to the cultural and emotional content. The fact that the film ends in a circular way supports the reflective quality of the film mode and leaves the audience with a permanent emotional impact, instead of a conclusive message.