By focusing on the Pakistani film *Saheli* (1961) the paper seeks to open up the questions related to emotions, domestic life and sexuality in Pakistan. Indeed, by concentrating primarily on women’s lives as depicted in this film (and other cultural artefacts), I do not seek to dismiss the importance of other studies, but to make an added and necessary argument. It enables me to make visible and audible those instances that may have historically enabled women (and men) in Pakistan to create emotional fields and varied forms of connections to each other. Hence the analysis makes an argument about women’s representation in the popular media in Pakistan in order to create a different archive of women’s cultural and sexual politics and histories.

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