

Portrayal of Pakistan in Bollywood: A Content Analysis of Movies

MUHAMMAD Naseem Anwar*

Lareb Kanwal†

Tahira Nasir‡

Abstract: *Films have become an effective tool of propagation of messages, cultures, conflicts and ideologies. USA, Russia, China, Iran and other countries are also using it to achieve their goals to project their national agendas. Indian film industry has become the largest film producing industry in the world, and the Bollywood movies are being watched and liked all over the globe. Since the partition in 1947, India and Pakistan are considered harsh rivals. This study examined the portrayal of Pakistan image in Bollywood movies during the year of 2013. The researcher used mixed method to conduct this research. The Sample of this study was Bollywood movies released in 2013. For this purpose, the researcher scientifically investigated and analyzed about how and to what extent Bollywood movies are showing the face of Pakistan querulously. The study applied theory of framing to investigate that how Bollywood represent Pakistan.*

Key Words: Bollywood, Pakistan Image, Framing, Indian Movies

Introduction

A movie is also called a group of motion pictures. Which sharing certain traits (atmosphere, style, subjects, matters) in U.S and Europe movies have played their part to bring the high standards of cognition among the masses. In United States social realism in Germany gangster's films in USSR films dedicated to the October revolution and in the France the up heave of realism is the examples of movies impact on the social setup in all of these countries (Borde & Chaumeton, 1955). Cinema is a bonafide tool to provide five functions clearly which are correlation, transmission, economics, surveillance and entertainment. Cinema acts as interpreters of events (correlation) as conveyer of culture, norms, values and myths (transmission) acts as a watchdog of government (surveillance) earns foreign exchange (economics) disseminate pleasure and leisure (entertainment). So in this regard movies and cinema are integral parts of any social setup.

Cinema can influence not only the native masses but also the masses around the world. Through cinema easy, compact, soft, and rough or any other kind of message can be sent according to capacity of target audiences (Coleman, 2005).

In current eon the world is moving through the age of transfigure with the inception of social media and easier approach to the knowledge and all kinds of events now the role of cinema has become even more critical more complex and more important because it has the ability to redirect the assumption of issues, events and the approach of thinking of film viewers (Banaji, 2007). Films are now a day's being used as a tool of propagation. It is being used by the country on world level to set their thinking agenda on the masses of the world. In this regard Hollywood became a universal and worldwide communicative source which is playing its part for the domination of American hegemony on the world. Because Hollywood is providing a ground to American

* Lecturer, Department of Computer Arts, Hamdard University, Islamabad Campus, Pakistan.

Email: journalistnaseem@gmail.com (Corresponding Author)

† Undergraduate Student, Department of Mass Communication, Rawalpindi Women University, Rawalpindi, Punjab, Pakistan.

‡ Undergraduate Student, Department of Mass Communication, Rawalpindi Women University, Rawalpindi, Punjab, Pakistan.

establishment to enforce their agenda on the world and is paving way to keep the masses in satisfying state of mind and where required Hollywood is also producing an air of mistrust, fear, misconception and vague situation which directly gives an upper hand to the authorities for which Hollywood is presenting its services.

In the past during Vietnam and Afghanistan war movies like "Rambo 3, The beast, Cargo 300, Afghan Breakdown, Black shark, Peshawar Waltz, The Soldier's Star, The fog of war, Rescue Dawn, The Deer Hunter And Hearts and Minds" served American government in a big way to pave and upheld its agenda on the world. Through these movies US Government revealed to the world that actually fighting in both of the countries American Soldiers are rendering their great services for the humanity and to save the future of the world even though US Government was only involved in imposing their own Political and Strategic recipe on the international political scene (Shaw, 2007).

Hollywood movies prove more than handful to fulfill the scheme of American think-tank. After World War 2 the clash of capitalism and Communism was in full swing during the next four Decades. Both USSR and USA wanted to convert the people minds and thinking ability not only in their respective countries but globally to satisfy the general opinion in their favour. Both Opponents tried their hot out to make malicious and poisonous propaganda against each other political and economic way of life. In this era the hinge of the Hollywood turned around the excel of anti Communism propagative war and the Hollywood remained busy as honey bee to present communism as worst menace of the mankind at the time. Movies like "Repentance, Eleni, Strike and the lost City" infuriated the people against communism (Stafford, 2013).

In this way Hollywood was proved as an effective and powerful communicative cane to out maneuver the thinking of populous in their favour. Recently during Arabs Spring Hollywood produced films with the titles "The Nile incident, hyper normalization and Damascus time" to make people "understand" the actuality of the phenomena of Arab spring. Here again the Hollywood movies reintroduced the meaning of Arab spring as they wanted to. More ever Hollywood is a source of a cultural hegemony for the west. The Hollywood produced and is producing movies to outplay culturally the peripheral countries. Through these movies they induce their own cultural taste over the

globe and paint the picture of the world as their brush pleases (Silver, 2007).

The Evolution of Bollywood

The Indian film industry traces its origins to 1896, when the Lumiere Brothers showcased six silent short films at the Watson hotel in Bombay. Hiralal Sen's "Flower of Persia" in 1898 set the tone and trend for future filmmakers as pioneers (Hafeez & Ara, 2016). Considered the founding father of Indian cinema, D.G. Phalke's legacy was cemented with the release of "Raja Harishchandra" in 1913, India's first feature film. The industry saw further development with the production of "Alam Ara" in 1931, the first talkie in Indian cinema history, directed by Pardeshir Irani. Throughout the 1940s, the industry produced a large number of high-quality movies that were widely appreciated by audiences. Until the partition of the subcontinent in 1947, the Indian film industry was fully grown, producing several films on different aspects of society (Guru, Sapna, & Kumar, 2015).

The Dominance of Bollywood

Indian cinema has established its dominance in our part of the world, thanks to its expansive audience and economical sector. With over a thousand movies produced per annum, Bollywood's power and influence is evident. Entertainment, particularly cinema, is among the fastest-growing sectors in the Indian economy, growing by 16% annually and adding billions of dollars in foreign remittance (Chirstos, 2014). The quality and quantity of Bollywood films make them widely accepted across the globe, with the Indian film industry producing more movies than any other industry. In fact, in 2013, the Indian film industry produced 1/5th of the total number of feature films produced worldwide, with a total of 1724 films. This number far exceeds that of other major film producing countries, such as the USA with 738, China with 638, Japan with 591, and France with 270 (Chirstos, 2014). It is worth noting that Nigeria's low technology film production format means that it is not included in this race for numbers.

Bollywood & Representation of Pakistan

The study aims to investigate the portrayal of Pakistan in Bollywood movies, particularly in the current geopolitical scenario where the image of Pakistan in India is gaining symbolic political

importance. Both Pakistan and India emerged from the same sub-continent in 1947, sharing similar culture, people, language, art, music, and geography. However, despite their commonalities, both countries decided to remain at odds with each other, with their animosity reflected in recent Bollywood films. In the past, during times of peace, Bollywood produced films that portrayed Pakistan as civilized and friendly. But in times of tension, the movies propagated Pakistan as an uncivilized terrorist and peace-killer country. Bollywood is now producing a fictional patriotic Indian identity that mostly represents Pakistan as a wicked and spiteful enemy. The study seeks to identify how Bollywood is destroying the image of Pakistan in the eyes of the world and how Indian cinema has portrayed Pakistan during the year 2013, given the current circumstances of the subcontinent and the world-changing politics. With the BJP government in office, which is known for its anti-Pakistan and anti-Muslim sentiments, the study becomes even more crucial in understanding how Bollywood shapes the image of Pakistan in the minds of its audiences in India and abroad.

Framing of Pakistan in Bollywood in the Past Years

The characters of Pakistani and Muslims are often portrayed as peace killers and opportunists in Bollywood movies. Bollywood has a great following and admiration in Pakistan, and young people adopt the style and wardrobe of Indian Heroes and Heroines. Bollywood movies have a great impact on Pakistan young generation, and may develop a cultural hegemony and cultural superiority of Indian Society on Pakistani culture. In the past, Bollywood has shown Pakistani characters according to their taste and necessities, and the image of Pakistan has been portrayed in positive films like "Henna 1991, AA Ab Laut Chalen 1999, Veer Zara 2004, Main Hoon Na 2004". These films have a positive, friendly, peaceful and civilized collective image, and the characters shown in the movies were also very positive. Pakistan and India have gone through numerous passages of good and bad relations politically, and when the Political air was pleasant the reflection was immediately shown on the silver screen during these years.

The portrayal of Pakistani characters and the sober image of Pakistan is not a constant practice in Bollywood. During the Kargel war in 1999, the character of Sardar Khan transformed into the

character of Gulfam Hassan Khan, a classical singer performed by Naseer Ud Din Shah. In 2001, Ghadar aik Praim Katha was released and the character of Ashraf Ali performed by Amraish Poori was shown as a piousness minded man full of haltered Anti Indian and anti-Hinduism. This study investigated the portrayal of Pakistan image in the releasing movies of 2013 and identified the attempts of Bollywood on distorting the image of Pakistan by connecting the country to the terrorism undemocratic behavior and threat to world wide peace.

Literature Review

Modern media is becoming more influential due to technology personalization and collective control, as well as the help of technology persons and institutions. Movies are now not only entertainment, but also a source of infotainment. Movie makers consciously or unconsciously control and redirect the psychological makeup of individuals and societies. (Happer, [2013](#)).

The role of movies and the portrayal of different characters can have a therapeutic role. Cinematic effectiveness plays a crucial role to imply any kind of product placement psychologically. The audiences of the movies are of different psychological backgrounds, so it is easy to dismantle the thinking process of people who are already segregated in classes. Movies are responsible to change the attitude and behavior of their observers (Fearing, [1947](#)). Individuals are often passive when watching movies, but movies are planned and programmed according to the needs of their organizers. Observers will cognize and configure elements of comprehension according to the programmer, not their own independent flight of thinking (Jeffe, 2007).

The effectiveness of movies reaches a new level when the word "programmed" is used. This study argues that movies and what are shown on the Bollywood silver screen are directly responsible for making people think on the lines they have drawn on the silver screen according to their instruction and direction. Small trailers of movies are also responsible for stirring the imagination of the viewer instantly, as they are well rounded and well shaped with the aim to absorb the attention of the audience. This study broadens our presumptions that how small chunks of movies can influence the thought process of the lay man (Christoforos & Christoforos, [2017](#)).

Motion pictures have a negative effect on children's brains, leading to social trauma and the image of Pakistan in Bollywood being more important in the current situation due to its bulk of the world population before 1947 partition (Cline, 1972).

Bollywood is constantly producing negative images of Pakistan, sometimes for political purposes and other times for money making. This has become an integral part of the Indian national political scene, as it can help a party or individual win an election by putting anti Pakistan or anti Muslims sentiments into the brains of their people. This can have a negative impact on the social setup on either side of the border, as both countries are prosperous and possess nuclear weapons (Banaji, 2007).

Literacy rate in India is low, leading to uneducated and undomesticated minds being educated by Bollywood movies (Sheikh, 2013).

Bollywood often portrays negative images of Muslims in their movies, such as "Rang De Basanti 2006" and "Aary Ooo Kairrr Pakistani". In the movie, a character named Aslam is persecuted by Panday, a Hindu extremist who considers Hindustan as a country only meant for Hindus. Panday utters the words "aakhir tum apnay pakistan kiyon nahi chaly jaaty"? (Why don't you go to your own Pakistan?). This directly shows that Bollywood can cause a broiling situation by naming Muslims Pakistani. Media of both countries have been involved in wrath-spreading activities against each other.

The Pakistani Lollywood film industry is producing movies in which Hindus and Indians are

symbolic degenerated specie. Whenever there is a need for an antagonist character in war movies, they are portrayed as a Hindu character, which adds to the national and religious sentiments and increases the chances of movie success. Both countries are involved in showing each other's image in tortuous ways, but the Indian Bollywood film industry has a broad linkage worldwide and a product of entertainment, making it more accepted than the Pakistani film industry. (Alam, 2006).

Theory of Framing

Framing theory is used to analyze how Bollywood has framed the image of Pakistan in their movies during the year 2013. It is linked to agenda setting tradition and focuses on the essence of the issues under research or at hand rather than on a peculiar topic. Framing is a quality of communication that leads audiences to accept one directed meaning over another, and is also applied in organizational communication (Fairhurst & Star, 1996).

Language helps communicators remember information and transform it in a way that meets their needs. To use language effectively, people must think on their own interpretive framework and those of others. Leaders should also learn to frame spontaneously and abruptly in certain circumstances (Deetz, S.A , Tracy,SJ & Simpson, J.L, 2000). Frames are important for influencing how people think about an issue, as they are the most easily available and retrievable from memory (Hestie & Park, 1986). The Nature of the Research is divided into Two Major and 20 Sub-Categories.

Table 1. Major and Sub Categories.

Category A	Category B
Protagonist	Antagonist
Sub Categories	Sub categories
Civilized	Uncivilized
Positive	Negative
Peaceful	Terrorist
Gentle & Meek	Violent
Joyful	Barbaric
Open minded	Dark minded
Peace lover	Terrorist
Democratic	Authoritative
Polite	Rude

The coding sheet has been operationalized to identify the categories of Pakistan image or a Pakistani character. These categories include

Civilized, Positive, Peaceful, Gentle & Meek, Joyful, and Open Minded, Peace Lover, Democratic and Polite, Uncivilized, Negative, Terrorist, Violent,

Barbaric, Dark minded, and Terrorist, Authoritative and Rude. Framing Theory is often used as a tool of a certain direction to represent a particular person in a particular way. It is the act of redressing and explaining the situation and characters according to a plan or program. Framing is an important gadget to recognize how media mould an issue and frame it to set its agenda. Sometimes framing is used to achieve a specific objective on a large scale to frame a certain personality Culture, Nation, Identity in a peculiar way so that masses also start to see all of the entities mentioned above in the way as they are being presented by the media.

Framing is a process in film making when film makers impose and direct realism in their movies or falsehood to conceptualize and strengthen a specific out come from the audience. In Bollywood industry, framing is used to represent the Pakistan image of the character of Pakistan in their movies. They frame Pakistani characters politically socially religiously and economically and cut it to fit into their own agenda.

The Use of Framing in Ideological Sense

In social construction, the theory of framing has emerged in the 1990s. In every film industry, ideologies are framed and represented to the audience in a way that pleases the producing agency. During the cold war, movies such as Red Dawn, The tale of two cities, the bitter harvest, Captain America Civil War, Meet John doe and Toy story 3 were produced to frame the ideology of communism in a distasteful and lithesome way. Framing is closely interconnected with ideology and has become a source to spread different ideologies through different communicative articles. Bollywood industry is also busy to frame the person's issues and

social construction according to their ideology, sketching regional, social and international issues which will peace and serve in the interest of their national ideology.

Episodic Framing

Episodic framing is event-oriented reporting that addresses public and individual concerns, such as how Pakistani characters are presented in Bollywood movies.

Thematic Framing

Thematic framing is the use of sample movies to explore how Pakistan image, society, and community are depicted in Bollywood movies.

Method of Data Analysis

Statistical package for the social sciences (SPSS) technique for data analysis is used by the researcher. Moreover, general calculation and computational mathematical methods are also used during the research.

Results and Findings

All the collected data is analyzed by general mathematical and computational methodology and where there is need arose SPSS is also inducted results and finding is shown through table and graphs. The results show how Bollywood has portrayed the image of Pakistan and the characters which have any connection with the Pakistan in their movies. All the results are presented separately which is discussed later in discussion part of the study to analyze it critical.

Table 2. Total Time Given to Pakistani Characters and their Percentage.

Movies Name	Movies Duration	Time Given to Pakistani Characters	Percentage
War Chor na yar	01:54:00	57:58	50.87%
Vishwaroopam	02:28:48	05:37	04.05%
Bhag Milkha Bhag	02:39:19	45: 30	28.43%
The Attacks of 26/11	01:56:00	01:07:00	57.75%

In table 2 it is shown that how time is distributed and given to Pakistani characters it also includes any type of representation of Pakistan in the Bollywood movies. The movie “The Attacks of 26/11” has given 57.75% time to Pakistani characters whereas “Vishwaroopam” is at the bottom in showing the visible characters of Pakistani people. But the

shadow of Pakistan involvement in the movie runs till the end. In other two movies Pakistani characters has given fair time to show their potential.

Results are matching with the table 2 which was given earlier. It is the indication that in the movie “The Attacks of 26/11” Pakistani characters have been shown more frequently than rest of the

movies. In the movie “Vishwaroopam” least time image of Pakistan in less quantity as for as time is given to Pakistani characters and it reflects the concerned.

Table 3. Total Numbers of Scenes and Percentage given to Pakistani Characters.

Movies	Movies	Pakistani Character Scenes	Percentage
War Chor Na yar	89	43	48.31%
Vishwaroopam	189	10	5.29%
Bhag Milkha Bhag	117	42	35.89%
The Attacks of 26/11	68	51	75%

In table 3 it is visible that maximum numbers of scenes given to Pakistani characters is in the movie “The Attacks of 26/11” up to 75% and “Vishwaroopam” stands at last place with total 5.29%. The other two movies have given a fair amount of percentage to Pakistani characters with “War Chor Na Yar” 48.31% and “Bhag Milkha Bhag” 35.89%.

RQ1. How Bollywood is Framing Pakistan in the Movies?

Table 4. Framing of Pakistani Characters in Bollywood.

Scene Frame	Frequency	Percentage
Episodic	176	35.2%
Thematic	198	64.8%
Total	374	100%

Table 4 present the answer of RQ1 that Bollywood movies used both episodic framing and thematic framing to represent the Pakistani characters in the movies during 2013. Somehow the attention was more captivity by thematic framing with the large piece of 64.8% and Episodic percentage was on the laser side with 34.2%. Certainly shows that Bollywood movies during 2013 and the producers were keener to show the collective community of Pakistan and the collective social approach of Pakistani nation rather than individual acts.

Table 5. Regarding Appearance and Activities of Pakistani Characters in the Movies.

Movies, Appearance & Role Selection	Pakistani Characters	Indian Characters
War Chor na Yar		
Abusive Language	14	03
Peace Loving Dialogues	07	14
Democratic Behaviour	02	20
Rude and Barbaric	13	01
War Dialogues	05	02
Civilized	05	20
Disciplined & Civilized	07	18
Funny	14	03
Vishwaroopma		
Abusive Language	00	03
Peace Loving dialogues	01	11
Democratic behaviour	00	01
Rude & Barbaric	03	03
War Dilogues	00	02
Civilized	00	14
Funny	00	05

Movies, Appearance & Role Selection	Pakistani Characters	Indian Characters
Bhag Milkha Bhag		
Abusive Language	05	02
Peace loving Dialogues	03	08
Democratic Behaviour	00	09
Rude & Barbaric	12	00
War Dialogues	00	00
Civilized	01	05
Funny	00	03
The Attacks of 26/11		
Abusive Language	07	11
Peace loving Dialogues	00	08
Democratic Behaviour	00	12
Rude and Barbaric	24	04
War Dialogues	19	11
Civilized	00	09
Funny	00	0

The statistics of table 5 shows that almost every single negative activity is found in Pakistani characters and when it's come to Positivity or Positive Acts Indian characters are quite easily dominant in this field of social activities. Pakistanis are shown uncivilized, peace breakers, Rude, Undemocratic, rough and Abusive language users. Whereas Indian characters are shown Gentle, Civilized, Democratic and well behaved. In most of the movies Indian characters are shown abusive only when they are replying to Pakistani character. Otherwise generally their roles are painted with civilized brush. Some pictures taken of different scenes (Appendix: fig 1, 2, 3 and 4) where the researcher arguments can be affirmed with this table.

Those figures suggest Pakistani characters are mostly uncivilized quarrelsome and peace breakers. Movie War Chor Na Yar represented Pakistani army as unprofessional a bunch of hungry and mal managed people who are sitting or it looks like they are forcefully made to wait for their demise helplessly. They have nothing to eat, they don't have any water and they are always cursing their officers in the sphere. Whereas Indian army is shown smart, clean and disciplined. The pictures given (Appendix: fig 5 and 6) satisfied research stance.

All of the figures from all four movies advocated that the Indian characters are shown in better sense as compare to Pakistani characters. Pakistani characters are most of the time shabby, rigid, uncivilized, hot tempered, ill mannered and peace breakers whereas Indians are shown neat and clean, honest, mild, civilized, cool tempered and peace lovers.

RQ2. Which Specific Images are selected for Pakistan in Bollywood?

In selected four movies one thing remain constant in both episodic and thematic framing methodology. The Bollywood making this point as a fact that Pakistani people government state and military is undemocratic. In all of the movies there was a shadow of military intervention not only public and governmental affairs but also in entertainment as well. (Movie: War Chor na yar) went beyond boundaries depicting prime minister of Pakistan is concerning every political matter with chief of army staff. The specific image for Pakistani characters and the totality of Pakistan image was hinged upon the idea of autocratic dictatorship. It was shown that India is a country with political and diplomatic way of living people are democratic whereas Pakistan is always under heavy shade of army on every single level.

Table 6. Specific Undemocratic Image for Pakistan and Political Democratic Image for India Movies Pakistani Military (Image) Scenes Indian Democratic Political (Image) Scenes.

War Chor Na yar	14	11
Vishwaroopam	02	02
Bhag Milkha Bhag	11	10
The Attacks of 26/11	04	03

This table clearly suggest that all the movies having political and military stuff from both sides of the border but the portrayal of Pakistan and Pakistan character are shown in undemocratic sense, as in the movie “War Chor na Yar” the Prime minister of Pakistan was shown as a religious person is always dominated by army general in every single issue. The movies “Bhag Milkha Bhag” also signifies the dictatorship of “Ayob Khan” in Pakistan and instantaneously Prime minister of India “Pandit Jawahir Laal Nehro” is shown in a significant political terms. In (Appendix: fig 7 and 8) from the movie Bhag Milkha Bhag a Pakistani Military dictator “Ayoub Khan” saying welcome to an Indian Politician who is representing Indian nation on the soil of Pakistan. Now this fact is quite obvious that in Bollywood movies though out the year 2013 the director and producer of Bollywood has chosen the

specific and peculiar undemocratic and authoritative military dictatorship image for the characters and collective image of Pakistan. They portrayed Pakistan as a country where the helm of the power is in the hand of military rather than public and political leadership.

RQ3. How do Bollywood movies construct Pakistani characters?

In our sample movies most of the characters are shown in negative sense. The characters are from meager part of the society. The significance is given to the characters of army officers only even the Prime minister of Pakistan is shown in ordinary colours. Following table will describe all of the Pakistani characters profession and their character construction that how Bollywood movies have constructed the Pakistani characters during the year of 2013.

Table 7. Professions Associated with Pakistani Characters in Movies

Character Profession	Frequency	Percentage
Army Personnel	32	46.9
Gangster	03	4.34
Sports man	01	1.44
Politician	05	7.24
Shop Keeper	04	5.79
Terrorist	16	23.18
Others	08	11.59
Total	69	100

From table 7 it is evident that Bollywood has given its full might thorough the year 2013 upon the military and terrorism specified images to Pakistan. Here in the table army characters are exceedingly on a higher side with 46.9% of all characters in sample package. Whereas terrorist 23.18% are on the second spot. Sports man is given only 1.44% space the only sports person which was shown in the movies was “Abdul Khaliq” in the movie “Bhag Milkha Bhag”. He was shown in only two scenes even though he has participated with “Milkha Singh” in large number of games in his days. Because sports is a healthy activity and a Pakistani character having positive and healthy exposure didn’t suite to the Bollywood movie makers and they put it behind and presented Pakistani characters in less privileged professional in large number as percentage is suggested. The date is also given through pie chart so that conclusive over view should be done. The information in table 4.6 is

cementing that statement of Bollywood that most of the Pakistani characters are from either terrorist or military background whereas only 1% space is provided to sports man and positive activity based character.

RQ4. What social and moral values are associated with Pakistani characters?

Most of the Pakistani character are tortuously linked to terrorism and religious extremism 23.18 % of the total characters are terrorist while some army personnel are also involved in helping out the terrorist activates in the movies. It makes the percentage a bit high as for as terrorist is concerned. The social and moral background of Pakistani characters is extremely poor. They are ruthless and unaware of peace and love making not a single person in our sample package had a romantic affair with any lady but 23.18 % of the people from all communities are involving in killing the people and humanities of no regard to them. Religious

misleading is heavily shown in “War Chor Na Yar” as the Prime Minister Pakistan is represented as a ignorant “Mullah”. The movie “The Attack of 26/11” having the scenes where a Hindu Police officer (Nana Patiker) is teaching a religious character “Ajmal Qasab” show is a fundamentalist and religion driven terrorist the definition and the reality of Jihad. The religious character “Ajmal Qasab” is an ignorant young terrorist who doesn’t know anything about humanity. He says a dialogue to police commissioner “Nana Patiker” (Tum kaafir ho, tumhen kiya maloom kay Deen kay liye Shamsheer Othana parti hai. Humary Aaq ne Kaha hay Jab tak tumhary jisam me jan hai, tab tak maarty rehna. Aaq ne kaha farishtay hum sub ko seedhay jannat me lay jaingy). You are a pagan, you don’t know

for my faith I will have to upheld sword. Our religious chief has said, “Kill All of them till you have last drop of life in your vein, religious chief has also said, “I will be taken to the straight to the heavens if a would die”.

These dialogue shows the ignorance of the religious character “Ajmal Qasab” even though he is ready to give his life to the cause of religion but he doesn’t know the reality and he doesn’t properly educated by the religious people and his only using him as a weapon of terrorism against humanity. Following table will show that how the Image of Pakistani Character is shown in socially positive or negative sense.

Table 8. Social and Moral Values of the Pakistani Character in the Bollywood Movies 2013.

Character	Frequency	Percentage
Positive	22	16.17
Negative	96	70.58
Grey	18	13.23
Total	136	100

It can be inferred from the table that Bollywood movies during 2013 has shown Pakistani characters in negative shape with high percentage of 70.58 % and positive aspect of Pakistani characters are very low with only 16.17 %.

Discussion and Conclusion

Discussion

Bollywood movies are becoming increasingly popular around the world. The total number of movie production has reached to almost 1800 movie per annum and the quality of Bollywood movies is now touching the level of Hollywood movies. Hollywood stars are now working frequently in Indian film Industry and Indian actors are easily available and are working in Hollywood movies arena. This is contributing to Bollywood rapid growth internationally and as movies are source of propagating ideologies, Bollywood is contributing a great time to their national cause. However, any negative propagation against any individual, party, nation or any Country could create a gigantic havoc for that entity.

Movies throughout 2013 have an absolute negative frame for the image of Pakistan and the characters of Pakistan which are shown in the Bollywood movies. In “War Chor Na Yar” Captian “Qurashi” (Javed Jafri) and “Captian Khan” have

presented as army men who are ignorant folly and jokers. Captain Rana Veer Singh is a smart and beautiful Young man with proper trimming and uniform who is romantic and charm full. He is hot hearted and well disciplined army officer who wants peace on the border.

In the movies War Chor Na Yar and Bhag Milkha Bhag, the depiction of both countries army is at opposite poles. The Pakistani soldiers are shown as looters encamped in the border area and their living conditions are poor. They do not have any kind of hierarchy and Captain Khan is shown as a man with no logical decision. In the Indian army, Captain Ranveer Singh Rana is the senior officer and the Indian army is showing great discipline amongst themselves. This framing of Pakistan goes to worst when it is shown that the officers of Pakistan army are enjoying every luxury of life while the young army man and low sub ordinates are deprived of food and water.

The military heads are the actual head of the state where Prime Minister of the country is also bow down to them in every civil issue as well. In the movie, the Prime Minister of Pakistan is the selection of the people of Pakistan and is convince to attack on India with nuclear missiles.

In the movie Bhag Milkha Bhag, Pakistani forces with the help of Chinese government authorities bring nuclear Missiles to the border area

to attack the urban areas of India. Bollywood went to kill two birds with one stone by claiming Chinese authorities are also responsible for spreading the atomic war between Pakistan and India for their political benefit. Indian characters are shown as moderator and peace lovers, trying to eradicate the menace of nuclear war between the two harsh rivals. Pakistani military and Terrorism from Pakistan were the butt of Indian Bollywood camera atrocities, such as the trainer denying the winning of Milkha Singh by the gesture of his hand before the race, and the arrogant dialogues of the coach before the race. This shows that both Pakistani and Chinese are less responsible nations in world peace scenario as compared to Indian nation who has much greater interest in world peace and to wipe out any kind of war from the face of the earth. During partition of 1947, more than one million people had lost their lives.

In the time of partition, 1.6 million people lost their lives. Most of them were innocent Muslims who were looted and slaughtered by Sikhs. The depiction in the movies shows the case in opposite sense, framing the brutality and barbarism of Pakistan in the world. The riots were uncontrolled and the damage at the time was great, but all of the statistics on western and eastern borders of the Pakistan which were linked to India showed that the majority of the slaughtering was of the Muslims. The British army officers at the time also reported that in some parts in Punjab the killing of innocent people which was taken out by the Sikhs and Hindus was well mechanized.

The movie Bhag Milkha Bhag is providing the base of a false propaganda to this new generation of cinema in the world, suggesting that the riots were performed only by the Pakistanis and Muslims at the time. In the movie Vishwaroopam, the main character is made by Kamal Hassan of "Ahmad Kashmiri". The involvement of Pakistan is not direct in the terrorist incidents in Afghanistan but two short characters are shown with no names in the movie.

The movie Vishwaroopam and The Attacks of 26/11 both portray Pakistan in a negative light. Both of the characters are shown in bad light, rough, ill mannered, abusive and disloyal to their friends. The name of ISI is intruded forcefully to achieve the goal of linking the Pakistani army to terrorist network. The movie also highlights two points: Pakistan is involved in terrorist activities across the border of both sides in the east in Indian occupied Kashmir and in the west in Afghanistan, and Pakistan is a trouble maker with its neighbors and has its part in

global terrorism network. This movie is about Afghanistan and about the terrorist activities which are going on there. The portrayal of Pakistan and the image of Pakistan were brushed negatively.

The most important details in this text are that the attacks were planned in Pakistan and that the attackers were ignorant to the basic Islamic principle of Jihad. When Ajmal Qasab was captured alive by the Bombay police, he confessed his sin of terrorism and was told by his Aaqa that he will enjoy his life after death. The police commissioner of Bombay then told him the reality of Jihad, Humanity and the essence of Islamic ideology. The movie emphasis was on this point that the religious education and terrorism in Pakistan have their hands in one glove and that the government and army are also backing the state nurtured policy of terrorism.

The most important details in this text are that the state of Pakistan is using religious ignorant young people to serve Pakistan's mission of global terrorism, and that the religious extremism in Pakistan has deep roots in the society. The movie also draws attention to the common religious situation of a layman in Pakistani society, and that Pakistanis are involved in a self-proclaimed Jihad, which is not a Jihad but a way of self-deception preplanned terrorism sponsored by the Pakistan government, state and Army. The Bollywood between Pakistan and terrorism in this movie built a strong bounding, as all of the characters, which belong to Pakistan, are nearly terrorist. The percentage of positive characters is very low whereas the negative representation of the Pakistani Characters is up to 70%. Almost all of the movies during 2013 Pakistani characters are shown in bad lights, proving Pakistan as a terrorist country.

Conclusion

In 2013, Bollywood tried to portray Pakistan and Pakistanis as a terrorist nation and country. This negative portrayal can hurt Pakistan image all over the world as Bollywood movies have its arms and charm all over the globe. Bollywood used the framing theory to frame Pakistan and the characters use in the movie negatively most of the time they were given the role of military people or terrorists. War Chor Na Yar portrayed border situation in a wrong sense and Pakistani political establishment is presented as brainless and ready to use nuclear weapons on the behest of China. Vishwaroopam Pakistani are shown as quarrelsome people and the land of Pakistan is safe haven for the terrorist.

Bhag Milkha Bhag confirms the atrocities of Pakistani Muslim community during the partition in 1947 and shows Muslims as the people with sword and Sikhs as the victim of their cruelty. The Attack of 26/11 is based on the incident of terrorism in Bombay and the movie is in its own self proving an unproved case against Pakistan. Bollywood has gone beyond the boundaries in every sense and has shown Pakistani characters of every field of life in wrong way.

The most important details in this text are that in 2013, Bollywood decided to portray Pakistan as a bad country in order to spread the message of peace between the two harsh rivals Pakistan and India. This was done despite the fact that the security condition in Pakistan was very bad and bomb explosions were taking place almost every day. In researcher opinion, it is ruthless and cruel to frame a terrorist struck country as terrorist, and Bollywood should take responsibility according to its size and magnitude. This way, our part of the world would turn into a place of comfort where there would be love everywhere and hatred would be nowhere, and the real and rational life time achievement award will go to Bollywood film industry.

Recommendations

- The study suggests that to attain the same level of viewership as Bollywood Pakistani film industry, Technicians, Directors, and other film crew should increase their professional skills and media maneuvering methods.
- The Ministry of Media and Information should establish a desk to keep an eye on Bollywood modern trends about the image of Pakistan in Bollywood movies.
- The state should join hand in hand with Lollywood to revive Pakistani cinema, and the government should erase or put least taxation on film industry so that investors can come here and prove fruitful for Pakistan.
- PEMRA (Pakistan Electronic Media Regulating Authority) and the ministry of information and censorship board should monitor Bollywood movies which are being shown on the Pakistani cinemas screen.
- Pakistan film industry should produce meaningful films which can contribute not only to entertainment but also to educate a social setup of Pakistan. Patriotism, National integration and National sovereignty should also be part of movies to educate masses of Pakistan.

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