Pakistan India Conflict from the lens of Bollywood movies 2019: Critical study

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I certify that the research work presented in this thesis is to the best of my knowledge my own. All sources used and any help received in the preparation of this dissertation have been acknowledged. I hereby declare that I have not submitted this material, either in whole or in part, for any other degree at this or any other institution.

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DEDICATION

This thesis is dedicated to my parents, who gave me confidence and chance to do my thesis with full courage.my sister who comes for night stays but never complaint that why I am not giving her my time, my brothers who always supported me for any kind of financial issues, my two babies Rohan and Zainab my dearest friend SP who is my backbone, for always believing in me, inspiring me, and encouraging me to reach higher in order to achieve my goals.

Plagiarism Report

There is 6% plagiarism without references and title pages, on the whole plagiarism report is 10%

Preface Page

The preface page includes personal statement about the purpose, scope of the thesis, experiences during the writing of thesis, and acknowledgements. The author's name, place, and date of writing is written at the end.

This thesis is based on research of Pakistan India conflict from the lens of Bollywood movies of 2019. The research took place at the department of Media Sciences, Riphah University Al-Mizan Campus. I am grateful for the Department of Media Sciences, for allowing me to work with this project besides my daily work, and for providing me with the working facilities and the research implements. I express my deep gratitude to my supervisor Sir Noman Ansari for guidance, support, inspiring collaboration, and for providing the didactical background on which this work is based. I also thank my second supervisor, Sir Riaz for his remarks and advice.

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Faiza Mubeen

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GLOSSARY OF TERMS/ ACRONYMS

Terms

Abundant: Something occurring in large amounts.

Animosity: A strong feeling of dislike or hatred.

Debunks: Expose the falseness or hollowness of an idea.

Dissertation: A long comprehensive paragraph on a specific subject.

Divulged: Make known (private or sensitive information).

Genre: it is a specific type of art, music and literature classified by specific form, content and style.

Heinous: A wrongful act, especially a crime.

Narrative: A spoken or written account of connected events; a story.

Obnoxious: Extremely unpleasant.

Radical: Something affecting the basic nature of something.

Riot: A violent disturbance of the peace by a crowd.

Sovereignty: Any supreme power or authority of the state.

Acronyms

RAW: Romeo Akber Walter

CDA: Critical discourse Analysis

USSR: Union of Soviet Socialist Republics

KSA: Kingdom of Saudi arabia

PM: Propaganda Model

LOC: Line of control

BJP: Bharatiya Janata Party

US: United States

HASHTAGS AND KEYWORDS

Keywords

Pakistan-India Conflict

Bollywood Movies

Hashtags

#Discourse Analysis

#Propaganda

#Filmmaking

#BollywoodMovies

#Terrorism

#SurgicalStrike

#KashmirIssue

#Dialogues

#Story

#embeddedMessages

#Pakistan

#India

#PAK-INDIAconflict

#Perception-building

#RAW

Chapter 1

INTRODUCTION

This chapter is comprised on Indo-Pak conflict, Kashmir as a main source of conflict and Bollywood cinema.

Any text of communication which aims to persuade or just inform needs narrative structures for the organization of its discourse. News stories appearing in media are narrative conventions that explain who is doing, what is doing, and what the purpose is behind (Baum & Potter, 2008). In media communication of foreign policy, mostly communication is strategically designed to get desired results.

Media all over the world is considered as most effective way to tell viewers/ audiences how to think about issues. Many events are concluded on daily basis. General public get information about the events via media. So, it is primary source of information. Media can shape opinion of public and media can also gain a favorable support in times of conflict. It frequently gives coverage to some specific issues sometimes having an effect on policies. Diplomacy was a traditional and highly official channel to persuade states to clarify position on certain issues but influence of media on public opinion has brought media in line with traditional channel of diplomacy (Seth V. , 2016).

On the other hand, at policy maker's level, they also use mass media to communicate to general public on foreign policy matters (Smruti , 2004). Furthermore, studies have also revealed that media plays role of socio-political institution for the information and education of general masses. Media also focuses on national boundaries, conflicting areas, political and cultural realities (Baum & Potter, 2008).

Conflict is a condition of opposition. During the mass media coverage of two or more conflicting countries, it propagates nationalist's feelings (Lee & Maslog, 2005). Audiences in this situation believe the official narratives of particular country (Creech, 2014). Same is the case when India and Pakistan, two conflicting countries report on mass media. The general public follows the mass media to get official perspective. Scholars of mass media find out the link between media frames and socio-political conditions of the respective country. Media organizations repeat national dominant narratives to their discourses (Entman, 2002). These discourses construct

particular perspective in society. Scholars furthermore argued that these media discourses effect public thinking of issues (Nelson, Clawson, & Oxley, 1997).

Indo-Pak Conflict

India and Pakistan have various cultural, political, geographic and economic relations being two largest countries of South Asia. In the late 18th century almost the whole geographic area of the two countries was under control of Britain and remained its part for almost 150 years. Since both countries existed, as a consequence of violent divide of British India, they are caught in the everlasting conflict. Long history of enmity led the two rival countries fought war of 1965, 1971 and Kergol war. Kashmir is the flashpoint next to Siachen glacier and water disputes etc.

Both countries are distrustful and critical of each other over Kashmir. A number of attempts have been finished to get better the relationship between the rivals having nuclear powers. But no attempt can create an understanding over Kashmir issue. Also, insurgent activities and attacks have been derailing the peace initiatives and bilateral relations between two rival countries. The confrontations along line of control create situation like a war. Alongside the full-scale wars there have been deadly confrontations across borders during 2008 Mumbai attacks and assault on Indian parliament in 2001 (Jabbar, 2016). Mumbai attack widen the trust deficit between India and Pakistan as India has put all blame on Pakistan which spoiled all the intentions of promoting good will between both countries. India declared Pakistan a home to terrorists soon after the attack.

The coverage of Indian and Pakistani media taking Mumbai attacks case in point and concluded that media coverage was dominated with the narrative of enemy. Peace agreements have been made at the end of these war-like situations but no permanent solution was found (Roluahpuia, 2017). India frame Muslims as 'enemy other' and a threat to Indian state which led to enhance security on political borders and has replaced the old narratives of geopolitical borders.

India and Pakistan understand the fact that an air of strain and a race of weapon is not the solution so a few endeavors have been made to normalize the relations between neighbors. (Padder, 2012) examines the complex dialogue process which was started in 1997 between

Pakistan and India but the dialogue derailed with Kergol war in 1999. Another attempt of peace was Agra Summit but it also failed with the radical attack on the parliament of India in 2001. Mumbai attack of 2008 further added to hostile relationship of Pakistan and India. Some initiatives like cessation of hostilities along line of control cross border transport and air links achieved some goals of peace and enhanced connection between both countries but these did not offer any solution to the serious issues. Study concluded that few summits are not enough for peace and confidence building but trust among political and military leadership need to be built.

The Pak-India conflict remains a serious issue for the region, as Pakistan and India are nuclear states with substantial military and vast regular assets. It is clear that a question, disability or hostility can cause illness in the zone. The dispute between Pakistan and India began with the formation of Pakistan and India, which is still a point of contention. About three wars were fought between Pakistan and India on the Kashmir issue, the first in 1947 and then in 1965 followed with Kargil War 1999. Pakistan's role and importance in the war on terror has made it a resilient nation on this planet, as most of the measures taken against fear-based oppressors come from Pakistan. Under these circumstances, the conflict between India and Pakistan has raised concerns in the world, especially over the Kashmir issue and terrorism. Such wars will wreak havoc on the planet (Hussain S. , 2010).

In the Jammu and Kashmir region, two India and Pakistan are difficult examples of power. Both have raised their issues at the United Nations and have raised the Kashmir war several times in the past. These were the conflicts between Pakistan and India, which are a real threat to the region because of their nuclear weapons, however, regardless of the war on arms, they fight in different ways, such as correspondence like cinema Through the Cold War.

Taking a different view of political and film ideologies becomes an extraordinary partnership, a case similar to the one presented by the elder in Indian films, in which the image of the conflict between Pakistan and India is portrayed contrary to the Pakistani narrative, and in his films, he tries to create contempt for Pakistan through the media. Condemnation of Muslims and Islam though Islamic terrorism, Kashmir issue and patriotism (Jowett, 2012).

Kashmir, a main Indo-Pak conflict

The continuous lack of stability and security in the area of South Asia is rooted in the unsolved dispute of Kashmir. The aggression of Pakistan and India has resulted in the division of generous state of Kashmir with two wars following it. The British left the sub-continent India after dividing it into two different states: Pakistan and India. The root cause of this separation was based on different religious views of both sects, led to Muslim homeland Pakistan and Hindu majority land India. Areas of the subcontinent were divided according to their majority populace. All the areas ruled by Kings and princes were allowed to get in line with the state of their choice (Sarwar B. , 2009).

The Kashmir valley was a province consisted of Muslim majority but a Hindu king was ruling it, king was given choice to join India or Pakistan any country of his will (Gupta, 2008). Being a state with the majority of Muslims it should become Pakistan's part but against peoples' wish and conspiracy of India the Hindu leader decided to join India. Continuous tensions between Pakistan and India lead to three major wars after independence in the 1947. First war took place in 1965 after Pakistan's attack on India thinking that its defense would be weak after the defeat from China in 1962. Other was 1971 when India worked intensely to break East Pakistan from West which is now called Bangladesh. And the third war was an undeclared took place in 1999 at Kargil sector (Joseph, 2000).

In October 1947, a native tribal group of Kashmir with the help of Pakistani army rebelled against the King. When the rebellious acts grew stronger, the King got panic and asked India for help. Nehru, who was then prime minister in India, on the condition of occupied Kashmir's accedes to India, got ready to give military assistance. When the conditions were fulfilled by King, India provided assistance in Kashmir. Both groups fought a battle till ceasefire by United Nations in 1949. The ceasefire line was considered as a line of control. India takes the matter to United Nations SC, which approved resolutions and ordered the rebels of Kashmir and other armed forces to back off and authorize a plebiscite to decide the destiny of Kashmiri people but because of deep hatred between two states, it could never be decided yet. According to Pakistan Azad Kashmir is the area captured by rebels of Kashmir while India called it Pakistan

occupied Kashmir. And area which is controlled by India is considered Indian occupied Kashmir by Pakistanis (Shendurnikar, 2014).

The solution of Kashmir is deeply tied to its representative identity and religion. Pakistan, on the religious base is of the point view that according to Muslim majority rule, Kashmir to join Pakistan. While India says that it is not right to separate a part of a territory from the state just because of religious differences because it is a multi-religion state. India has always been demanded by Pakistan to carry out a plebiscite, which India refused. India is of the viewpoint that Kashmiri King has acceded to India right after the partition so it is part of its territory (Cohen, 2010).

The cold war between the USSR and USA further formed the Pakistan and India relations. Pakistan proved itself worthy as a defender of western benefit in oil rich Middle East while India made close relations with Russia. Throughout the cold war, Pakistan was a major recipient of US aid and armed assistance. Alongside with other Muslim states like KSA and Egypt, Pakistan was a partner to provide support to afghan fighters for "Jihad" against USSR (Javed, 2016).

A proxy war has been started in 1989 after the secession of the state and religious indifferences between two main groups living there, which caused a never-ending race of arms and nuclear weapons and human rights violation in the valley. This caused a line of control war in1999 with the fear of nuclear war which was restricted and compressed by International pressure. It is an urgent requirement for today's world scenario to solve this dispute over table talk. It is believed to be a decisive turn rose in 1989 when in Kashmir the separatist movement started by Muslim activist (Dixit, 2002).

The aim of movement was to separate Kashmir from both countries Pakistan and India, which forced Hindu minority to migrate and daily massacre lead to dissolution of government and hold was given to Indian army. Through that decade, Indian army fought with the militant groups. Both the countries continued to put blame on each other. India accused Pakistan to provide assistance to militant groups while Pakistan always demanded the self-determination right to freedom for Kashmiris and to end the human rights violation by Indian army (Dixit,

2002). The situation got more complicated when after the Afghan war, their fighters moved to Kashmir to support the Jihadi groups.

This scenario was more complicated by nuclear testing of both Pakistan and India in May 1998 even though they were asked to sign the Comprehensive Test Ban Treaty (CTBT) which they declined and as a result both were faced sanctions from US limiting their aid in trade and military assistance (Iwaneki, 2016).Nuclear testing by both sub-continent countries highlighted the Kashmir issue at International level, as Western powers were alarmed due to their nuclear weapons. But according to both countries' representatives, nuclear weapons' acquisition reduced the possibilities of war. After nuclear attack the war was fought in the inhospitable harsh territory of Kargil in summer of 1999. Pakistani army and Kashmiri group crossed the LOC and attacked Indian army, which in return responded with air strikes. The US administration refused to support Pakistan's act which result in withdrawal of Pakistani troops from Kargil (Mukherjee, 2016).

After 9/11 movements for self-determination have been suspected and its appreciations has decreased globally even Kashmiris are engaged in resistance movement against India. Since 2008 role of Pakistan in combating war against Taliban and Al Qaeeda has also been suspected because of shift in geo-strategic setting of region (Kumar S. , 2016) which also had negative impact on Kashmir cause and stance of Pakistan has weakened. (Mukherjee, 2016) studied the violence in the valley of Kashmir has changed since 1947. Kashmir is among the mainly militarized sector in world. And the presence of armed forces has only exaggerated the situation. The special authority given to the security forces cause much of the pain on Kashmiris due to their abuse of power, which often results in violence. These forces lack empathy and knowledge about the local culture. Other issues related to conflict are poverty, corruption, administrative failure and human rights abuse.

In the past few years young generation started demonstrating against India and using social media successfully for spreading their message and motivating others. One of them was Burhan Wani, leader of resisting movement, having millions of social media followers (Shailo, 2017). On July 08, 2016, Burhan Wani (young militant) died during the unrest between Indian forces and protestors. When Wani was killed, his killing triggered the massive protest in Indian

occupied Kashmir. Around 100 protests were killed and many were injured (BBC, September 5, 2016). It followed Uri attack which worsened the relation between India and Pakistan resulting in bilateral boycott.

(Mukherjee, 2016) observed that the conflicts in Kashmir has multiple layers, new ones arise from the ones done in past. The younger generation of Kashmir now the active social media platform to report incidents committed by Indian army and due to this issue of Kashmir needs urgent attention and focus. Human rights organizations have well documented the extreme violation of human rights in Kashmir in the form of killings, assault and abduction in the hands of security forces and military. There is an urgent need of demilitarization in Kashmir which is considered one among militarized part in world. In an attempt to promote peace in the region, regional organizations tried to bridge gap between India and Pakistan. The NGOs of national level did not get any success in promoting good relations among two rivals neither they could bring any positive change in the policies of India and Pakistan (Ahmed, 2013).

Bollywood Cinema and Nationalism

Cinema has been the most influential medium since the early 20th century. Pictures presented at the cinema tolerate individuals to view other family work through a storyline that allows them to forget their uncertainties for a while. Movies encourage people to look at happenings in a new way, propose likely resolutions to their difficulties, and settle their opinions and perhaps prejudgments. India popular cinema called Bollywood the largest film industry in South Asia.

In the 1990s the era was the emergence of nationalism especially in Europe and South Asia, for example, Islamic ideology in Pakistan, Hindu nationalism in India, Zionism in Israel and also Christian militants in the United States of America. The notion of nationalism didn't start suddenly, media played a vital role in portraying other minorities as others and give a spark to the nationalism in any country.

In India before the 1990's Bollywood movies mostly based on unity in diversity, in those movies, religious monitories were framed as a true citizen of India and patriots to the soil of Hindustan. Mass media ignored the divers' side of India and didn't show any diverse opinions

and images of other religions (Rajgopal, 2011). History-based movies in Bollywood before the 1990s were not based on a distortion of history and Muslim rules didn't portray as invaders or destructive force of Hinduism.

Certain events created directly or indirectly by RSS in India, like demolishing Babri Mosque and making new immigrants' laws clearly indicate the objectives of Hindutva ideology. After the 1990's Hindi cinema started to show some controversial, negative and nationalistic content especially against the Muslims and Islam in favor of Hindi nationalism (Rajgopal, 2011). For example, movies like Raja 1992, Sarfarosh 1999, Bomby 1995, Gaddar 2001, Mission Kashmir 2000 and Pinjar 2003 are comprised on the content based on Hindu nationalism with the portrayal of men Hindu heroes those are trying to fight for their motherland against their rivals mostly Muslims (Murty, 2009).

Those movies were not just a source of entertainment, it was the combination of popular narrative which was constructed deliberately as agenda-setting or making inclination of the audience towards the certain issues for strengthening the notion of Hindu nationalism. The power of Hindutva was negotiated and issues were discussed at public places, at that time Bollywood played its role in the construction of Hindutva ideological content. These movies were watched beyond the boundaries and Indian diaspora identified the reason behind this kind of content, Indian scholar (2009) mentioned this in his article and said that Hindi movies turned into "Indian Ness" he suggested that we as a diaspora also the part of nation but movies are portrayed Hindu nationalism (Bhattacharjya, 2009).

Statement of Problem

To the general public and culture, the cinema serves as a mirror. Movies leave their effect on cult ures, while society responds in a variety of ways in its turn. To investigate propaganda, perception building and opinion formation in Bollywood movies.

Research Objectives

1. To investigate in what context these movies are creating Pakistan's Image.
2. To investigate that what agenda-setting behind these movies content.

Research Questions

1. What narrative creates Bollywood Movies in perception building against Pakistan?

2. What type of Propaganda (Black, white and Gray) and in which context is presenting in selected Bollywood movies?

Chapter 2

REVIEW OF THE LITERATURE

Media and Conflict

Media is a significant source of information and it becomes most important in the times of conflict. It can influence the perceptions, attitudes and behavior of citizens (Seth V. , 2016). Literature pertaining to conflict communication identifies issues which include national interest, socio-political and economic factors, and professional practices of journalism that particularly direct the news content about armed conflicts. Media trust the national strategic plan and accept the discourse provided by officials (Hussain & Lynch, 2015).

Media coverage can facilitate the war but has no ability to create or stop war. Media can influence the actions and strategies of policy-makers. Leaders get the pressure of doing something once violence occurs. In such circumstances media increases the anxiety of audience by accentuating urgency which forces changes in conflicts' policies. Media is successful in creating identities and in separating 'us' from 'them'. It is the media who tell us 'who we are'. Through presenting conflicts in specific ways media can influence its outcomes.

Conflict between two countries is highly charged with emotions and sensationalism. It also activates patriotic and nationalistic emotions which in return boost the number of audience and ultimately the advertiser's interests. Media supports its armed forces and lessens the space for criticism on official policy. Because in a democratic system government need the nation's support in order to defend its participation in war. As a result, it puts high responsibility on media to shape public opinion in its favor because media has the authority to shape public opinion (Wolfsfeld, 2004).

According to the model of propaganda presented by Noam Chomsky and Edward Herman (Herman & Chomsky, 1988). Media is used by dominant elite as a tool for manufacturing consent to serve their interests. Elites use money and power in order to influence the news decisions which is heightened during conflicts. Discourse takes the shape of battlefield in the times of conflict because governments not only use media to legitimize its claims but also demonize its enemy and marginalize counterviews in order to create such societal beliefs which gain support for war.

Media and Indo-Pak Conflict

It is widely assumed that media has major contribution in forming the relationship of India and Pakistan. Many scholars see media is the only source of communication between India and Pakistan as (Chadha, 1995) examined that media role is important because it is the media who build the image of 'other' as people in both countries have no direct interaction so they get influence by the media. (Bagozzi & Dholakia, 2002) stated that in the absence of interaction between citizens of both countries media has got the credibility to legitimize prejudices which both countries have for long.

According to some scholar media plays a hostile role as (Pattnaik, 2004) is of the view that both countries' media portray the other one as 'villain' and strengthen stereotypes. Media of India and Pakistan always increased the tension level resulting in weakening the ability of government to take any step towards peace (Rasul, 1994). Indian and Pakistani elite newspapers cover the relations of both countries primarily using war frames (Yousaf, Elahi, & Adnan, 2018).

On the contrary (Sarwar B. , 2009) article based on a review suggests that Indian and Pakistani media have worked to bring people closer and also reinforced the stereotypes. In agreement to this notion (Hussain S. M., 2010) analyzed the role of media as positive with respect to Agra summit creating a favorable perception for it and raised hopes. It also contributed to return to normal the hostile relation of India and Pakistan.

Muslims and Pakistani image in Bollywood Cinema

In Bollywood movies, Muslims are always represented as distrustful, and disloyal towards their land. Mostly, they are shown with the appearance of beard and caps and their characters are depicted as a villain, gangsters who are always ruining the peace of land. Moreover, they started portraying Muslims as a terrorist in their movies after 9/11 conspiracy even if they are representing Muslim as a good character in Film then it comes up with a story where Muslim is trying to defend himself that he is not a terrorist. (Abbas, 2013).

On the other hand, when it comes to the representation of Hindu characters, they are represented with respect and dignity, even their movies dominate with Hindus hegemony and

Hindu nationalism which is not only depicting anti-Muslim rage but also causing a sense of disembodied and lack of harmony among Indian Muslims. The researcher analyzed the content of each Bollywood movie featured on Muslims and Hindu nationalism by concluding that minorities living in India should have the freedom and religious harmony and no other community has right to dictate (Abbas, 2013).

Another study has suggested that Bollywood movies portray the concept of good Muslims and Bad Muslims. Good Muslims are the families who are living peacefully in India and those who challenge the state have been labeled as Bad Muslims. Even bad Muslims are the people of Kashmir who demand separate identity as this demand of separate homeland is always challenging for the state. Now Bollywood movies came up with another turn in movies, which show Muslims as a terrorist and they always harm the state and its people. Moreover, some Indian movies are showing extreme nationalism (Rajgopal, 2011).

Indian films are promoting the ideology of *Hindutva,* according to which India is the state of Hindus and there is a clear-cut boundary between them and minorities especially Muslims. Thus, by promoting this ideology, Bollywood cinema portrays a stereotyping image of arrogant Muslims and patient Hindus by keeping in consideration the history war between India and Pakistan. Bollywood movies have given a negative connotation to Muslims and at the same time projecting its Hinduism by demarcating boundaries between Hindus and Muslims and keeping them aware about their intense nationalism, and showing Muslims as dangerous people for Hindus and the negative character of Muslims have been replaced by the character of terrorist (Shailo, 2017).

By analyzing the content of six movies from the 1990s to 2000, the researcher examined the representation of Muslim and Hindus nationalism. In Indian films particularly *Roja*, Kashmiri Muslims have been depicted extremist, dangerous and violent, for instance, in a dialogue where Hindu asked a Kashmiri Muslim of militant group that if he is given the order to kill his family, then Muslim character gave priority to Kashmir over his family, which means that Muslims are being portrayed as extremist, terrorist and violent.

Moreover, Islam is portrayed as an ideology rather than a religion. Bollywood movies depict that their nation is in danger from different religious identities and hence reinforcing

national identity to overcome those state problems. Therefore, movies prioritize the national identity over religious by neglecting the religious priorities of Muslims (Murty, 2009).

Another study has investigated through audiovisual analysis that Kashmiris in movies are portrayed as militant and those who are trying to ruin the peace of state but portraying India as a State who is willing to promote peace but actually Bollywood is using media in order to set its agenda. Though nations do not have a peaceful history, they fought for separate homeland and identity against British rule as fighting for freedom is the right of people. Therefore, Kashmiris are fighting for freedom but India through its movies is creating a gap between Muslims and Hindus. This media is so effective to lessen those differences (Gietty, 2019).

In Bollywood movies, the Muslim character is portrayed as either a terrorist killing innocent people or trying to sabotage the country or an ISI agent who has evil plans of bomb blasting. Muslims are shown weak with their weak determination while Hindus are portrayed as having pleasant personalities. The researcher has divided Films into three categories including positive, negative and mixed films with the results that the percentage of negative films is higher as compared to positive films. In negative films, terrorist, gangsters, evils and criminal characters of Muslims are being portrayed (Athique, 2008).

Shiraz in his research examined the construction of Muslim images in Indian movies. Muslim Image in movies is constructed on the basis of historical events and it has been observed that the initial years of Bollywood cinemas used to depict Muslims as feudal elites and from the last two decades this paradigm has been shifted towards the ideology of *Hindutva and promoting Hindu nationalism in movies* (Bhat, 2019).

Bollywood Movies for political Agenda

The impression of Hindutva and the negative image of Muslims in Bollywood mostly started in the 1990s and BJP was also progressing politically in the same era. The construction of Muslim's stereotype images and paintings Hindus as only rightful affiliates of Hindu Maharashtra was mainly focused on Hindi movies. In those circumstances, the Hindutva as an ideology was also deeply infiltrated through political discourse among the country (Qutub, 2013).

However, at the beginning of 21st-century certain movies made on the promotion of Hindutva, distortion of history and painting Muslims as terrorists. In the year of 2001 three movies were released on this topic Fiza, Mission Kashmir and Refuge, those pictures were based on mixture of certain agendas mainly with portraying good and bad Muslim images, the main objective wasto set an agenda Muslims, as terrorists and India belongs to only Hindu peoples (Iedema, 2001).

After 9/11 there was a big excuse for Bollywood to painting Muslims as terrorists and strengthening the Hindutva ideology as BJP and RSS were rising and gaining political power (Lichtner, 2008). In 2001 movies Gadar and Indian released full of projection of Hindu nationalism and hatred against Muslims and Pakistan. Ye Dil Aashiqana, 16 December and Maa Tuje Salaam were released in 2002, and the reflection of 9/11 and adverse portrayal Muslims of was clearly seen in those movies. It was the era when Muslims all over the world were facing troubles regarding their identity and the Bollywood was making Hindu Nationalism and Muslims as bad entities as a hot debate among the audiences (Gietty, 2019).

Due to language similarity, Pakistanis prefer watching Indian movies over other cultures. Therefore, the Indian movies have a direct influence upon Pakistani viewers. The gradual transformation of Muslim characters depicted into terrorists also reflects the changing perception of Muslims in Indian society. Anarkali (1953), Mughal-e-Azam (1960), Mere Mehboob (1963), Bahu Begum (1967) and Chaudwien ka Chand (1960) were the kind of movies that depicted Muslims as leaders and showed their magnificent past. The theme of these movies was favorable from a Muslim point of view (ibid).

However, from 1970s onwards, portrayal of Muslims began to deteriorate and inclined towards negativity. Movies started portraying Muslims as apathetic and perky Nawabs gambling their money on prostitutes. Examples of these movies presenting Muslims as frivolous and idle include: Mare Hazoor (1968), Pakeezah (1972), Umrao Jaan (1981), Nikah (1982) and Bazaar (1982) etc. Although, these movies were rich   in content yet the scenario presented Muslims in a negative way.

The decade of 1980s can be marked as an era of transformation of Muslim characters from heroic individuals to pathetic underworld criminals. Though the presentation of Muslim characters

was made ambiguous, one could easily spot a person dressed as a frivolous Arab, holding a briefcase and puffing Cigars (ibid). Initially, movies represented the turmoil between Hindus and Muslims at a smaller level, but with the passage of time, the portrayal of Muslims got worse particularly after 9/11 (ibid). Due to these attacks, the political scenario of the entire world changed. As a result, to this day, Muslims are blamed, doubted, humiliated and demeaned all around the world. Besides, the incident of Mumbai attacks further escalated the enmity between the two neighboring countries (ibid) So, the only character representation left for Muslims was that of criminals, terrorists and extremists.

Encouragement of Hindutva and destructive representation of Muslims in Hindi movies those were released in 2003, Escape from Taliban, LOC Kargil, and Zameen. The content of those movies was based on Hidutiva, Indianess and stereotyped images of Muslims. In a comparison of the previous decade, in the 1990s only a few movies were based on concerned topics and with the beginning of 2000 and incident of 9/11, a certain number of movies used to cover this topic of Hindutva and image of Muslim, vis-à-vis production of movies on the representation of Muslims were increased (Abbas, 2013).

In the following year's several movies were made by different directors, for example, Ab Tumhary Hawaly Watan Saathyo, Lakhshya, Yahaan, Tango Charlie and Duswere noteworthy movies regarding Hindu nationalism, patriotism, Indianness and negative image of Muslims. Film after the film was about Hindu nationalism and Muslims as terrorists at an extreme level with the projection of their extremity regarding religion for example in Fana (2006), Kurbaan(2009), New York(2009), Aamir (2008) and Dhoka(2008). All movies had a specific theme and content related to the deleterious representation of Muslims (Balraj, 2011).

In Bollywood films, the Indian country is increasingly portrayed as human and loyal, and Kashmiris are portrayed as enemies of the state. The central aspect of Kashmiri films is to promote Pak-Kashmir relations in the wrong sense, in order to improve their peaceful relations (Athique, 2008).

Bollywood films such as Agent Vinod, Aik Tha Tiger and D Day, portrayed the military and Pakistani intelligence services, and Pakistani religious groups in a completely negative light.

Enemies of the Pakistani essence in Indian cinemas incite insult to Indian countries towards neighboring Pakistan (Sial, Arafat, & Zafar, 2019).

Indian diplomats like Shashi Tharoor have recently argued that if India is currently seen as a superpower, it should be exchanged for government affairs as well as Bollywood movies from the world to their lifestyles. There is also a reason for the ability to communicate. The diagnostic study of films encourages an assessment of how different policy approaches have been proposed to address issues, such as the expectation of these approaches, understanding of social issues and conflicts, and Pakistan's Broad philosophy against and analysis of growing resistance (Kumar, Chaturvedi, & Mehrotra, 2014).

Another analysis of Bollywood movie hero: The love story of a spy has portrayed the humiliation of ISI and Pakistan in front of the world. Kashmiris are with Indians, because by nature they are very polite and sweet. On the other hand, Pakistanis and Kashmiri Mujahideen are portrayed as terrorists. This film looks very different from ISI and Mujahideen films.

The ISI is considered one of the best intelligence agencies in the world, but in the movie "Hero: A Spy's Love Story" he is portrayed as a devil's troop, about which nothing is known. What to do or what to do. All indications point to the brutal nature of the ISI as a sponsor of terrorists. This study clearly shows India's hatred of Pakistan by identifying some things that are far from the truth

<div align="center">**Chapter 3**</div>

<div align="center">**THEORATICAL FRAMEWORK**</div>

Developing a theoretical framework

The key concepts tended to be recurring in the data throughout the familiarization period. Those repeated ideas were then clustered into groups of related ideas or themes so that they could be arranged into a logical structure or index. The creation of a theoretical context is this part of the method (Gale, Heath, & Cameron, 2013).

Indexing

Indexing is considered the next step of the framework system. Here the draught theoretical structure is added to raw data transcripts to examine the 'fit'. Which requires the reading of the details in the transcripts and the mention of the topic of this draught theoretical structure. This is a time consuming and long aspect of the process. To support, reviewing notes made during the acquaintance period will help. There are two ways to index results. The topics of the draught system can be encoded and annotated in the relevant text alongside the limitations of transcripts. Another way to archive the data is to copy the related transcript data and insert it into another paper, like an MS Word folder. The method may also be performed using a computer programmer for qualitative data processing that is appropriate for the handling and preservation of qualitative data during the analysis (Gale, Heath, & Cameron, 2013).

Synthesizing the data

The final step of the method includes mapping and analyzing the data to synthesize. During this process, the diagrams are analyzed to make sense of the whole collection of details. The summaries in the tables can be checked against the original data or the themes and sub-themes are contrasted to them. Subsections and subjects may be more combined. The descriptive summaries in the charts will be included in the explications that explain the data at this stage. The theoretical structure will again be updated during this process (Paré & Kitsiou, 2017).

Framework Propaganda and Nationhood

As a motor vehicle for propaganda, one of the most rationally mesmerising activities in film is. A mass media may use propaganda as instruments to receive a message commonly putative in a tar get audience, such as books, television, music, newspapers, radio, the Internet. In comparison to l iterature, artificial art, music and dance, film and the other performing arts have an extraordinary impact as a whole (Jason, 2013).

Political economy of Mass media and industry the film

Herman and Chomsky's influential mechanisms on the economy of mass media politics clarified t he dynamic existence of the association between the mass media and the contraction of the govern ment. The relationship patterns between the state and the mass media are established by the politi cal communication economy and regulated by the business economy (Herman & Chomsky, 2002).

"The role of media in different societies and examines how market structures, policies and subsidies, and organizational structures shape and determine the nature of media system and media content" (McChesney, 2008).

Herman and Chomsky's Propaganda Model

Mass media play an especially critical role in modern societies. They are intended to be surrogate means to express common feeling, to respond to current concerns and to make public policy, relevant innovations and viewpoints accessible to the electorate. The fundamental ideals of democracy are based on a reasonably educated electorate. In Generate Approval, Edward Herman and Noam Chomsky's 'propaganda model' for media operations indicate that the net effect is self-censorship without a significant burden. 1 June 2002 (Klaehn, 2002).

In the Manufacturing Consent of Edward S. Herman and Noam Chomsky (1988), the 'propaganda paradigm' of media operations, PM states that mass media are control instruments that 'mobilize support for the special interests that regulate state and private practices' The mass media's political economy says that the media 'is effective tools of influence' (ibid). The model suggests that the media act as core propaganda mechanisms in neoliberal society and that class

interests have "multilevel effects on the interests and choices of the mass media" (ibid). The media must not be controlled and their acts must not be modelled in this respect, as they are believed to be an indispensable actor in class warfare, completely integrated into the structural context and working alongside other intellectual industries, like the academy, in the development, execution, expansion and police of corporate hegemony.

However, in relation to the systemic imperatives, the attention of the PM is on developments in media behavior. The model itself indicates that patterns of media activity, not conspiracy, can be explained structurally. Third, Herman and Chomsky can be seen as believing that news content is structured by at least five separate 'filter' processes.

The model suggests that rich media preferences and decisions routinely reflect class interests. It assumes that the media usually 'shields' the interests of ruling classes. It claims that the media should organize and diversify, promote and repress, legitimize and help dominant elites and social systems to operate 'functionally.' (Klaehn, 2002) The idea is that media content reflects 'political priorities,' helps to 'mobilize' (or not) the affection of perpetrators and victims of crime, to distract viewers from select news reports, and to steer them to 'policy objectives.' The PM could presume realistic necessity and deliberately anticipated media repercussions (ibid). It means that news statements are structured in order to reproduce Discourses that support, legitimize and advocate insider agendas (Chomsky H. a., 1988).

The key criticism of PM in this respect is that the model can be viewed as self-evident, but still presumes to intervene. While it does not contribute to public implications, news content is assumed to be framed to (re)produce "privileged" news images that are ideologically favorable to business and public interests. Given that understanding is ideologically available, which typically leads to propaganda and/or misleading readers, so on fair grounds, it can be concluded that the PM assumes that the media really have an interest and an effect. The opponents could argue that the model itself takes for granted that media content serves a multitude of supposed political ends.

Ownership, Size, and Profit orientation of Bollywood: The first filter

The Herman and Chomsky's propaganda model claims that media organizations have been a fragment of the market economy, and the media frameworks are "favorites" in the market that expedites the access of the entrepreneurs.

> *"The media firms, therefore, are focusing more on generating profits through media concentration, cross-ownership, and control by non-media companies"* (Herman & Chomsky, 2002)

> *"De-regulation of media and enhanced profits have led to mergers and takeovers in the media industry with a few actors controlling media business at domestic, regional, and global levels"* (Bagdikan, 2004).

The first filter in the propaganda model describes *"media's dependence on the government for profit-making, as business corporations are interested in taxation rules, interest rates, antitrust laws and labor policies of the government"* (Herman & Chomsky, 2002). Bollywood relishes complete sustenance of the government that has tranquilized the showbiz tax rules, legitimate foreign corporations and entities to capitalize in Bollywood, and permitted banks and financial institutions to endow loans to film producers in spite of the perilous nature of the entertainment industry (Thomas, 2010).

In Bollywood ownership is highly concentrated. A number of actors are supposed to control the direction, production, distribution companies and other activities. For instance, mutually owned by Ritesh Sidhwani and Farhan Akhtar Excel Entertainment Pvt. Limited, not merely directed and produced the movie Lakshya (2004) but also disseminated the films produced by other Bollywood big shot like Farah Khan and Shahrukh Khan – the respective director and producers of Main Hoon Na (2004) (Vaidya, 2007)

One of the most popular superstars of the Bollywood cinema, the King Khan – Shahrukh Khan in cooperation with his wife Guari Khan owns the Red Chilies Entertainment. Correspondingly, the movie Veer-Zaara (2004) produced by Yash Raj Films, the greatest production company in India and also the leading distribution firm in the world, blatantly stated on Indo-Pakistan affairs with

King Khan in the lead role (Thomas, 2010). LOC Kargil (2003), another Bollywood film dealing with the South Asia conflict, written and directed by J.P. Dutta, well-known for expertise producing warfare movies. SaReGaMa-HMV and J. P. Films were accountable for the circulation of the movie.

Accordingly, the existing tendencies of absorption of possession and rheostat in Bollywood are in-line with the first filter of the propaganda model. The mentioned evidences propose that a small number of influential entities own production and distribution firms in Bollywood, who mark verdicts vis-à-vis content and direction of the "Indian culture industry as they finance, direct, act, and distribute the films in domestic and international markets".

Advertising Power: The second filter

> *"The second filter determining the flow of content in media is advertising that has led to the increased concentration in the media industry"* (Herman and Chomsky, 2002).

> *"Advertising agencies, large media firms, and governments depend on each other in promotional economies in which interdependence between these institutions generates a synergistic relationship that forces them to safeguard each other's interests"* (Altschull, 1995; Sussman, 2011; Chomsky N. , 1989).

The revenue generated by advertising creates both competition and support in the market as media organizations would not be frugally feasible risk deprived of the advertising greenback. Large media organizations commodify entertainment programs by insertion of advertisements to exploit additional viewing stretch in neoliberal parsimonies (Jhallly, 1989; Sussman, 2011) Advertisers are not fascinated in content that stimuli disagreement for a reason that it can mess up the purchasing temperament. Instead,

> *"Media promotes entertainment-oriented content that supplements the selling messages of advertisers by attracting the right audience"* (Van Zoonen, 2005).

Hence, in the light of the propaganda model, Bollywood films most probably produce contents that fascinate the middle-class spectators willing to purchase tickets and buy other possessions synthetic by the organizations and traded at multi-screen cinemas through which Bollywood segments economic welfares (Thomas, 2010)

Generally films do not consist of advertisements like the other mass media, hence the Bollywood production houses are yet intertwined with the business welfares of advertisers and innovative means are found and developed in order to promote products in the films.

> *"Bollywood is not invulnerable to the commercial pressures in India, and its operations are entwined with the burgeoning market economy and huge multiplexes"* (Kavoori & Punathambekar, 2008).

The corporate sectors involve indirect methods of advertising through product placement in order to multiply their profits in the cultural industry (Lehu, 2007). Bollywood stars sanction profitable products on television as brand ambassadors for innumerable multinational corporations. Hirsch (2009) in his analysis of product placement acknowledged 1133 products placed in Hindi films in Bollywood. These tendencies designate that the synergistic affiliation between advertisers and Bollywood, filters the content and production processes in Indian culture industry.

Government as content source: The third filter

Herman and Chomsky (2002) propose that

> *"Mass media are drawn into a symbiotic relationship with powerful sources of information by economic necessity and reciprocity of interests"*.

The mass media is dependent on reliable and credible sources. Hence, information provided by the government is prioritized as credible information providers. In times of war and peace the armed forces and government spokespersons are regular briefings for media professionals. During the two Gulf War's the Pentagon authorities provided most of the information to journalists and the media took permission to run any information from the Pentagon authorities during the 9/11

tragic incident (Zelizer & Allan , 2011). Moreover, the governments at all times act as a filter through which only legitimately certified content can be passed remarks on subtle issue interlinked with the nation's foreign policy. Prindle (1993)argues that Hollywood seeks permission from Washington prior to the production of any film with subtle diplomatic themes in spite of its profuse bias.

Likewise, a synergetic affiliation is interlinked between the Indian government and Bollywood. The central government not only expedited the film producers to shoot movies on Indo-Pak relations in the military zone but also tattled monetary doles to the Bollywood film industry (Zelizer & Allan , 2011)

Kazmi (2004) proclaims

> *"shooting of the film Lakshya (2004) and LOC Kargil (2003) would not have been possible without Indian government's active involvement in the scripts of the films because shooting at 14000 feet above sea level depended on the logistic support and information provided by the government"* (Kazmi, 2004).

The Indian Régime had been profoundly supporting the Bollywood film industry bearing in mind 'the cultural industry as an important propaganda tool'. However, other products were also used by the Indian government in order to promote the foreign policy agenda. A two-day festival on war films on June 25, 2009 was organized by the Indian Ministry of Information's Film Division in collaboration with the armed forces was inaugurated by Major General (rtd.) E D'Souza (Mumbai, 2009).Bollywood producer, Mahesh Bhatt, during the festival commented on the role played by the Bollywood films in averting the war between India and Pakistan.

> *The Indian culture industry followed the government's official foreign policy while selecting themes related to war and conflict with other countries, and the government's influence on the cinema filtered content on sensitive diplomatic issues through one-sided supply of information.* (Mumbai, 2009)

In short, Herman and Chomsky not only emphasize the symbiotic nature of the relationship between reporters and their origins, but also the reciprocity of interests. The third drawback of the filter stresses that the viewpoints or Discourse offered by corporate and state sources are tailored to the dominant desires and market powers. Their views are often embraced without scrutiny by mass media as experts and/or 'supported experts.' Differences are often excluded from public platforms. This promotes good defense for crucial observations that cannot be countered by factual studies (ibid).

Herman and Chomsky emphasize that advertising performance directly influences the nature of the symbiotic relationship between media and media outlets. Due to their service, repeated beats of contact and collective dependency, the wealthy can continue to control the media with the use of personal relations, coercion and rewards. In order to avoid insulting their sources and upsetting close relationship, the media could feel compelled to send highly dubious stories and silent critique. It's pretty hard, even though they tell whoppers, to name the regimes on which you rely on daily news liars. It is not only because of a smaller supply and the cost of credibility, but also because main publications can be mocked and sometimes threaten the media that critical sources can be overlooked (ibid).

Filter controls exempt news that powerful powers are unfit for publishing, according to Herman and Chomsky. Initially, for example This ideology aims to mobilize people against the enemy, and because the idea is latent, it can be used against those who advocates policies that threaten property rights or promote socialist state accommodation and radicalism.

The 'potential weakening' of the actual political-economic landscapes of the five-filter mechanism is 'easily compensated for by the greater spiritual force of expectations in the 'business miracle' (Herman R. E., 2001).

Herman and Chomsky concluded that the main components of PM were the five filter constraints. The authors argue that 'press content based on the availability of dominant domestic control interests is systematic and deeply politically dichotomized' (Chomsky H. a., 1988). Herman and Chomsky say that this dichotomy can be reliably seen in 'plot choices, duration and coverage accuracy'(ibid). They maintain that the advertising and deletion options are connected to the five filter constraints listed above. The authors argue that the media form understanding

through the impact of the presentation of proposals and the restriction of credible alternatives. Chomsky and Herman wrote the following:

Chomsky states that there is "systematic and highly political dichotomization of the news" significant interest in domestic control.' They argue that mainstream media propaganda is visible in editorial selection choices, news quantity and accuracy, as well as in the fact that some reports are treated differently from others. The authors explain that 'the ways in which services (placement, sounds, contexts, completeness of treatments) are treated differ in ways that serve political purposes' (Chomsky H. a., 1988). It is often believed that the content of the media supports "political aims," "mobilizes interest and outrage," and, in some stories, stimulates interest and friendliness, thereby attracting attention away from others (Chomsky H. a., 1988).

<center>

Chapter 4

RESEARCH METHODOLOGY

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This research study has examined qualitatively the Pakistan India conflict in Bollywood film. Disk analyses is used for this analysis as a test project. Over last ten years or so, the structure analysis in the research on health care has become an established and systematic tool for evaluating qualitative results. The system approach has been established to allow researchers to examine the huge quantities of data produced frequently in qualitative study. The history and evolution of this approach and the key principles which are fundamental to this phase are discussed in this chapter.

Population of sample films

The research involves Bollywood films that portray Pakistan's picture in various ways. India has been picked to review films. The samples the researchers wanted to analyze were specifically created in order to establish a Pakistani impression for the Indian public due to their prominence and relevance.

Sample Size

Sample sizes are generally not a big concern in speech analysis as the focus is in the various forms in which the expression is used. A small number of individuals may create significant differences in linguistic trends. But a greater sample size will just unmanaged the analytical task instead of contributing to the analytical performance. We have selected 11 dialogues from movie Uri: The Surgical Strike and 13 from movie RAW: Romeo Akber Walter for study.

Critical Media Analysis

Critical media analyses are one avenue for educators to present nuanced problems that effectively impact the lives of young people. Contemporary literacy theorist and researchers like argue that this study is necessary for lifelines to bind today's young people's everyday lives, particularly when the activities of home literacy are incompatible with the requests of academic literacy.

Discourse Analysis Methodology

The contextual context in contemporary social analyses of expression is as complex as the real criteria for this approach to speech. Although sociology and anthropology may function as a disciplinary position, distinction in theory and approaches used to explain these guidelines is marked by various factors. The inscriptions on the pictures have contributed to numerous discoveries contributing to a particular emphasis in natural discourse research: phenomenology, qualitative as well as cognitive sociology, microsociology, ethnomethodology, symbolic interactionism, daily sociology, structured sociology and the ethnography of speaking.

This presentation cannot obviously either outline the whole past of these precedents or discern the scope and diversity of its existing descendants. Instead, we must attempt to explain the more general elements of this work and draw out the details of a chapter structure. Only some core concepts and principles of science are listed in these few introductory sections. The chapters discussed in this volume and the various referrals to historical research and current studies in the field of conversational and discussion (Dijk T. A., 1985).

One way to present contextually and the perspective of the research is to recognize the reasons for the examination of conversation, institutional dialogues, story's, gossip or jokes by sociologists or ethnographers. A close review of their lectures and writings as well as a description of their social environment study methods would be needed. We can only leave this mission to the increased number of monographs on dialogue research. Identify some of the main principles. (Dijk T. A., 1985).

This quick reconstructive account of some of the key issues and principles of discourse sociology gives a partial reply to the issue of why a sociology analysis of the discussion is important. It also shows when a search could be carried out and if an audit will be carried out. The significance of their social interactions as daily activities, their collaborative existence, the prevalence of the intersubjective, commonsense understanding and their rule-led and strategic and, consequently, orderly behavior, seem to be a core sociological motivation for examining interaction and other discourse.

Many of the overall values that organize our social existence has been expressed in the speech and heard. Moreover, not only is dialogue reflexive and determines its own position in social activity, it may also convey clearly the Discourse of social activities by the social participants. This translates Speak of both evidence and the empirical process. It explains both how and how people comprehend.

Sociolinguistic Concerns

The initiations of different sectors of sociology or of social science and anthropology were quickly generalized to other areas of discourse study. Indeed, the importance of this sociological method for real language usage was shown quite rapidly by linguists. After all, certain universal concepts including the rule-based character of communicating to the qualified representatives of society more than remember Chomsky's essential theory regarding perfect speakers' capacity to recognize and apply the grammatical laws. In this sociological method, the sociolinguist often sought affirmation and motivation to concern himself with normal linguistic forms (Okely, 2020).

Every day expression was treated as the main and fundamental usage of language in a social setting, rather than written documents or institutional contact. Soon the distinctions of sociolinguistics and conversation sociology were flouted, while the study viewpoints were sometimes still distinct. For example, the linguist should concentrate mainly on linguistic forms and grammatical variance in speech than on the phenomenon of spinning, shifting or sequencing. And the study of humor or cheering, which Jefferson and Atkinson explain on this volume, seems more typical than of a sociolegal analysis of a formal sociology of para verbal discourse (Iedema, 2001).

For this disparity in orientation, there are many explanations. First the sociolinguistics has been strongly connected to a more practical social science model. Similarities or dependence between verbal (grammatical) constructs and abstract social context categories such as class, race, gender, position or job have been identified. Social contexts were not studied but were assumed to be a collection of variables deciding the form, context, or voice (ibid).

Social language speakers rely on a different version or code of language identified with a social category or class (women, children or blacks) or a particular city or area. The computational

methodological techniques using vector rules to allow for language variance where taken either in mathematical terms or systematic methods. This methodology is partially related to the work of Labov (Okely, 2020).

Secondly, much of the discourse sociology findings could not readily be traced into linguistic or discretional language. The turns of expression are not just phonological, and movement is not only textual or pragmatic; series structure cannot necessarily be mapped to ordinary sentential grammar, much as it is at openings or closings. Higher macro notions are expected, but in conventional linguistics these are not familiar. Such a definition so simple as the discussion subject, not to mention the multitude of techniques that are used to preserve or modify this topic, cannot properly be described in grammatical terms (Teun A, 1997).

Third, the micro sociologies mentioned above seemed to suggest that certain familiar concepts were quite benignly ignored, if not directly refuted "gender," "age," "status" or "class of people." Perhaps the methods of the discussion between a man and a woman during a meeting is comprehensive, but there have been no generalizations or quantification of how men and women communicate verbally in general (ibid).

These gaps and other differences mark the edges of a lot of sociolinguistic and sociological conversation work. The historical and analytical contexts are partial ex preparation with often contradictory positions of both disciplines. The sociologist of daily life seems little to associate general discourse characteristics systemically with general, pre-established background characteristics (Gale, Heath, & Cameron, 2013).

The sociolinguist, on the other hand, is dismissive of notions like the ability of native speakers and suspicious of the implicit embrace of a homogenous expression culture. The common sense, common processes, and laws of comprehension and discussion studied by the sociologist can explain the fundamental concepts of interaction and debate, but it does not seem to be recognized in social communities. A modern integration may be favored by recent approaches to a link between macro and micro sociology (ibid).

Context and Culture: The Ethnography of Communication

Anthropology is the third field and has been interested in the research of daily conversation and dialogue review. The talk is systematically placed inside the sociocultural sense of the so-called ethnography developed and propagated. This activity informs us of some of the above-mentioned non-linguistic considerations. The variation of grammatical, stylistic, rhetorical, narrative or other discourse constructs is linked to social background, race, age, gender, rank, position and other social factors (Okely, 2020).

The usual usage of the following type y is the intonation, pitch, lexical feature, narration, code etc. There was a mistake (with a given purpose, speaking to a specific person, and in a given social event). And the speech data is evaluated in two distinct forms. For its variations between separate cultures, either a single organized property is studied or a kind of speech occurrence is investigated in detail or is compared between a certain community or a particular society. In the first example, we investigate different methods in multiple cultures or analyze narrative structures or performances in different cultures. It could be relevant to an intercultural study of the genre as demonstrated in (ibid).

Traditionally, the studies also tried to articulate, in conjunction with certain linguistic purposes, the general features of narrative and rhetoric across cultures. A second line of analysis explains the significance of such genres or tools in the sense of the structural or functional aspect of the debate by identifying and contrasting them with real cultural knowledge and practices of a society (Okely, 2020).

As mentioned above the goals of ethnography and contextual cognitive micro-society may also be linked to social language and ethnography. Awareness cultural speech activities means an understanding of the culture, that is the concepts or beliefs which the participants of a society or a collective recognize and express. As in sociology, the principal role of the ethnographer is in terms of categories or laws used by the citizens themselves, the reworking and understanding of this experience (ibid).

The framework of communicative activities is interdependent, multilevel, with textual and qualitative characteristics. For example, a summary of discourse genres, total delimitation, social

role or mark of the speech event as a whole is a characteristic ethnographic study of speech events, the subject (topic or reference), set-up (time and physical environment), the categories of participants, the purposes of engagement, form of code (in the language, the writs etc.), the text and the and even this listing is not done. It is only then conceivable, on both levels or aspects the entire limits of the socio-cultural framework may be rendered clear and, conversely, the exact impact on the context and roles of the discourse by different modes or Discourses of the discourse can be indicated in their context (Fina & Georgakopoulou, 2012).

Of necessity, this method would have its self-imposed limits in the logical richness and the theoretical sophistication. We have strongly articulated, multidisciplinary and credible examples of human contact incidents, but it is often more complicated to assess generalizations about particular phenomena. Furthermore, in such analyses the ethnographer relies on the exact meaning of the theoretical notions of the linguist or sociologist, i.e., 'subject' or 'setting.'(ibid).

Cross-cultural contact studies have provided more focus since the late 1970s to the particular problems of cross-cultural or inter-ethnic modes of communication within West culture the importance of this piece for sociolinguistic linguistic research is evident. In addition to the well-known observations into the various language communities or contexts, such a linguistic, ethnographic approach would also offer a clearer view of the tensions involved. And this perspective will provide a free mind to the heterogeneity of our own culture instead of an Discourse of popular experience and laws of behavior and expression (Fina & Georgakopoulou, 2012).

Finally, the structural study of debate or discourse complexes in different socio-cultural settings is gradually attracted in sociology, socio-linguistically and ethnography. A number of respondents to this volume discuss the usage of the vocabulary, the dialogue, the dialogues, and contact in more or less structured circumstances: correspondence and news output (heritage), the classroom. Such research can concentrate on the actual conversational results, such as presenting legal proof or giving political statements, of the acts related to such circumstances (ibid).

In this segment we also indicated that the study of socio-cultural dialogue and dialogue follows certain universal concepts and goals such as the clarification of implicit awareness and rules (competence). However, there are certain discrepancies in purposes and techniques, such as exposure to a chosen discussion (for example, turn or address), social and cultural changes in

linguistic structures or communicative aspects, a detailed study of communicative occurrences, a formal explanation of debate in particular social environments or in organizations.

Our analysis, however, will only focus on the linguistic elements of the film. In the following section, we present a brief summary of the films followed by our analysis of the dialogues in the film and the way its dialogues portray the image of Pakistan (Atif & Shafiq, 2019).

The rivalry between Pakistan and India is no secret, as they have fought a number of wars, since independence. These wars revolved around several unresolved conflicts which continue to haunt the teeming millions even today. Taking advantage of these conflicts, Indian media always try to distort Pakistan's image, particularly when it comes to Bollywood—world's most popular cinema industry. There is a plenty of evidence to support this claim as films such as Border (1997), LOC Kargil (2003) and Lakshya (2004) reflected Pakistan as their enemy. Border was directed by J. There were several other films such as Lakshya based on Indo-Pak conflicts which negatively portrayed Pakistan (ibid).

It is important to mention that Bollywood cinema is very popular not only in South Asia but also liked all across the world and the messages sent by Hindi movies reach a very wide audience. It has also been observed that generally the media has a very strong position in defining specific connections that represent minority groups. Also, the popular culture, especially after 9/11, has played a key role in highlighting Islam, terrorism and the Arab world.

This study, therefore, is an attempt to assess the extent to which Bollywood uses its films for propaganda against Pakistan and how the image of Pakistan is built through films. It is based on the premise that Bollywood presents Muslims as extremist, bad people and portrays Pakistan as a safe haven for domestic and foreign terrorists. In almost every movie, there lies a connection of Muslims and Pakistan with criminal/terrorism activities or supporting them contrary to the fact that 200 million Muslims live in India as well. Having said that, there are certain movies such as My Name is Khan, Chak De India, and Amir, where the central characters being Muslims try to prove that they are not related to terrorism of any sort and are faithful nationals.

However, these movies also give the notion that a Muslim must prove that he or she is not a terrorist but a patriotic nationalist in order to survive. The Bollywood thus forms an excellent

case to determine the complexity of relation between politics, culture, patriotism and nationalism as disseminated and propagated through movie narratives (Athique, 2008).

During the early years of partition, the Indian film industry had several Muslim producers, directors, writers and actors. So, the discriminative behavior, although existent, was not much visible. However, over the period of time, the prejudicial treatment became more visible. Through the widespread reach of entertainment industry, the Indian government aims at achieving its political ends. It was due to the Indian films' propaganda to promote negative image of Muslims and Pakistanis that these movies were banned in Pakistan during 1980s and 90s. Later, the ban was lifted to promote friendly relations between the two countries (ibid).

On academic level, several studies have been devoted on the issue of terrorism in popular culture in general and Hollywood in particular. After 9/11, Kellner has examined several multimedia accounts to investigate the changes caused by the attacks. He focuses especially on the political motivations of cinema and gender changes since the attacks on Twin Towers. While active discussion of media and terrorism is beyond the scope of this work, it would be useful to present a brief summary of the selected research to understand the general trends in media representation (Iwaneki, 2016).

Focusing on various media platforms, it can also direct and position research on Bollywood screens, where the November 26 Mumbai attacks also seem to have influenced the minds of the film-makers. Similarly, O'Loughlin conducted studies on British citizens to show the reality about reporting of July 7 London bombings, stressing the point that media is creating divisions among different religions (Dremel & Matić, 2014).

Tom Pollard developed a theory of 'The Spectacle Terrorism' in Hollywood, while trying to understand the dominant discourses on Western cinema after 9/11. Reid has pointed out that, as a result of the attacks, the films have become more violent, darker and negative, inspired by real events instead of comforting the audience (Atif & Shafiq, 2019).

He emphasized that it is necessary to analyze the impact of September 11 attacks on American cinema to increase public awareness of the growing use of Arabs as terrorist figures at the expense of the ethnic groups in American society and in the world. The presentations promote

a framework in which the American public has misunderstandings and unfair labelling. It thus corroborates the fact that films have an important influence on public opinion and perspectives and attitudes, and now have become an integral part of culture. He further argues that if this trend continues, the Arabs will be demonized and the idea of Islam and the Muslims as terrorists, violent and rebellious will ultimately be incorporated in the consciousness of the American public.

Robert Connell recognized four stereotype ways that Muslims are portrayed negatively in the Hollywood films, and they include:

a) the mythical realms;

b) sexual deception;

(c) barbarous and rude;

(d) those who like terrorist activities.

All these stereotypes serve to propagate the misrepresentation of the Arabs as a group. Robert Connell explains that "the Arabs are still the cruelest group in Hollywood history, and the malevolent stereotypes that link Islam and Arabs to violence have existed for more than a century. The way in which derogatory treatment is carried out can be compared to the attitude of pre-Nazi Germany towards Jews. Author draws the parallel and points out that the Jews were considered dark, with fleeting, perishable and completely different eyes. The same situation is presented today about the Arabs in America (Atif & Shafiq, 2019).

In Bollywood, the problem of negative portrayal of Muslims lays the same here as well. Thoraval says that Bollywood has recently been criticized for violating India's cultural values and dialogue on controversial issues. It is considered as the most liberal film industry in the Indian language.

Regional films are generally modified by Bollywood films (Hindi) because their history and themes are related to the culture of their region of origin, while most Bollywood films are strongly influenced by the Western culture. Bollywood films are watched by a large number of Indian fans. It also enjoys international recognition, particularly in Western countries such as the

United Kingdom, the United States of America, Canada and Australia, where large communities of South Asians live (Gupta, 2008).

Goswani says that the younger generation copies the characters in the movies and the typical terms related to drugs are fashionable. Young people try to adopt the characters and think that everything that is shown in movies is modern and fashionable, and if they accept all these things, they will be recognized in society and people will admire them. In this backdrop, glamorizing violence, crimes and negative stereotyping has printed a very negative image on the minds of viewers of Bollywood cinema (ibid).

Khan and Bukhari carried a study "Indian Cinema and the Muslim Image" from 2002 to 2008. This research aimed at examining scientifically how and to what extent Indian cinema distorted and changed the image of Islam. The study of 50 out of 350 Indian films based on Muslim characters indicates that Indian cinema has twisted the Muslim image and that anti- Muslim propaganda has been carried out (Bhat, 2019).

Sheikh Shiraz has conducted an important study on the representation of Muslims in Bollywood investigating the nature of prejudice against the Muslim community. The study shows that after the September 11 incident, many Muslims are considered as terrorists. The researcher also realized that part of the problem was due to their extremely bad appearance in media, especially in the movies (ibid).

In order to study as how Bollywood is creating its narrative of terrorism on screen, researchers draw upon the work of Michel Foucault. In his work on discourse analysis, Foucault focuses on the power relationships which is expressed through languages and practices In this essay, Foucault's work as theoretical framework is employed in which language is in the form of spoken words, written texts, gestures and also in visual form. Power constitutes meanings in context with social practices and in this case these practices include the rhetoric of 'terrorism' in films that creates a discourse. The following section is an attempt to find out the discourse created by the textual and visual elements in Bollywood film and how did it build the image of Pakistan?

Chapter 5

MATERIAL AND METHODS

Analysis Table 1

URI: THE SURGICAL STRIKE		
Scene Number	**Time Codes**	**Dialogues**
1	49:10	In meeting Pakistan ISI k neechy hai, ISI Pakistan k neechy nahi hy, vo apny logon ko bhooka piyasa chor dain gy mrny k liay laikin atangwadion ki funding nahi rokain gy, hmain koi behtr viqalp k bary mai sochna chahiay Surgical strike sir. POK mai ghus k unky sary terrorists launch pad, vahan chupy huay fidern, unky handlers, unky guids sbko khtm krdo. **Discourse:** In this scene, the National Security Advisor Govind Bhardwaj give the advice of the Surgical Strick against Pakistan. He asked to get in the territory of Pakistan and kill all the people to take the revenge of Uri. Prior this scene, the attack of Uri was shown where some terrorists attacked the base of Uri. The Indian army kill all the terrorists BUT in the counter fire some Indian army official also got killed. A Major of Indian Army who killed the head of the terrorist's group also got killed and this made the Indian Army never angry that is why all the National Security Advisor was thinking of the surgical strike. So, he suggested this solution that they should go for the surgical strike. He further added that the Pakistan is funding the terrorists. Whether Pakistan help its people or not but they will never stop funding and

		helping the terrorists. People is the War Room of India in the New Delhi also seems convinced they should go into the boundaries of Pakistan. One of the Major asked that they can use missile and destroy some of the bunker of Pakistan close to LOC but they discuss the matter and they decided that should go for Surgical Strike.
2	50:42	Hindustan k aj tk k aistahas mai kisi dosry mulk py pehla war nahi kia. Or Pakistan hmari isi adat ka faeda uthaty aa raha hy. 1947, 1965, 1971, 1999 infact sir hmari sahinshalta ko kamzori smjha ja raha hy or yahi moqa hy unky dil mai dr bithany ka unhain yaqeen hojana chahiay k ye Hindustan ab chup nahi baithy ga ye naya Hindustan hy. Ye Hindustan ghr mai ghusy ga bhi or maary ga. **Discourse:** In this scene, the National Security Advisor asked that India never fought first with any of the country and that is why Pakistan is taking advantage of it then he gave as an example that in 1947,1965,1971 and 1999…. every time they never fought back but Pakistan. He asked that Pakistan is taking as the weakness of India. That is why they should do the surgical strike in order to teach Pakistan a lesson. So, Pakistan can understand that India will never sit back and look instead now they will fight back because this is new India and they know how to fight. Now India not only gets in the boundaries but also attack. And all the people of War Room agreed that all the wars were initiated by Pakistan and not by India.
3		10 din k under Pakistan mai aj tk ka sb sy khatarnaak surgical strike hony ja raha hy **Discourse:** The success of Myanmar operations had planted the seed of thought

		about a surgical strike in Pakistan in everyone's mind. Once during his visit to the Northern Command, then Defense Minister Manohar Parrikar too had exhorted top commanders to be prepared for every eventuality.
		This was the scene where the whole War Room of India has agreed to the suggestion of surgical strike to take the revenge of Uri attack. Now the head of the War Room announced the day of the strike that is after 10 days there will be a dangerous surgical strike in Pakistan. Today was 18 so they decided to attack on 28th of this month. The PM asked the meeting to keep this a secret till the attack.
4	1:03:13	Total 7 area locations hain, all close to LCA
		Discourse:
		In this scene the Indian Army tried to get the location of all the points of the attack, they can attack. So they decided that will use one of their two satellites to where they can attack and take the revenge of Uri. So, the coordinator tells the National Security Advisor that there are 7 locations where get the coordinates. They decided to focus the satellite on Ria-Seena High to get the direct image so that they can plan their attack. Most importantly they wanted to attack on the base from where the people of Sirat-tul-Jannat came and attack Uri.
		The Uri Assault week was also a time to assess the leadership of the Prime Minister. Modi, a follower who measured popular opinion, realized that he was "taking the floor" in behaving harshly against India's ruthless opponent. In the nation there was inflammation in popular sentiment. People asked for a fight on Pakistan all-out. At least some vengeance was urged by even healthy speakers. Modi understood the public feeling and the rage that rose in mainstream opinion. He pledged swift punishment.

		As one week went by, debates settled and citizens seemed resigned to the bitter reality that J&K and the LoC were both tense with the Indian army unwilling to take any dissuasive action. Nobody suspected that India was on the brink of unparalleled and audacious cross-border attacks.
5	1:15:54	Muzaffarabad Chakothi gaon k nazdeek 1 launch pad B2 training center. **Discourse:** In this scene, the Indian Army has captured the two guides of URI attack. They tortured them and get the track of Jabbar and Idrees, who were the main handlers. They were the both people which Indian Army was searching. Both of them made a Jihad group named as Sirat-tul-Jannat. Jabbar was from Gilgit and Idrees was from Sialkot but now-a-days they were staying at the border close to LOC. B2 was place close to LOC. This was a training center and the launching pad of Pakistan. The Indian Army just wanted to greet the guides and handlers of the Uri attack so that they can figure out the pathway of the terrorists from where they come into the base of URI. Actually, they wanted to follow the same pathway to get to B2 the is the launching pad and the training center. Because they wanted to take the revenge of URI attack.
6	1:16:07	In k aas pass k janglon sy caves sy in ky guides terrorists ko Hindustan mai ghusaty haib,hum ny army ko in caves ki locations dy di hai, in py kari nazar rkhi ja rhi hy. **Discourse**

		At about 5:30 a.m. Four jihadist agents in an ambush before dawn targeted the headquarters of the Indian Army's brigade in Uri, close the Control Line, on 18 September. In three minutes, they were allegedly lobbing 17 grenades. 17 army staff were martyred during the assault, when a rear administrative base camp with tents caught fire. There have been accounts of 19-30 other soldiers wounded. There were a six-hour arms fight in which all four protestors were killed. Combines proceeded to root out other attackers who were deemed alive. The 10th Division, Dogra Regiments (10 Dogra), 6th Battalion, Bihar Regiment, are the bulk of the martyred troops (6 Bihar). On 19 September, one of the wounded soldiers succeeded in his wounds at the RR Hospital in New Delhi and on 24 September another soldier took his death to 19. The victims were thought to have happened mainly in association with non-fire-retardant tents. This was the time for a military change, as 6 Bihar soldiers substituted 10 Dogra's forces. Income troops were lodged in tents, which in the vulnerable areas around the LoC such as Uri are usually avoided. The gunmen snuck inside the camp and seemed to know just when to hit. Seven of the workers murdered included cooks and barbers.
7	1:16:15	Additional surveillance k liay kl DRDO sy 4 UV Kashmir puhnch jaen gy, ap kla sy LC pr shelling barha do, or 3 din tk halki halki barhaty rahiay ga. Taky 28 ki rat ko hum shelling k sahary wahan pr puhnch jaen khas kr un jaghon py jinky aas pass hmary commandos POK mai ghusny valy hain.
8	1:17:45	Pakistan War Room

		Army man: As of 0900 hours Hindustan ny shelling ki intensity barha di h

PM: Agr unki koi dosry attack ka plan hota tw hmari intelligence

Politician:Hindustan ki awqat nahi k vo dosry attack k bary mai soch saky already Kashmir ko ly kr uski halat bht khrb hy. LOC py kuch din or drama chly ga , hmary actors or singers ko ban krdia jaey ga, trde thora opr neech hoga,

PM to Army chief: LOC tk jita asla bhijwa skty ho bhijwao, hmari jawabi shelling mai koi kami nahi honi chahiay ko kaheen sy kuch khabar mil chuki hoti.

Discourse

This is the scene where the War Room of Pakistan was worried about the increasing shelling of India at LOC. PM of Pakistan thinks that India might be planning some attack but he politician of the party asked that do not have the courage to attack. They are just showing their anger in the form of shelling and nothing else. They might ban our singers and actors; the trade may go up and down and everything will go to normal after sometime. |
| 9 | 1:27:50 | Commandos wqt agaya hy, khoon ka bdla khoon sy lainy ka, unhain Kashmir chahiay or hmain unka sir
hows the JOSH

Discourse

The Prime Minister was already fired in the wake of all criticism. Remember the aides: "To make sure that he had all the possible options presented to him before making the ultimate go ahead (to a punitive |

		strike against Pakistan) with his routine and preprogrammed appointments and programs without change," said the PM. It included downgrading negotiators, revisiting the Indus water terms of the Pact, mobilizing the public's opinion by demonstrating Pakistan's role in terrorist activities, and of course prosecuting Pakistan militarily. He didn't rush into a hurry, though. However, the Prime Minister settled in his mind on 23 September, five days after Uri's attack. He and Doval spent approximately 2100 hours commuting from the PMO South Block Corridor to the Ops Room Army Headquarters this night along with major general of the MO Directorate long after corridors have been loosened and offices locked. There was already a few Senior Officers, along with Defense Minister Parrikar, Army Chief Gen Dalbir Singh, DGMO, Lt Gen Ranbir Singh. The PM sat down peacefully and interpreted the report cautiously. Various decisions were debated, the goals to be accomplished in POK displayed, and likely repressions or responses from Pakistan were clarified in depth. After the initial briefing, a guest recalled that Modi had some reservations regarding other plausible options such as a particular air strike on terrorist camps. Finally, the Prime Minister agreed that raiding on special forces cross the frontier would be the best form of action presently possible.
10	1:57:40	Mery ghr mai ghus k mery bhaion ko mara than a, mai aj tery ghr mai ghus k tery bhaion ko mar raha, Indian army kehty hain hmain, indian army. **Discourse** This was the scene where the head of the alpha group Major Vihaan finally gets to the main master mind of URI attack, Idrees. He fought with him and then killed him and told him that once you get into the boundary of our country and killed my brothers and now I get in to the boundary of your country and killed you and your brothers. We are

		Indian army and we better take our revenge.
11	2:2:24	sir we did it.
		Discourse.
		Now when the Indian Army get back safely at their own land and when they came to know that their targets have been achieved. They became very happy and the head of the Alpha team that is Major Vihan said that we did it.

Synopsis

Uri: The Surgical Strike, written and directed by Aditya Dhar in 2019, was directed by Ronnie Screwvala under the banner of RSVP Movies. The film was directed by Vicky Kaushal, Paresh Rawal, Mohit Raina and Yami Gautam. In answer to the assault of Uri in 2016, the story is dramatized and follows the leading role portrayed by the Indian Army Major Vihaan Singh Shergill. Uri was launched on 11 January 2019 in theatre, with 336 crores raising ($55 million) in the country.

In June 2015, the first chapter begins with the Chandel Embassy in Manipur. Chandel is the first chapter to start. Big Vihaan Sinh Shergill (Vicky Kaushal) and a Para SF soldier, including his boss Karan Kashyap (Mohit Raina), are being targeted by the leader of this ambush (Mohit Raina). The Indian Prime Minister commends him and the party for an official dinner after a successful assault. He wants to be near his mother who suffers from Stage VI, where he is given an early retirement desk job in New Delhi in the vicinity of his mother. Vihaan. - Vihaan. - Vihaan. -Vihaan.

The second Chapter reveals that at the Integrated Security workers HQ, New Delhi, Vihaan takes on a work desk along with his relatives. We also have a short description of the Pathankot assault in this market. Vihaan's mother has been assigned a nurse named Jasmin of Almeida (Yami Gautam). Vihaan encounters Seerat Kaur (Kirti Kulhari), an Indian Air Force pilot who wants to

present her deceased husband as an ambush military officer, her patriotism. Her mother has to miss a good day. He stares at Jasmine and tells her of dumbness and begs him not to feel about her. The mother of Vihaan is found under a bridge, and Jasmine becomes an intelligence officer.

The film explains that militants in the North East have threatened to protect the Special Forces Soldiers' families. At dawn in the headquarters of the Brigade in Uri, Jammu and Kashmir, four heavily armed rebels killed 19 soldiers while sleep. But Karan dies in a bomb blast due to the mistaken connection to the terrorist rifle he pulled to power. The terrorists were gone. The whole boy, including Vihaan, is disturbed. The Department agrees to take tough steps against the perpetrators. The notion of a tactical attack was proposed by the National Security Advisor Govind (Paresh Rawal).

Prime Minister Narendra Modi would go to give him ten days (Rajit Kapoor). Vihaan leaves his office at Udaipur's Northern Command. He asks General Arjun Singh Rajawat to amount him in the operation for which he agrees. The Regiments are liable to Vihaan and to special forces since the majority of the soldiers who died in the assault have selected Ghatok Force elite commandos of the Bihar Regiment and the Dogra Regiment.ISRO, DRDO (drone surveillance) and Naya Hindustan, New India have been trained for Govind cords (for intelligence). DRDO meets Ishaan, who created the Garuda drone that is like the Eagle and is able to monitor the precise position of jihadist refugees and training camps by means of drones and satellite imagery. As the Pallavi Sharma, Jasmine shows Vihaan his real name.

Vihaan and Pallavi will gather details on the assailants during an interrogation. He likes to lead Seerat. Govind also proposes to escalate the frontier bombing for distractions and to paint the helicopters with Pakistani air force markers. Lessons for Vihaan are also beginning. Officials in Pakistan accept the operations of the Indians, but reject them because of their conviction. The surgery attack in Kashmir by commandos was carried out on the night of 28 September in Mir 17 helicopters in Pakistan. The Pakistani Army mounted an early warning radar on the Vihaan helicopter flight to firing the helicopter with the aid of new spy's intelligence in Pakistan. Through entering a tunnel, Vihaan improvises (which was very risky due to darkness and the unknown presence of terrorists). His squad essentially broke the two perpetrators on both launch pads and

took them down. Likewise, all the attackers are killed by other commando crews. During a hand-to-hand battle, Vihaan killed Idris, the main perpetrator of the Uri strike.

Wear and split the commandos are warned to the police in the area. They sprung up a nearby weapons bunker and a Mi-17 Pakistani Air Force journeyed to Vihaan's group on their way out. Flight Lieutenant Seerat, both of whom on Pakistani arms, has been saved, flung back and pulled down the bunker. Crew Vihaan crosses LoC without any injuries to the Indian people. The majority of the designated teams have been successful without any defeats. Vihaan's Indian Air Force Base. It becomes known to Pallavi Seerat. The film ends with the order, Vihaan, Pallavi, Govind and a happy formal meal.

Analysis table 2

	ROMEO AKBER WALTER	
Scene Number	**Time Codes**	**Dialogues**
1	2:49	East Pakistan k log Hindustan mai ghusny ki koshish kr rhy thy. In halaat mai Hindustan bhi east Pakistan ki azadi k paksh mai thi. Dono parosi mulk, jang ki takraar tk aa puhnchy thy **Discourse:** This was the opening scene of movie in which separation of East Pakistan was shown where it was told that East Pakistan was disturbed because of the cruelties of Pakistan. East Pakistan was not happy with the Pakistan and wanted to get separated so it was told in this scene that people from East Pakistan are trying to intrude in Hindustan. Hindustan was also in the favor of their freedom because of this Hindustan and Pakistan was at the verge of war. Between 1947 and 1971, East Pakistan was Pakistan's eastern regional arm comprising Bangladesh's present nation territories. Its neighboring land was with Burma and India, and the Bay of Bengal coastline. East Pakistanis have been commonly referred to as "Pakistani Bengalis," and East Pakistan was identified by designation as the "Pakistani Bengali" to differentiate this area from the Indian state of western Bengal.
3	42:18	Allah k fazal sy hathiyaron ki ik bht bari deal hui hy. Hmain ik eham contract mila h iski hmain agly 7 dino main hmain east Pakistan mai delivery krni hogi. Baqi tafseel is mai hy **Discourse:**

		In this scene Ishaq Afridi has told Akber Malik who is the under-cover agent. Ishaq Afridi was the biggest supplier of the weapons. Akber Malik was the right hand of Ishaq Afridi so Ishaq Afridi told Akber Malik that they get a very big consignment of weapons. He further told that they have to deliver these weapons to East Pakistan. They have to do this contract in seven days and have to deliver in East Pakistan and he will further update him about this consignment.
4	42:07	Itny baishumar contracts Afridi Sahab ko itni asani sy kesy mil jaty hain. is main mushkil kya hy janab Pakistan army chief jenral Jahangir alam inki jaib mai ishaq Afridi ki deal ka bht bara hissa jata hy. **Discourse:** Now Abdul Malik is present in his home. He asked his house help that how Ishaq Afridi gets the big contracts so easily. Then the house help told that it is very simple. Pakistan Army Chief General Jahangir Alam is very good friend of Ishaq Afridi. Through help of Jahangir Alam, he gets the contract and Jahangir Alam also take his share. It was very suspicious for Abdul Malik that why there was such need of this big weapon. May be Pakistan is planning very big. After understanding the sensitivity of this matter, Abdul Malik asked his house help to get a Radio to contact to India. The House help also informed Joker about this who is the Head of this spy Network of India.

| 5 | 44:04 | Chief akbar ka msg aya. ik bht bary arms concitement ki delivery ho rhi hy. We also confirmed it from the intelligence.Pakistan mai Pak army k 23rd infantry k 2 units ki movement record ki gae hy.

Aisa lg raha hy Pakistan jang ki tyari krraha hy.

Discourse:

Now the Research and Analysis Wing (RAW) has decoded the message of Abdul Malik about the weapons. Now the Vice Chief of RAW told that Abdul Malik also delivered the message about the weapons and the same is confirmed from our Intelligence. There is also moment of two units of Pakistan on 23rd of the month. All these things are indicating that Pakistan is getting ready for the War. Then they also get a message that Pakistan is planning an attack on Badlipur |
| 6 | 51:34 | East Pakistan mai halat bad sy badtar hoty ja rhy hain. Badlipur or usky ass pass k areas par makti bai ny qabza krlia hy. Hindustani army badly pur mai muhajiron ko training dy rhy hy or is jang mai hmara muqabla krny k liay Hindustan sy east Pakistan mai hathiyaron ka dakhla badlipur k zariay hi ho raha hy. badly pur k kinary ye chota sa gaon hmain nasoor bn k chubny lga hy or zakham jb nasoor bnny lgy tw na chahty huay jism sy kaat ky alag krna parta hy. hum badlipur ka khatma krny k liay air strike ka istimaal krain gy. Or vo air base hoga east Pakistan ka Abdullah air base. Hum dushman ki terrotry pr attack krain gyn a unka air space violate hoga. Bs aik hi jhatky mai bina jang ka aaghaz kiay unki sb sy bari taqat ka khatma krdain gy. Hum apny hi ghr ka kachra aaf kr rhy hain. Parosi chahy bhi tw kuch ni krskta or is operation mai sarkari tor pr Pakistani hakoomat ya Pakistani milatry ki koi b involvement dunia k samny zahir nahi ho skti.is operation ko |

		mukmml krny mai ap hmari madad krain
7	53:35	Matlab vo arm contract or infantry bitallan ki movement. it was all a….hmara sara dhaihan ground pr rkhwaya ja raha tha or vo air strike sy badly pur ko khtm krny ka plan bna rahy thy.
		Discourse:
		In this scene, Akber Malik came to know from Afridi that they have to deliver Air Jets to East Pakistan even before this consignment. The prior attack was planned on 21st but this Air attack was planned on 19th. The Indian Army was fully prepared for 21st attack but they are not prepared for 19th attack and it was kept secret till now. Akber Malik figure out very quickly that Pakistan real attack is the air strike. They are just distracting the Indian Army by the land movements and just big weapon contracts. Now he has to inform the Chief of RAW that the air strike of Badlipur is the real plan and not the land attack. He somehow, gets this news to the Chief of RAW. When we contract the Indian agency. This high frequency signal was detected by ISI agents. They suddenly make a more and keep Akber Malik on their high surveillance. They tortured him very badly. They applied the 3rd degree torture on him. And also, they take the lie-detector test. But he somehow survived the physical violence and also the lie detector test because he remembered that he was told that lie creates a stress in the body that get detected in lie detector but when there is some physical pain there remains no difference in truth and lie. So, Abdul Malik put his foot on the nail of the chair for some physical pain so that he can clear the test.
8	53:59	Local sy zada tw hmary army k log hain

		It is almost like an attack on us
		Discourse:
		As Hindustan was supporting the East Pakistan separation. Therefore, Indian Army was also present in Badlipur, where the air strike was being planned by Pakistan Army.
		The Indian RAW Chief figure out that it was not an attack on Badlipur in fact it was an attack on Indian Army because there are more Army men them, they locals. All of them got very much angry. And they also have come to know that Akber Malik in under the radar of ISI. Now they sudden disown Akber Malik. Further a news broke in India that on Indian spy and a terrorist attached the Army in chief and Ishaq Afridi and killed them they named the person as "Akber Malik"
9	55:10	Rehana:3 din pehly dhaka uni mai jo masicar hua tha jahan 22 scholar students Pakistani solideers k hathon mary gaey thy, is file mai uski sari details hain
		Discourse:
		Now the Chief went to the news reporter head and gave her the file that all the details of the Dhaka uni attack,where 22 students were killed. He further claimed that this attack was made by Pakistani soldiers. This happened three days before. In the parallel scene, Akbar Malik is been exposed. He is now very big danger for India .
10	55:34	This is an eye opener for the entire world. there is the first stor of this magnitude coming out of east Pakistan

		Ye news break hoty hi sari dunia ki nzr Pakistan pr hogi. Channel BBC, all should be focusing on this news. Pakistan is going under tremendous pressure. **Discourse:** This is the scene where the details of the Dhaka attack is shared with news reporter.It was shared by the Chief of RAW with the senior reporter .The reporter got shocked as he told that this report is an eye-opener for the whole world .Because in this report it was shown that Pakistan army is behind this attack and the murder of 22 students
11	1:11:23	Hmain ik zimedarana kaam sonpa gaya hy, aik takota plane, cluster bombs or gair Pakistani pilots, ye 22 november sy pehly muhaiya krny hon gy. **Discourse:** In this scene, Ishaq Afridi told Akbar Malik that they have to deliver a plain and the cluster bombs and this is very important assignment. He told him that this is our responsibility. He further gives him the details of the weapons and the cluster bombs they have to deliver. Now this thing assures him that the Pakistan army is planning an attack on India because of cluster bombs. He further decodes that this land movements of the units are just to distract them. In fact, they are planning an air strike.
12	1:19:06	Let them we known… of east Pakistan. Let them believe they are winning **Discourse:**

		As Hindustan was supporting the East Pakistan separation. Therefore, Indian Army was also present in Badlipur, where the air strike was being planned by Pakistan Army.
		The Indian RAW Chief figure out that it was not an attack on Badlipur in fact it was an attack on Indian Army because there are more Army men them, they locals. But the already knows about the attack so they moved the people out of badlipur and their army too.
13	2:11:25	1971 ki jang mai Hindustan airbases pr attack ki intelligence bhi hmain…
		Pichly 10 salon mai hindustan Pakistan sy aik kadam hmaisha aagy raha h, just because of one-man ROMEO AKBAR WALTER.
		Discourse:
		This is the last scene of the movie where the Chief of RAW told that Akbar Malik is the real JOKER of their network because he reports each and every detail of the Pakistan Army to them before they know it. He knows the information because he is now Major in Pakistan Army. His name is changed, now he is Walter. And he is the only man that Because of Him India Army is always way ahead of the Pakistan Army.

Synopsis

A guy is tortured to the third degree in November 1971 at ISI Detention Cell, Karachi. The film goes back nine months. In 1971, after successfully foiling a bank robbery instigated by RAW agents to test his spy ability in Pakistan, Shrikant Rai, president of the AW, recruited Rehamatullah Ali and others. He leaves for Pakistan after practicing in war and clandestine contact strategies.

He is made Akbar Malik in Pakistan and Joker and Mudassar, the Pakistani citizens who help RAW, assist in his operations.

Expected circumstances are taking him closer to the goal of Ishaq Afridi (Anil George) who is strengthening his faith in him as Akbar not only ensures him hate of India but also protects him from Nawab Afridi's henchmen. Akbar is telling RAW about the expected Badlipur strike, both in India and in East Pakistan, claiming innocent lives. But the friendship between Afridi and Akbar is also intensifying, which implies that when Nawab comes close with an offer to work with him, he declines to betray him.

However, Nawab forgets the envelope while leaving the rendezvous and asks Akbar to bring it to the room number mentioned. He is shocked to encounter Shraddha Sharma, his friend and cries out in incredulity, "You?" She sends him secretly to reveal a spy transmitter inside and unlocks the telephone to show that her room is buggered. She learns that too, she worked for the RAW and was sent because Akbar needed someone around him. Meanwhile the distrust of Colonel Khan develops over Akbar, who is captured, questioned and humiliated if he cannot gain details. Since Akbar is Afridi's right side, he is compelled to free. But Akbar's mask easily blown, which prompted him to pursue the colonel.

Akbar tries to flee, and Mudassar comes home to find him to escape. Akbar explains that Mudassar accepts and is cooking tea for him. There is little means of escape. The latter refuses and informs him that he no longer behaves as an Indian. In the meantime, Shraddha and other RAW agents have been detained after the suicide of Joker. As a sort of retribution on the RAW, he chooses that he conducts the attacks on Badlipur. In addition to Colonel Khan in order to prevent a double crossing, Akbar stunned him in a sequence of bombings by bombing the whole village, thereby proving his allegiance to Pakistan.

The Indo-Pakistan Conflict then erupts. After ten years in Nepal, Akbar, now the Pakistani officer named Walter Khan, encounters Shrikant and Awasthi. After having shared a few sentences, Awasthi leaves, shocked, congratulating him on his imminent promotion. Shrikant admits then that Walter is already working for India undercover and that the above was all part of the strategy to negotiate with Pakistan.

The bombing caused no casualties as the villagers were removed 24 hours before the weather was informed of the bad weather. The only excuse Shrikant couldn't even show up at the funeral of his mom's was also Walter's loyalty to work. The movie finishes with a picture of Walter greeting his tears in his eyes with the Indian flag.

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Chapter 6

ANALYSIS & DISCUSSION

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Analysis & Discussion of Movie "RAW-Romeo Akber Walter"

RAW - Romeo Akbar Walter might be a slow burner but once you are patiently through the first half, it turns out to be a highly engaging spy drama. Formed in 1971, RAW – Romeo Akbar Walter is focused in Pakistan on the banker Rehmat Ali aka Romeo. He takes on the persona of Akbar Malik and travels to Pakistan under the leadership of the RAW chief (Jackie Shroff). The film focuses mainly on how Akbar contributed to India during the war of 1971 and how Akbar became Walter.

Robbie Grewal, who is also an ad filmmaker, has some interesting films to his credit. After a whodunit, a teen romance and a comedy, Robbie helms this highly sensitive film with quit panache and authenticity. As aforementioned, there have been many espionage thrillers made in India in the past but Romeo Akbar Walter is the most grounded one I have seen. There is no machoism, heroism or even jingoism which makes RAW a unique experience. Though there are some heart-stopping moments, especially in the second half, but RAW is more of a spy drama than a spy thriller.

In fact, the first half is really smooth and requires your time to set up. For the first hour you might realize like nothing is occurring and that certain scenes might seem pointless, but it makes sense by the end of the film. It's nice to compose. The filming is unreliable. This is one of the only films that finally lets you feel patriotic. He played well with John Abraham. His eyes speak mostly like a Spy and I loved his dynamic with his mother, Alka Amin, who was still trusted. He's at the pinnacle of Jackie Shroff game. He seems soft not only as a RAW CEO, but still works well. Mouni Roy receives a raw deal in her second movie (you see what I did there). Although it's fine for what was offered to it, it wasn't enough to send it. It's excellent to Sikandar Kher. When his character finally arrives, the film takes the pace.

Raghubir Yadav can make you feel for his character in his small yet significant part. He's beautiful. Watch John's scene where he shows him the truth of the ground. The sleep of Anil

George passes through his position, which seems to expand the URI: the surgical strike. Shadab Khan was fun to see after years on the large screen.

RAW would have done a decent movie, if not for a poor speed of almost two and a half hours in the first half and running time. "Wow, at last you get a success! You might have faults, issues, but wow them in the end, you got a hit," says Robert McKee of Adaptation. Roméo Akbar Walter fallen to that group. But this quotation, which I always use, says: "The last act is a film. Overall, Romeo Akbar Walter is another interesting film from John Abraham.

The movie has enough twists and turns to keep you intrigued and engaged. Go for it. This is probably the first espionage film that stayed with me long after it was over. It made me think about all those spies who sacrificed their lives for the country knowing that they'll never get any recognition or acknowledgement. When a spy blown his hide, what happens? Is he still a respected nationalist who once supported his country by endangering his life or becoming a responsibility? Will it be a double agent for survival, a rogue or a leap forward? What is his preference and what is his choice? Robby Grewal's film would have been a fascinating human/ psychological drama that grasped the emotilonal psyche of the unsounded heroes influenced by real events (spies).

It takes the traditional route, though and combines patriotism with spy thriller that overlooks the human side of history. Without slipping into jingoism, Raazi has correctly taped into this territory. While RAW is also not jingoist, it does not draw your interest to a well-meant yet drab film. What we get is an emotionally tense monotonous costume drama. With its share of abrupt shifts, the story may have been fascinating on paper.

Yet faulty implementation, flawed plots, tongue rate and remote prose make it hard to consider. You enjoy the plot, but it is hard to hold you interested. The works of John Abraham, Sikander Kher and Jackie Shroff, who plays RAW's head. The sense of design of Jackie is as ever stood out. RAW's had its moments, but the margins are rugged. You must postpone the unbelief, if you plan to see it The culmination is audacious.Renuka Vyavahare of The Times Of India considered the climax audacious of the film and offers one-and-half stars out of five, according to 43 ratings with an overall rating of 2,63/10.

"Romeo Akbar Walter is another fascinating John Abraham tale, the climax is audacious and you have to suspend the convictions if you intend to look at it. The movie's twists and turns to keep you entertained and fascinated," says Times Now Gaurang Chauhan, which gives 3 out of five stars in the film. Sanyukta Thakare writes for the Free Press Blog, which scores one and half stars out of five and states, "You might expect RAW, as much as the trailer indicated to be an action-packed movie, but the film is more of a drama web series that records events one by one, casting more than it needs into an unnecessarily dramatic, romantic and climax.

You have a collection of mandarins quadrating with the pawns sacrificed for the potential gain. "Dull. Interesting plots do not convert generally into interesting films. Half-baked prose + Sluggish paced spoilsport games, but John, Jackie Shroff and Sikandar Kher excellently. The film is supposedly a one-man army who never throws a punch and saves the country numerous times.

The strong narrative dips down with a bland script and a slow screenplay, enough that after every big reveal in the film, actors sit around talking about what they just did, what it means and how it's going to change everything. Between all the patriotic films in and out of the theatre, the content quality seems to be dropping and so has the effort.

Analysis & Discussion of Movie "URI: The Surgical Strike"

India's 2016 surgical strike was a contentious subject, and it provided contradictory accounts of what happened between India and Pakistan. Pakistan claims that no such strike has taken place, and India believes it has succeeded. The outcome? A Bollywood film which uses a thousand clichés to sing "Jai Hind" about Pakistanis, Muslims and to glorify war and extrajudicial torture, or faiths under threat. A lady with Alzheimer's mother and Karan (Mohit Raina), whose brother-in-law was murdered at the Uri attacks in 2016, Vicky Kaushal plays Vihaan Shergill. Shergill insists, armed with sheer vengeance and beautiful biceps, that he can conquer the fight without hurting anybody against Pakistan.

Scolds, blasts, an eagle form drone, a thumping Punjabi folk soundtrack (which Pakistan shares and which just makes you believe that there's no point of war between the two countries because we're spiritual, political cousins) and winning the battle screams. The film offers

Pakistanis the appearance of headless chickens with petrol. I'm not teasing. I'm not joking. One of Pakistan's perfect cops, Urdu, chugs antacids and burps with light speed.

Golf is one of the ministers who can't really make it. It's like Director Aditya Dhār tells, "Show such stupidity on the policy table!". In the war the Indian leaders are laughing and using the examples of Israel and constantly declaring Pakistan a terrorist state. It really doesn't matter why separatist organizations are waging a dirty war in Kashmir. He wished me fewer films and more films like Haider's Vishal Bhardwaj. More than anything, can you at any rate get our jargon right on behalf of all Pakistanis: Indian authors and directors? First of all, Pakistanis do not begin and end with "Janaab" every phrase.

Pakistan is a nation rich in diversity and tradition. Somebody in Punjab wouldn't sound like somebody from Karachi. It could enable you to write more meaningful dialogues for Pakistanis if you have not prohibited our TV material. On the technological front the film ranks better than imaginative. The fighting's are fired realistic: ambush, gunfire, fistfights, sniper rounds. The monitor tracks the soldiers tactfully as a shadow. Sound effects are important in countering movie narration, and much of it is successfully utilized for this war drama.

The sounds of guns and bullets are well captured, while such needless sounds (loud whispering, distracting tracks) have challenged the very intent of a secret mission. Whilst a tone sounds interesting and so controversial on the grounds of actual events. A few artistic freedoms are missed, yet the first half would be intentional and dramatic. While this may not be detrimental, emotional coercion should have become subtler and less predictable.

Chapter 7

CONCLUSION

In Bollywood, the world's most renowned film industry, Indian media also attempts to distort Pakistan's image by taking advantage of these conflicts.2 Pakistan's enemies have been seen by sufficient proof that films such as Border in 197, LOC Kargil in 2003 and Lakshya in2004 have backed this claim. 4 Gadar: Ek Prem Katha (2001) was yet another anti-Pakistan movie based on the 1947 partition of the subcontinent. In Pakistan 5 more films such as Lakshya, based on Indo-Pak conflicts have been uncommonly presented

Importantly, Bollywood has also enjoyed its success world-wide, and the messages of Hindi films also entered a wide audience. That is why this study is an attempt to figure out how Bollywood uses his films to spread Pakistan and how the reputation of Pakistan is created by the films. There is a link or encouragement of criminal/terrorist activity between Muslims and Pakistan, in nearly every film, contrary to the fact that 200 million Muslims live in India. However, these movies also prove that a Muslim is not a terrorist, but a patriotic nationalist.

Bollywood therefore is an excellent case for examining the complexity, disseminated and propagated by film tales, of the relationship between politics, culture, patriotism and nationalism. In the early years of partitioning, the Indian film industry had many Muslim owners, administrators, writers and actors. The Indian government attempts, through the wide reach of the entertainment industry, to attain its political goals.9 These films were banned in Pakistan in the 1980s and 1990s through the propaganda of Indian films aimed at spreading the negative portrait of Muslims and Pakistanis. Later the ban was lifted to promote strong relations between the two countries.

Pakistanis prefer to look at Indian films as opposed to other cultures owing to language similarity. Indian films influence Pakistani viewers in particular. Muslims were depicted and their glorious past were seen in the films Anarkali (1953), Mughal-e-Azam (1960.), Mere Mehboob (1963), Bahu Started (1967) and Chaudwien ka Chand (1960. For example, Mare Hazoor (1968), Pakeezah (1972), Umrao Jaan (1981), Nikah (1982), and Bazaar (1982) etc.

Although these films were richly wretched, the condition depicted Muslims as derogative. While the portrayal of Muslim characters was ambiguous, it was very easy to find a person dressed as a frivolous Arab with a short case and a cigar puffing.12 Films originally depicted the strife between Hindus and Muslims at an earlier level, but the Muslim representation improved particularly after 11/13.

It therefore reinforces the notion that films have an important effect on public opinion, shape perspectives and expectations and therefore constitute an important part of culture. He also argues that if such a trend persists, the Arabs will be satirized and the notion of Islam and Muslims as terrorists, militants and subversives will eventually be integrated into the American public conscience. Robert Connell identifies four stereotypically sketched elements, including a) supernatural worlds, that the Muslims are falsely portrayed in Hollywood film.

Regional feature films are typically modified by Bollywood (Hindi, in Spanish) films, since their history and themes relate to their region of origin. Many Indian fans are watching movies from Bollywood. Young people try to follow the characters and feel that all the videos they encounter are modern and fashionable. They acknowledge all these aspects and value them in society. A very negative image has been given on the minds of Bollywood movie viewers by glorifying abuse, crimes and negative stereotyping.

Studying 50 of 350 Indian films based on Muslim character shows that Indian film has skewed the Islamic representation. Sheik Shiraz published a major article in Bollywood on Muslim incorporation exploring bigotry against Muslim community. Control is a social term, and these practices include the vocabulary of 'terrorism' in dialog-oriented films. This is an attempt to explain the debate that has emerged in terms of textual and visual components of Bollywood film, and how did Pakistan create up its image?

The research was directed at exploring the content of the film and its larger importance to dialogue and Discourse on the computer. Slocum said closely watching the movies is an important step to understand how popular media affects the perceptions of viewers and stimulates consciousness. However, the emphasis of our analysis is only on the textual elements of the films. In order to analyze dialogues, we used critical discourse analysis. Discourse of the dialogues proved that there is a greyish propaganda filter and agenda setting against Pakistan in both movies.

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