

Pakistan in the Bollywood Movies: A Discourse Analysis

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ABSTRACT

Pakistan and India had been the rival nations after the partition of Sub-continent in 1947. Both countries have fought many wars against each other including the 1948 Kashmir war, 1965 war, 1971 war and the Kargil war in 1999. But yet the relations remain on the conflicting peak. Indian government has always used the Hindi language cinema i.e. Bollywood as their main weapon. This research is being carried out to analyze the image of Pakistan that is being presented in the Bollywood Movies after the attacks on the Indian city Mumbai on November 26, 2008. Also, how the image of Pakistanis, the military forces/intelligence agencies and the religious groups of Pakistan are being shown in the Bollywood movies. Three films have been selected in this research which portrayed the image of Pakistan. Discourse analysis has been used as a research design for this study. The dialogues of all the movies have been analysed and interpreted which show that movies have portrayed a negative image of Pakistan, its people and also its military/intelligence agencies and religious groups. The five filters of propaganda model by Herman and Chomsky have also been observed and proved in this research work.

Key Words: **Film, Propaganda, Bollywood, A Propaganda Model, Inter-Services Intelligence (ISI), Research and Analysis Wing (RAW)**

Introduction

Film or movie is an art that has borrowed itself from the other arts i.e. painting, drama, architecture, poetry, music, fiction, sculpture, and by enlarging the scope of all these, it has become a superior means of communication. It has also the unique ability of communicating the message and it is far more effective than the other forms of audio visual communication i.e. radio and television. Films accurately reproduce reality than anything else. The creation of motion pictures has generally revolutionized the perception of human beings about the world. A viewer can experience an awesome sense of reality because the moving image can provide accurate reality as compared to other arts (Santas 2002). Film is an essential part of

our culture. By watching the movies in theatres or on television, it affects the way of living and how the society functions. Films represent the interpretation of the filmmaker about the real world and it has become an art that enhances the quality of life. The messages and images portray in the movies shape the daily lives of the people and it also relates to the national ideology and the future aims (Manchel 1990).

Film is a popular art that aims at entertaining the audiences, but the financial gain has also become the main reason for its existence. It is an art that is being used for the commercial purposes by the industrialists. The industrialists use this form of art as their financial project. The main purpose of the industrialists is to attract the audiences through the distribution and marketing techniques for the success of their product (Santas 2002). Films or movies are still considered as the biggest medium of the world and also known as the silver screen (Biagi, 2012; Danesi, 2014). The history of film in Indian Sub-Continent can be traced back to the second decade of the 20th century. The first movie of Indian Sub-Continent was released at the Coronation Cinematograph, Bombay on 3rd May, 1913 with the name of *Raja Harishchandra*. This silent film was produced by Dadasaheb Phalke who is known as the Father of Indian Cinema (Saran 2014, Ganti 2013).

As the sound was arrived in Hollywood in 1927, it took only four years to reach the sound here. The first talkie movie of the Sub-continent was released on 14th March, 1931 at the Majestic Cinema, Bombay. This Hindi film entitled *Alam Ara* was produced by Ardeshir M. Irani (Saran 2014). India is the world's largest producer of the theatrical films and it produces almost double movies as compared to Hollywood. The Bombay based Hindi-language cinema of India i.e. Bollywood is popular not only on national level but it is also considered as a global cinema. The countries like United Kingdom, United States of America, Canada, Australia and also the countries of Middle East are the larger market of Bollywood movies where migrated people are living in a large number (Desai 2005).

Literature review

Jowett & O'Donnell (2012) described the use of propaganda in different media such as in print media, advertising, radio, television, movies and the internet. They explained that the greatest form of entertainment is the motion picture and it has the ability in molding or changing the behavior and habits of the people. It has been very successful in delivering propagandistic messages as compared to other media but it has been failed to become a medium of education. They explained that as the motion picture was introduced in 1896, it was used as a medium of propaganda. The movie *Tearing Down the Spanish Flag* in 1898 by Albert E. Smith was based on the ongoing Spanish-American war (Jowett and O'Donnell 2012).

Welch (2007) described about the uprising of the Socialist Nazi Party in the 1930's in Germany and their winning of elections. So in January 1933, Adolf Hitler became the Chancellor of Germany. The Nazi Party used different

techniques to capture the masses for their votes and Hitler was well aware of the technique of propaganda. In his book *Mein Kampf* with meaning of My Struggle in English, Hitler wrote a lot about propaganda. He was also influenced from the use of propaganda by the Allied nations in the World War I against the Germany. He was very convinced about this, that the target audiences of propaganda are the common people and not the thinking persons. So after coming in power, he promulgated an emergency and imposed restrictions on the liberty of individual and freedom of expression. Hitler measured the propaganda on the basis of the achievement of its objectives. He was of the view that it must be in simple language, target audience must be the lower class, slogans of the propaganda must be simple with repetitions and also must use the emotional elements of hatred and love (Welch 2007).

Wollaeger (2008) threw light on the modernism and propaganda of the Britain during the start of the twentieth century to the end of the Second World War i.e. 1900-1945. In this book, he described and differentiated the meanings of information, propaganda and persuasion. He related the statement that if there is information from one person and it might be propaganda from the other person. He explained about the Britain that in the start of the World War I, they used the hot air balloons to drop the propaganda material in the enemy region which was previously used by the French and Germans. This unsolicited malpractice was first developed during the Napoleonic wars. But at the end of the World War I, Britain were adapted to hydrogen balloons. Britain's propagandists were not comfortable to use the film medium in the start of the World War I and they even banned the cameras from the battle front (Wollaeger 2008).

Rasul (2011) explained that in the past many movies have been produced by the Bollywood having the anti-Pakistan content. The movies like *Border* (1997), *LOC: Kargil* (2003) and *Lakshya* (2004) reflected the Pakistan as their enemy country (Rasul 2011). The movie *LOC: Kargil*, was so overdramatically biased that Pakistanis were hardly shown on screen or even named; they were usually mentioned as rats (Sen 2005). *Gadar: Ek Prem Katha* was another anti-Pakistani movie which was based on the partition of Indian Sub-continent 1947. This movie was directed by Anil Sharma and it had broken the box office records at the time of its release in India (Desai, 2005; Mooney, 2008; Cossio, 2007). Another war movie which depicted the anti-Pakistan content was *Lakshya* (2004) by Farhan Akhtar. This movie portrayed the events of the Kargil war that was fought between the Pakistan and India in 1999 (Daiya, 2008; Dudrah, 2012).

Nelmes (2012) gave an historical context of the film i.e. from the invention of the film in the end of 19th century to the analysis of the films made by the cinema industries of many countries. He wrote about the origins and the studio era of the Hollywood or the American film industry and also the movies of the present era. He defined the film genre in a detailed view and also the type of film genres on which the movies are being made. He also wrote about the documentary form and explains it in full depth. This book also explained the representation of stereotypes in the films. He described about the ethnicity, race, whiteness and racism in the

films and also the portraying of African American's in the films. This book also took a depth view of the British cinema, the Soviet cinema of the 1920's and also the Indian cinema (Nelmes 2012).

Ganti (2013) gave a detailed guide of the Indian cinema. She explained the history of Indian cinema from the end of nineteenth century and how the Indian cinema was developed in this era. She also explained the production and distribution process of the Indian cinema. She also wrote about the narrative style and the central themes of the Indian movies such as right or wrong, good or evil, law or the justice, duty versus desire etc. She also talked about the different genre which are being used mostly in the Indian cinema i.e. the masala movies, genres regarding the lost and found, reincarnation etc. This book also provided information about the noteworthy movies and the filmmakers of the Bollywood film industry (Ganti 2013).

Stahl (2010) described about the presentation of war events in the form of entertainment on television, video games and films. He talked about the term Militainment. Stahl gave an historical background of the motion pictures that the inventor of film Thomas Edison showcased *Barroom Scene* (1894), which was debatably the first fight on film. The war film genre increased momentum through WWI which not only pressed war film fully into the service of war but also debuted newsreel footage from the front lines. He said that the war films like *Saving Private Ryan* (1998) and *Black Hawk Down* (2001) represented the impression of support-the-troops rhetoric. He explained that after the attacks of 9/11, release of several war films were pushed forward such as *Black Hawk Down*, *Charlotte Gray*, *We Were Soldiers* and *Behind Enemy Lines*. Many Hollywood movies were released which depicted the stories regarding the event of 9/11 and also, war on terror. Films such as *World Trade Center* (2006) and *United 93* (2006) proved the predictability of cinematic version. *Iron Man* (2008) received substantial help from the Pentagon's Hollywood Liaison Office, which provided Edwards Air Force Base and a squadron of aircraft (Stahl 2010).

Research question

What type of image of Pakistan is being presented in the Bollywood Movies?

Research methodology

The representation of Pakistan in Bollywood movies has been qualitatively analyzed in this research work. Discourse analysis has been used as a research design for this study. Before the analysis, all the dialogues have been translated from Hindi language to English language.

Population/selection of sample films

The population of this study is the Bollywood movies that are representing the image of Pakistan in different ways. The country has been chosen for analysing movies is India. The samples which the researchers chose to study have been made primarily because of their popularity and their significance in creating an image of Pakistan in the minds of the Indian public. Three films have been selected which were produced after the Mumbai attacks on 26-11-2008 to 2013 and were banned for exhibition in the cinemas of Pakistan and having the genre of action spy and crime thriller. Three films, *Agent Vinod*; released on 23rd March 2012, *Ek Tha Tiger*; released on 15th August 2012 and *The Attacks of 26/11*; released on 1st March, 2013, have been selected that fulfills the above criteria.

Synopsis of agent Vinod

After the killing of his colleague Major Rajan, Agent Vinod was being sent to Russia from his RAW (Research and Analysis Wing) Director Hassan Nawaz. Hassan also asks him to investigate the incomplete code 242 which was delivered to Hassan by Major Rajan before his death. He moves from Russia to Morocco and from Morocco to Latvia. He came to know that a big blast will occur in the Indian capital New Delhi. His unusual tactics puts him in hazardous situations but he manages to save himself from these critical situations. He then moves to Karachi Pakistan and finally from Karachi to New Delhi to save the city from the blast. He finally traces the location of the bomb and takes it away in a helicopter just to save the city. At the end, he manages to enter the right password for cancelling the blast. He finally moves to London, England where he realizes the eventual conspiracy and at last achieves his mission.

Analysis

In one scene, from the dialogue of Vinod, (the point contacts between Russian mafia and terrorist group such as Lashkar), here from the word Lashkar he was talking about the Lashkar-e-Taiba; the religious Islamic group which is working in Pakistan and was been alleged of the Mumbai attacks by the Indian government in 2008. Also from the dialogue of agent Rajan in this scene who was killed later on, (sir I have been exposed, now he met from a colonel and who is that colonel, I don't know... sir conversation was about to send 50 million US dollars through hawala... sir they will do a big attack on India... sir during the conversation, 242 number was taken again and again... this 242 number is very important because...), so a colonel who was speaking in Urdu and an Indian agent doesn't recognize him, so this reflects his identity as Pakistani. And this whole scene depicted that a person who is supporting the terrorist group Lashkar, and his partner is a colonel and they are planning a big attack on India. All these things

give an indication that military forces of Pakistan have collaboration with their religious groups in the planning of such attacks in India.

From the dialogue of Vinod in another scene i.e. (*escape from the British jail... to deceive the Interpol... you are admirable Ms. Iram Parveen Bilal*) gives an impression to the viewers that a Pakistani girl has been involved in the terrorist activity of car bomb in London. But when she was arrested by the British police for the allegations of these attacks, she escapes from the British jail which is an unusual thing. And when Ruby replies in her dialogue i.e. (*Iram Parveen Bilal has been died... my name is Ruby... good night Freddie*) this reflects that she has connections with the higher authorities of Pakistani intelligence and she has performed a successful job in London. And by doing this, these authorities have not only trust on her but they also rescued her from the jail by showing her status as dead and now they have sent her to Morocco on some other duty by changing her name and identity. In another conversation of Vinod with Iram, (*Rather than you keep an eye on me, I should keep an eye on yourself... (and by giving the glasses to Iram) was found from the room of Richard... will be dropped in haste*), this gives an impression that Vinod has found an accurate clue of the murder of Richard and he suspected Iram as the murderer of MI6 agent Richard. So this conversation depicted as the negative image of Pakistani intelligence.

In another scene, RAW Director Hassan Nawaz calls to the Director General ISI, Lt. Gen. Iftekhaar Ahmed who was on an inspection in the city of Chaman, Balochistan Pakistan. From the dialogue of Hassan in this phone conversation, *Tell me straight General! Are you involved?* Directly blame and identify the Inter-Services Intelligence of Pakistan that they have bought the nuclear bomb in the Morocco for some sort of purpose. Also from the dialogues of Iftekhaar, (*I have no idea... I really don't know... if I had known anything like that, I called you by myself*). And (*allow me for 12 hours I call you back... bye*), gives an impression to the viewer that Pakistani intelligence agencies are just like the sub-ordinates of Indian agencies. This also illustrates that Indian agencies are giving the orders to the Pakistani agencies and the Pakistani agencies are also responsible to give reports to the Indian agencies just like their boss or superiors. The conversation of Iftekhaar and Hassan was being taped and listen by the Colonel Huzefa Lokha who was also sitting there in the inspection camp in Chaman. As General Iftekhaar was entering in the camp and giving the orders to Colonel Lokha to cancel the inspection, Col. Lokha killed the DG ISI Iftekhaar. Not only the dialogues of this scene, but also the killing of DG ISI by his sub-ordinate gives an impression that Pakistani agencies are directly involved in the buying of the nuclear bomb. And as the DG ISI is trying to co-operate with the RAW Director, the other officials who are involved in such bomb buying activities, they killed him straight forward.

From the dialogues of Vinod and Iram, (*and you murdered that British agent*) and (*you have murdered 40 persons in London... you were smiling by getting off the car*), gives an impression to the viewer that a Pakistani girl has been involved not only in the killing of British agent but also in the killings of 40 persons in the London. Also from the dialogue of Iram, (*when someone caught from that group*

in Pakistan...) illustrates that a Pakistani group was involved in the London bomb blasts, and also one of the Pakistani was being caught from Pakistan in the involvement of such attacks. This whole scene depicted Pakistanis as negative and terrorists.

Later on in the movie, the Pakistan High Commissioner to India Alay Khan was being called on by the ISI Chief Hassan Nawaz in his office. In the office of Hassan Nawaz, Vinod and Iram were also there and they started to talk with each other. From the dialogue of Vinod in this scene, (*if this bomb will explode in Delhi so there will be nuclear war... we will give answer in 20 minutes Lahore Islamabad Karachi will destroy*), gives a real threat to Pakistan in a more straight forward way. He also gives an impression that India has the ability to give the answer to Pakistan in just twenty minutes and also they can destroy the main cities of Pakistan i.e. Lahore, Karachi and the capital Islamabad. From the dialogue of Hassan, (*I agree Mr. Khan that you don't know... but there might be someone in Pakistan... in ISI and in your embassy who know this... please take information*), gives an impression that he is blaming directly to Pakistan, its intelligence agency ISI and the embassy office for the import of the bomb and the planning of such attack on New Delhi.

Synopsis of Ek Tha Tiger

An Indian intelligence agent from RAW with code name of Tiger was being sent on a mission in Dublin Ireland to observe an Indian origin Professor Anwar Jamal Kidwae. Professor Kidwae is a scientist who was involved in inventing the anti-missile technology for India but now Indian authorities have doubt on him that he is sharing his findings of research with other scientists who are working for the defence establishment of Pakistan. Tiger tries to meet with Kidwae but he fails to spend sufficient time with Professor for observing. Tiger sees a girl at the Professor's house Zoya, who is an Indian origin British girl and she is the only girl who has the access of Professor's house. She has been a student of Trinity Dance Academy since one year and also the part-time caretaker of Professor's house. Tiger tries to become friend with Zoya just to get information. Zoya accepts his offer and Tiger gets closer with her and falls in love with her. But then he came to know she is an ISI agent, and after that both calls on to their home nations by their related agencies. Later on, both meet at the United Nations Foreign Minister's Conference in Istanbul Turkey. Tiger offers her to run away and sacrifice everything just for the sake of love. After sometime, both agencies come to know about their presence in Havana Cuba. So both of the agencies ISI and RAW send their agents to Havana Cuba to catch Zoya and Tiger respectively. The police of Cuba was also finding them for the murder of a robber but both manages to escape from all of them through boarding an aeroplane and started their new life in other parts of the world.

In the start of the movie, Tiger meets with one of his RAW colleagues Ravinder in Iraq who was accused of changing his loyalty from RAW to Inter-

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Services Intelligence (ISI) of Pakistan. Here from the dialogue of Tiger, (*it should be... because you have sold our information to ISI... due to this, our agents are being killed on daily basis*), gives the impression that Pakistani intelligence agency ISI is not only buying the Indian intelligence agents but they are also involved in the killing of Indian intelligence agents on regular basis. Meanwhile, Ravinder tries to kill Tiger but Tiger not only kills Ravinder but he also manages to escape from that surrounding place by killing many ISI agents in Iraq. Tiger returns to India and reports to his RAW officer Shenoy in his office in New Delhi. Now Shenoy is telling him about some other assignment which he has to complete in future.

Here from the dialogue of Shenoy, *only India has an anti-missile technology through which we can stop very much the incoming missile from Pakistan and one person has a very big hand in the making of this technology Professor Anwar Jamal Kidwai... one of the recognized scientists of the world but he is somewhat different person that's why he is teaching in the famous Trinity College Dublin in Ireland by leaving the government job but from few months we have doubt that Kidwai is sharing his findings of research from other scientists who are working for the defence establishment of Pakistan*), gives the impression that the defence establishment of Pakistan are trying to get the findings of research of an Indian scientist just for their own purposes. Shenoy sends Tiger to a new mission in the capital of Ireland, Dublin.

In one scene, Shenoy was talking with his subordinates. Here from the dialogue of RAW Official 2, (*Sir I think that the Pakistanis have kidnapped him*), gives the impression that Pakistanis are being involved in the kidnapping of the Indian agents. Also from the dialogue of Shenoy, (*Kidnap nonsense... he is the father of all*), gives the impression that Pakistanis are not able to kidnap the Indian RAW agent Tiger because he is the father of all. From the dialogues of Zoya in another scene, (*I am alright but you people have to show some patience... it's not very easy to fool him*), gives the impression that she is fooling the Indian agent Tiger by working on a plan with her ISI colleagues. Also in the other dialogue of Zoya, (*he hasn't any doubt on me but it's too risky to bring him here besides you I will bring him nearby you but outside from here... here Indians are full of number who are searching him... I am bringing him at the airport in a small span of time... we will catch the flight of Kazakhstan at 10:30... just see my disguise he will be with me he will also be in disguise... take our photo at the airport and send it to your Kazakhstan station... then he is yours*), gives the impression that ISI agents are using their colleague girl who is flirting with Tiger and trying to fool him just to catch the Indian RAW agent.

Synopsis of the attacks of 26/11

The Joint Commissioner of Mumbai started to give briefing to the committee of the Indian officials about the happening of the real attacks that took place in the Indian city Mumbai on 26th November 2008. He tells that how a group of ten men

manage to enter the Indian city Mumbai by sea route. The film portrays the attacks on the Leopold Café, Taj Hotel, Mumbai Railway's CST Station and the Cama Hospital. The main focus of the film was on Ajmal Kasab. After the killing of people, Indian police finally manage to arrest the single member i.e. Ajmal. NSG Commandos from New Delhi also succeed in saving the lives of other people at the Nariman House and Obrooi. In the end, Ajmal Kasab sentenced to death on November 21, 2012.

Analysis

The film starts with the informative text that pinpoints the religious organization Lashkar-e-Taiba; an organization that has been banned by several countries and has been designated by U.S. State Department as one of the largest and most active terror organizations in the world. The text includes that this organization plotted a tactically different mission to be executed in Mumbai. In one scene, from the dialogue of Pakistani fisherman with Indian fisherman, (*from Karachi... its our transport trawler... due to bad weather, we reached here... do help*) gives a clear impression from the dialogue that the terrorists belong to Pakistan and even they are showing their identity as Pakistani. Also, in many scenes, the language used by the Joint Commissioner of Mumbai during the briefing was very abusive. Some of his dialogues of briefing have also been included by the researchers.

Commissioner: *They were so daring that the two terrorists who had attacked Leopold, rushed through the street and met from their other companions at the Taj. So that they could make Taj hotel as their aim too. Everyone knows that the Taj Hotel of Mumbai has been the centre of attraction not only for Mumbai but also for the whole of the India. Every tourist who comes to Mumbai must see the Taj Hotel and the Gateway. By targeting that hotel, the terrorists wanted to prove that there is no escape from them for anybody either it's the Leopold or the Taj.*

Commissioner: *Shoot a bullet in that child's head... In today's world, five star hotel symbolises the human progression and splendiddness. And to see the countless blood on its luxurious floor and the heaps of dead bodies looks like that even today human beings can cross the limits of beastliness.*

Commissioner: *At around 9:30, when Taj was attacked, the same time lifeline of Mumbai the Mumbai Railway's CST station... where people from all over the country travel on daily basis. By attacking this place, they wanted to spread terror not only in Mumbai but also in every corner of the country.*

Commissioner: *I didn't believe my ears, when I heard what happened at CST... What are these people? What kind of hatred is this? Can you understand? I can't... In which addiction they are? Is anyone mad who have been given a gun? Which religion allows the killing of innocent children so mercilessness and animalism...? Meanwhile, I received the news about the attacks on Oberoi and Nariman House along with the news about the blast in a taxi at Vile Parle.*

Commissioner: *I realized that he is a dog just a dog. If a handler orders his dog to bite so it's foolish to get angry with the dog. The real beasts are those who*

executed this unsightly agitation from across the river. But it doesn't mean that I am not recognizing Kasab as inexcusable.

Conclusion

The five filters of propaganda model by Herman and Chomsky (Herman and Chomsky, 2002) have also been observed in this research other than discourse analysis. The first filter i.e. size, ownership and profit orientation of the mass media has been proved in this research that movies have been made by the large film studios to maximize their profit and ownership. The Hollywood film industry has the monopoly of big six film studios i.e. Disney, Sony Pictures Entertainment, Paramount Pictures, 20th Century Fox, Warner Bros. and Universal Studios. These companies have the monopoly in terms of production and distribution and also picking up of projects by the small or independent filmmakers (Alford 2011). Bollywood has also less number of studio owners who are doing their own monopoly. Farhan Akhtar and Shahrukh Khan who not only act in their own movies but they also produce and distribute them. Also, the Yash Raj Films which is the biggest in terms of production and distribution in India (Rasul 2011). Agent Vinod was produced by Saif Ali Khan who was also the hero of the movie. Similarly, Ek Tha Tiger was produced by Yash Raj Films.

The second filter i.e. the advertising license to do business has also been proved in this research. The filmmakers often do the practice of product placement in the movie so that they must return their investment in case if movie is flopped on the box office (Alford 2011). Also, the advertisers like the right audience, so filmmakers mostly produce commercial oriented films so that middle class come to see the movies and also buy those products which have economic shares with the Bollywood studio owners (Rasul 2011). The different brands such as Samsung Mobile, Tata Truck, Nokia Mobile, LG LCD, Versace T-shirt, Coca-Cola, Flex Shampoo and Skoda Auto have been used in these analyzed movies as the product placement so that the film viewers will buy those products which are being used by the film celebrities. It not only helps to maximize the business of the brand companies but it also ensures the film studios to regain their investment.

In the government sources filter, the Hollywood film studios rely heavily on the Pentagon, Washington D.C., Central Intelligence Agency (CIA) etc. for the material and military coverage for saving their own cost. So they must have to listen and follow the advices and requests of these in representing the war related issues (Alford 2011). Likewise, The Indian government has good relationship with the Bollywood. The main example is that Indian government has considered it as an industry in 1998 to give financial benefits but they also facilitated their logistic support and information to the filmmakers to produce movies in military related areas. The movies such as *LOC: Kargil*, (2003) and *Lakshya* (2004) were not possible without the governmental support (Rasul 2011). So these three analyzed movies have portrayed the image of Pakistan which not only reflects the foreign policy of India but it also pleases the Indian government and their officials.

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In the flak filter, Bollywood filmmakers want to avoid the flak from the government. So this is the reason they produce those content which should please not only the audience but also the government and the financiers. Some patriotic movies such as *Haqeeqat* (1964), *Hindustan Ki Kasam* (1973), *Watan Ke Rakhwale* (1987), *Border* (1997), and *LOC: Kargil* (2003) which were successful in the contemporary era. Also some of the movies having anti-Pakistan content reflect the foreign policy of the Indian government (Rasul, 2011). It also helps them to remove the flak from the Indian government officials and also helps to take the certain benefits from the government personnel.

In the anti-other filter, Hollywood produced so many movies against the Communism during the whole cold war era and also these movies presented Communists as their enemies (Alford 2011). The Indian filmmakers have a policy to make movies against Pakistan. The examples of such movies as *Maaches* (1996), *Border* (1997), *LOC: Kargil* (2003) and *Lakshya* (2004). The movie *Main Hon Na* (2004) was based on the Kashmir issue. Also, during the time of a small war of India and China in 1962, Bollywood produced a movie *Haqeeqat* (1964), which was an anti-Chinese movie (Rasul 2011). So the anti-Pakistan ideology has also been proved in these three analyzed movies.

As Pakistanis have clearly shown as negative individuals and have been portrayed as villain and terrorist. These individuals in the movies have involved in doing certain wrong things and they are also involved in the acts of terror and spreading fear among the general public. The movies of Bollywood are not only showing the military forces and intelligence agencies of Pakistan as negative but they are also showing the religious groups of Pakistan as negative. Bollywood movies having anti-Pakistani content seem to motivate the hatred for Indian nation against its neighbor country Pakistan. Pakistani nationality holders do not feel secure in India and this is the reason many Pakistani actors have been attacked by the Indians in India. As the Bollywood movies are being shown around the world in which Pakistanis have been portrayed as negative and terrorist, so this also create problems for the nationality holders of Pakistan who are living far away from their homeland.

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